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THE VOICE OF THE MOTION PICTURE INDUSTRY

HOLLYWOOD filmograph

10¢

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VOL. 12, NO. 1.

HOLLYWOOD, CALIFORNIA, SATURDAY, JANUARY 23, 1932

PUBLISHED WEEKLY



ARNOLD KORFF

THE INSIDE DOPE

JUDITH VOSELLI is back in Hollywood after cruising around Central America and the Eastern waters, and has just finished at the Fox Studios in "She Wanted a Millionaire." Miss Vosselli is looking better than ever and feeling excellent once more.

WITH THE PRODUCERS looking around for young blood in the directorial field, we would suggest that they cast their eagle eye upon Clarence Hennecke, who has proven himself an author of two-reel comedies, as well as a director of these fun films and like many feature directors of today, who migrated from the comedy field, we feel that Mr. Hennecke will be the next in line.

RIN-TIN-TIN, having finished his latest serial, "The Lightning Warrior," for Mascot Productions, is appearing every Wednesday night over KFI at 9 o'clock in what is called "Rin-Tin-Tin Thrillers." Lee Duncan, owner of the famous canine star, is being flooded with offers from RKO and other vaudeville circuits. Some of them would even take Rinty across the pond.

CHARLES McMURPHY did two excellent bits in "X Marks the Spot" and "A Woman Commands," and is now set for plenty of activity in the very near future.

JACK PIERCE is creating a remarkable make-up for Boris Karloff, who will, in the very near future, appear as the star in "The Wolf Man." From what we learn, it is to be another character even greater than "Frankenstein."

NORMAN DAWN, after an extensive trip through Australia and England, where he produced and directed features, is back in Hollywood, expecting to make an affiliation with one of the major studios.

HANK MANN is working at the M-G-M Studios in "Are You Listening," which is being directed by Harry Beaumont.

JILL DENNETT, brunette screen actress, who takes the part of Daisy, the little "street walker" in Warner Brothers' "Union Depot," entertained a group of friends at that picture's premiere, Wednesday, January 20th. Later the party went to the Brown Derby, where H. Louis Oberndorff, publicity man, was host to the party.

NOW THAT the picture's in the bag the truth can be known. P. A. Charles, carried in publicity and on production schedules as director of "Single-Handed Sanders," Monogram Western, is none other than Charles A. Post, former leading man and erstwhile studio executive who resigned a good job as production manager for Trem Carr Pictures, Ltd., to take an assignment as director on a Trem Carr-Monogram Western. The distinguished star of "Wild Oranges" and other outstanding successes of the silent era, has had a yen to direct ever since his elevation from acting ranks to the position of production manager, and his assignment to the Western was the result. Tom Tyler was his star, with Margaret Morris, 1924 Wampas baby, making her talkie debut as leading lady.

ABOUT ASSISTANTS—Al Albourn was the assistant to Alfred E. Green, director of "Union Depot." It certainly was some job, if you ask us, to line up the types and actors that were needed for that stupendous production. Chuck Hanson has been on the First National-Warner lot for seven years, and is among the most liked assistant to the directors out that way, and has handled some very big pictures. His latest was with Roy Del Ruth.

HERBERT SMOLEN, formerly with Universal's publicity department, and more recently assistant editor of The Memphian, a weekly newspaper in Memphis, Tennessee, is now associated with H. Louis Oberndorff's National publicity office. Smolen's career in publicity and journalism has carried him all over this country and into eight foreign countries. Three years ago he owned the largest tabloid newspaper in the South, in Memphis, and after selling it went to New York, where he became connected with the Eastern offices of First National Pictures, in the publicity department.

ADDITION of "The County Fair" (title tentative), an original by Robert Barsky to the Monogram schedule was announced today by Trem Carr. I. E. Chadwick will produce, with Howard Bretherton slated as director. Casting will start immediately upon the completion of "Police Court," Chadwick melodrama for Monogram, now in production.

LIONEL BELMORE has been added to the cast of "Police Court," I. E. Chadwick production for Monogram release. Henry B. Walthall, Leon Janney, Aileen Pringle, King Baggott and Al St. John are featured. Belmore will play the role of a motion picture producer.

NOEL MADISON, creator of polished, sophisticated roles on the stage, has at last escaped his gangster past. He will play an important role, that of Willie, in "Love on a Budget," which Ray Enright is directing at Warner Bros., with Loretta Young and Winnie Lightner playing the feminine leads.

Season's Greetings—

Andy Clyde



MACK SENNETT
Comedies



WARNER BROS. FACE ACID TEST THIS YEAR

Theatre Tax May Ruin Industry C. C. Pettijohn

"Mata Hari" Opens At Grauman's Chinese Thursday

Great Fight Is Being Waged In Washington To Stop Proposed Tax Plans

The proposed restoration of the wartime admission taxes on motion picture theatres will add another crushing burden to the back of the American tax-payer who already is staggering under the load of taxation, paying out on the average one day's earnings out of every six to meet his taxes.

This was the statement made by C. C. Pettijohn, representing the motion picture industry, in presenting the industry's protest against the proposed amusement tax today to the House Ways and Means Committee.

Pettijohn told the committee that the motion picture theatre owners cannot absorb the tax; that it must be paid by the pennies and nickels taken from the purses of the millions of men, women and children who attend the movies every week, the very people who have been hardest hit by the depression and unemployment. If the theatres attempted to absorb the tax thousands of them, he said, would be forced to close their doors. He revealed that economic conditions have forced nearly 5000 movie houses to close in the last two years, and more would be driven out of business by an amusement tax even with the public footing the bill.

"Every darkened motion picture theatre is a victory for the forces of discontent and disorder in the United States. Every time you destroy a place of decent cheap amusement for the masses, you cut off the supply of a vital necessity—entertainment—and you leave taut nerves, strained loyalties, and no escape except the contemplation of destructive processes that bitterness breeds.

"A federal admission tax would be far more than a nuisance tax. It would be a threat against the maintenance of public morals in the United States at a time when depression and unemployment are fertile sources of discontent and disorder."

This is not time, he warned, to slap in the face "the worker or the farmer, attending a movie once a week, fifty-

HAVE AROUSED IRE OF PRESS, WHO HAVE LABELLED STUDIOS "DEVIL'S ISLAND"

The power of the press is being tested by the Warner Brothers on the West Coast, through the offices of Darryl Francis Zanuck and Jack Warner, who have sort of become, 'tis said, the keepers of "Devils Island," for their attitude toward the press smacks of that famously guarded bastille and sort of reminds folks of the order that went up when the Germans were trying to reach Paris, when the boys yelled "They Shall Not Pass." So it is with the powers that be on the Warner lot, who have issued an order that the scribes shall not pass the front door of their studios, and they even forbid, we are told, any of their employees to read any newspapers or trade journals during working hours.

Jack L. Warner, in the Hollywood Herald, January 19, said: "We realize that the 'program' picture is not sufficient to bring in the necessary returns at the box office. Only the exceptional picture can really succeed in this day, when the public picks their amusement with the same care they formerly used in picking anything of discretion, and with the united front and moral support of the press, especially the motion picture trade papers being in accord with the industry which they represent—then a better standard of values to the public can be put over with intelligence, but when trade papers of the motion picture industry are continually discriminating, criticizing and finding fault with the industry which they are supposed to be representing, how can we expect anything good in 1932 or in 1933-34-35-36-37-38-39 and 1940 as well? What any industry needs is constructive criticism—like I have been reading in the majority of the trade papers of the motion picture business.

"My only wish is that the New Year brings a clearer, better, more intelligent understanding between all papers of the motion picture industry and together we will go forth to a better understanding of giving the public what they want, as, after all, they are the ones to judge."

We wonder how Mr. Jack L. Warner or his associate, Darryl Francis Zanuck—or should we have placed their names the other way about?—expect to gain the co-operation of the press when they treat them as just a lot of racketeers, grafters and hoodlums are usually handled, denied the privilege to break bread with their workers on their lot. We will tell you more about their system of friendship in our next issue, and why they face the acid test this year.

two times a year with penny and nickel taxes."

Pettijohn summed up the objections to the proposed tax as follows: First, because it strikes at the essential recreation of millions of workers and farmers; second, because it treats the necessities of the poor as if they were the luxuries of the rich, discriminating against families of limited income; and third, because of the terrific burden it would impose on the theatre owner. Further, it would cost the government, he said, one third of the revenues from the tax to collect it, and the exhibitor as much to handle it.

Recalling the fact that motion picture entertainment was classed as a vital necessity to public morale during the World War, and treated as an essential occupation. Pettijohn declared that the proposed tax makes "no distinction whatever between essential entertainment and luxury entertainment." He added, "It lumps a child's 20 cent movie admission with a \$20

ringside seat to a prizefight, or a \$200 opera box."

Others who appeared before the committee to protest the proposed tax were Ed Kiykendahl, of Columbus, Miss., chairman of the board of the Tri-State Motion Picture Theatre Owners Association, which includes Mississippi, Tennessee and Arkansas; M. A. Lightman, of Memphis, Tenn., of the Motion Picture Theatre Owners of America; Abram F. Meyers of Washington, D.C., of the Allied States Association of Motion Picture Exhibitors; Representative Emanuel Celler, of New York; Representative Hubert H. Peavy, of Wisconsin; Leonard B. Schloss, of Washington, D.C., member of the National Association of Amusement Parks; J. H. Farrell, Auburn, New York, of the National Association of Professional Baseball leagues; T. S. Humphrey, Cleveland, Ohio, Euclid Beach Park; Henry Moskowitz, New York City, representing the League of New York Theatres

Sid Grauman Will Once More Startle Film Land With A Great Show

Hollywood is aquiver with anticipation of spectacular surprises to be unfolded in the scintillating premiere with which Sid Grauman will introduce Greta Garbo in "Mata Hari" on Thursday night at the Chinese theatre.

The combination of Garbo the Glamorous and Ramon Novarro in Metro-Goldwyn-Mayer's much heralded "Mata Hari," based on the life of the celebrated international spy, and Graumanesque showmanship, to be revealed in a gorgeous prologue spectacle of unique conception, has made the premiere an event of magnitude in the theatrical world.

A rush for reservations on the part of stars, directors, producers, other cinematic celebrities and the socially elite followed the first announcement, assuring probably the most brilliant audience in years for the Grauman opening.

While details of the Grauman prologue have not been made public, the activities of stage artisans, costumers and electrical effects experts indicate that the Hollywood showman is preparing to outdo previous efforts in the matter of the spectacular and novel in prologue craftsmanship.

Mary Bracken has just completed a nice little talking part in "One Hour With You" with Jeannett MacDonald and Maurice Chevalier at Paramount Studio.

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HARRY BURNS, President and Editor
Office Phone, Hillside 1146



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No. 1

SOLID IVORY

No matter where you are sitting in this good old game of life, just put it in your little note book that you are apt to fall off your supposedly high pedestal, and find that the very thing that is joined to your shoulders that you might call your head, or cranium, is just nothing else but "solid ivory," if you feel that you are too good or high to be reached in this business.

The higher they are the harder they fall. Just look at the movie map, changing its spots for a lot of people, and if it continues some of the so-called big shots will have to hire guides to show them over what was formerly their own territory, over which they ruled with an iron and unwise hand.

Printer's ink is worth its weight in gold, no matter how badly it is used, and the truer the pages of any publication are used to tell the truth about a lot of these so-called self opiated good-for-nothings that are fleecing this industry, and in so doing they are trimming the stockholders out of their hard earned money and not giving them a gambler's chance to make an honest dollar.

Hollywood Filmograph proposes to print the news, and to stop being a Pollyanna, and if the truth hurts we are glad of it, for we have suppressed the truth for a long time, and it is about time that some folks were told the truth about themselves and their business methods, and let the world in on what they feel is their little secret.

"UNION DEPOT"

There is nothing new about this picture, other than the whole locale is laid about the Union Dept—in fact, some of the plot smacks of the good old serial days, when Warner Brothers were just struggling on their Sunset Boulevard lot to keep one step ahead of the sheriff, and Alfred E. Green was an assistant on the Selig lot.

Gene Fowler and Joe Laurie, Jr., reached way back for this story, and Kubec Glasmon and John Bright are slipping badly since underworld pictures are taboo, for their dialogue is as stunted as the action of some of the principals, and as far as continuity is concerned Kenyon Nicholson lost the formula before he worked on this one.

Douglas Fairbanks, Jr., walks through his part; Joan Blondell is not allowed to do anything; Guy Kibbee was allowed to overact; Dickie Moore was cute and won applause; Alan Hale took us back twenty years in his acting; George Rosener tried hard with nothing to do. The rest of the cast and atmosphere were Ruth Hall, Mae Madison, Polly Walters, Lillian Bond, Frank McHugh, Junior Coghlan, Dorothy Christy, Andrienne Dore, and last but by far not the least, David Landau and Earl Fox did a couple of flatfeet. Landau was exceptionally good—Fox stagey. The prologue was punk. The band, headed by Jess Stafford, was just as bad, and a good time was had by all who stood outside and watched the big shots enter the Warner's Hollywood Theatre for the second world's premier. The first was in New York.

"GRAND HOTEL"

The Belasco Theatre once more is the first in the field to put on a metropolis hit. The Vicki Baum play is thrilling, and at the same time keeps you wondering how the scenes are changed so swiftly and still retaining the continuity of the play. It is an all-star production. Ian Keith, Dorothy Tree, Christian Rub, Arnold Korff, Frank Reicher, Olga Baclanova all command attention. The rest of the actors and actresses are part and parcel of this wonderful stage play. You will find Marcelle Corday, Leslie Thomas, Harry Burkhardt, William Jeffery, John Merkyl, Phillip Morris, Costea Mooth, Bert Sproutte, Herta Lind, Catherine Courtney, Frank Fanning, Harry Hollingsworth, Dayton Lummis, Jerry Bos, Marfa Tesniva, Kay Fish, Theresa Barber, Rafael Alvir, Isabella Stevens, Merza Marston Donna Earle, Adolph Fehlauer, Ruth Keller, Robert Deviera, Max Lucke, Karl De La Motte, Carl Kricack, Albert Arno, James Adamson, Juan Villasana, Gail Greenstreet, Fred Evans, Eugene Burr, Tom Turner, Larry Magee, Jack Thomas, Dick Seymour, Henri Swartz, Michael Bordon, Gordon Oliver, Jean Hirsh, Marion Sheldon, George Amos, Wanda Clayton, Jean Harper, Grace Sutton, Greg Finley, Peggy Rowell, Jack Arthur, Kenneth Bower, Harry Pickett, Dwight Andrews and others.

AN ORGANIZATION has been formed which will be known as "The Independent Motion Picture Producers Association," consisting of all leading independent motion picture producers. The following officers were elected: M. H. Hoffman, President; Morris R. Schlank, Vice-President; Al Mannon, Vice-President; Nat Levine, Secretary; Larry Darmour, Treasurer. The following Board of Directors was elected: Phil Goldstone, Ralph Like, Larry Darmour, Morris R. Schlank, M. H. Hoffman, Nat Levine, C. C. Burr, Al Mannon, Burton King. The object and purpose of this organization is for mutual advancement, benefit and protection. The independent producers have felt for a long time the need of an organization along similar lines of the association of motion picture producers. The new organization will function in the same manner and on the same general lines as the organization, with the exception that this organization confines itself entirely to motion picture producers for the time being. Sam Wolf, Los Angeles attorney, was appointed general counsel for the association. The offices of the association for the present will be at the offices of Sam Wolf, 1108 Quinby Building. C. C. Burr was appointed Chairman of Public Relations.

DAD SAYS...

Tom Mix's second picture for Universal is "Where the West Begins" . . . William Nigh starts Harry Carey's second picture at



Dad

Tec Art . . . Chic Sale finishes at Radio-Pathe, leaves for personal appearances tour, returns in four weeks . . . Tom Brown not in cast of "Love on a Budget" . . . Lyda Roberti's father is a European clown, no wonder she's a good actress . . . Blanche Hudson in cast of "Veneer" title to be changed, William Seiter directs, Radio-Pathe . . . Bill Cody leaving for a personal appearance tour, Texas and Southwest . . . Ben Turpin, guest star with "The Wager" vaudeville farce at RKO Theatre . . . and Betty Compson on Loew's State stage in "Star Night" at Coconut Grove . . . "A Lady With a Past," previewed, clicks . . . Myrna Loy in cast of "Night Club" Universal . . . George Bickle in cast of "Dancers in the Dark" Paramount . . . Frankie Darrow has a featured spot in "Scotch Valley" Fox . . . June Clyde, Norman Foster and Bertha Mann in cast of "The Cohens and Kelly's in Hollywood" John Francis Dillon directs, Universal . . . Ann Harding will have Laurence Olivier as her leading man in "Westward Passage," Robert Milton directs, Radio-Pathe . . . Tay Garnett may make a picture for MGM . . . "Stowaway" an original story is being written by Norman Springer for Universal . . . It is written that Dolores Del Rio will star in talkie version of "Congal" for Paramount . . . "Polly of the Circus" previewed, fine directing and good acting.

Thelma Todd added to cast of "He Met a French Girl," Paramount . . . MGM trying to borrow Phillip Holmes for "The Wet Parade" . . . Slim Summerville may team with Polly Moran at MGM . . . Howard Bretherton to direct "The County Fair," I. E. Chadwick production for Monogram . . . Ray Taylor will direct "The Great Air Mail Robbery," Henry MacRae story, Universal . . . Victor Schertzinger to direct "Candlelight," MGM . . . "In Walked Charley" new title for "Palmy Days" Charley Chase comedy, Roach . . . picture rights to "The Trial of Vivienne Ware" bought by Fox . . . Willard Mack is writing an original for Wallace Beery, with a wrestling background . . . Anna May Wong in vaudeville, going over the top . . . Robert McWade in cast of "Grand Hotel" Alice Day plays opposite Jack Hoxie in "Gold" Henry Goldstone production, Otto Brower directs . . . Anita Page in cast of "Are You Listening" . . . Kurt Neuman's first full length feature for Universal is "The Information Kid" . . . Mickey McGuire in cast of "Riff Raff" George Seitz directs, Ralph Like production.

Cliff Edwards returning to vodvil for time being . . . Mary Pickford next picture is titled "The Happy Ending" starts in spring . . . Jackie Cooper opens in vodvil January 29 . . . Jacqueline Logan arrives in New York from Europe

IN HOLLYWOOD NOW

By BUD MURRAY

Another Henry Duffy premiere—IN HOLLYWOOD—and how he can get these stars to play first class attraction, for \$1.50 top is remarkable—To wit always an SRO opening nite, with all the stage and screen stars attending, strutting down the aisle—to witness his pater and mater in "The Fall Guy," Russ Gleason and Mary Brian, and this has been going on for some time—The



Bud Murray

pal, Billy Bakewell, with a bewitching blonde rite back of Russ—Jimmy and Lucille Gleason, the stars of this play, have friends here in HOLLYWOOD—This turn-out proved that—Lucille Gleason really had a lump in her throat after many curtain calls, and that avalanche of flowers from real honest-to-goodness friends—We noticed Charlotte Greenwood, and her hubby, Martin Breenes—Richard Carle in a box—Larry Ceballos, dance director—Charley Miller, head of the A. E. A. on the Coast—Lawrence Grant—Conway Tearle and Adele Rowland—Edmund Breese—Harry Joe Brown and Lew Cody—Hal Roach—George Raft—Jimmy Cagney—Assemblyman Milton Golden taking on some weight—Adrienne Dore (our ex-pupil)—Tom Mix, in a white outfit, lookt in the pink of condition—one of the many Greenberg brothers, who recently purchased the Western Costume Company—Matt Allen, genial and general manager for Henry Duffy—Bernie Weinberg, without a Tuxedo—Bern Bernard, head booker for the RKO—Dick Arlen—"Uke" Ike Edwards—and Pearl Eaton, former RKO dance director, and now running a darn good dancing school IN HOLLYWOOD—We also noticed Norman Taurog, ace kid director, and not bad with the adults, all well and looking pretty hefty for a supposedly sick man—Bill Beaudine, another ace among the children

We met "Smiling" Joe Mann, the Maitre de Whoosis at the Blossom Room, of the Roosevelt Hotel, at the Fites, and the "scribe" had Joe pegged for a consistent picker of winners, so we strung along with him, and to our chagrin, out of five bouts, Joe pickt ONE—He ought to team up with Jim Corbett, or stick to "Maitreing"—and so we hear from a long-lost friend, whom we haven't seen for ages, Lew Kelly, the originator of "The Dope" character, many years ago, and who is working over at Universal, in "Ambition," directed by Russell Mack—A visit from Lester Dorr, who is rehearsing a new act with Effie Lawrence—and a call from Harry Fox, who contemplates a new act with "gals"—Then to the Brown Derby for a "snack—we bump into Nick Junies (we hope that's spelled rite), head man at this eating establishment—and Herb Somborn is there to greet you—and we see a flock of the same faces, Charley Judels—Bert Hanlon—Tommy Dugan—Walter Catlett—Wilson Mizner—Sid Mitchell—Lew Clayton—In a booth Jack Warner—Leo Carrillo—IN HOLLYWOOD NOW.

Let's See---Who's Who

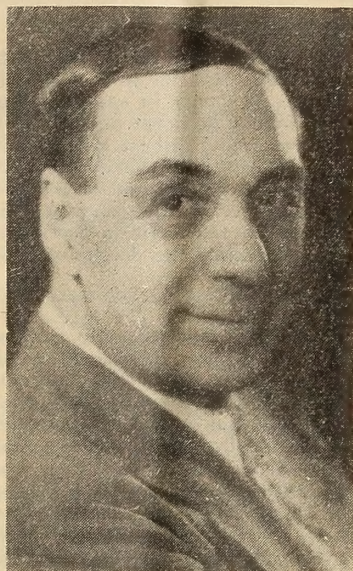
By HARRY BURNS

LEON WAYCOFF

In our holiday issue we announced that Universal had changed Leon Waycoff's screen name to Leon Adams

after he had finished his part as leading man opposite Sidney Fox in "Murders in the Rue Morgue" and placed him under contract, all this was facts up to the time that we went to press, later we learned that Universal and the actor did not come to terms, and Leon Waycoff will not change his name, and is very much in demand as a free lance artist, with Victor Nordlinger acting as his representative.

Leon Waycoff first came to our attention when he appeared in some of the leading legitimate plays, his work was of such an outstanding nature that we felt that it was just a matter of time before the producers would invite him to make Hollywood his permanent address, and the talkies his chosen profession. Right now he is in line for some very good leading parts and you will hear a whole lot from this gentleman.



REGINALD BARLOW

Working in "The Grand Hotel" and "The Wet Parade" at the same time at the MGM Studios. Reginald Barlow who will be remembered for his work as the "Judge" in "Are These Our Children" is in line for some very fine parts in film circles.

HORTON IN COMEDY FARCE

Light, frivolous, farcical "Unexpected Husband" afforded Edward Everett Horton fans an evening of much laughter at the Hollywood Playhouse.

Horton as Perry Morrison gives his usual fine performance as the well meaning but drunken bachelor, who finds himself hopelessly compromised in the same hotel with charming Shirley Grey, (His new leading lady).

Florence Roberts and Ralph Remly who take care of the unconscious couple play a swell pair of drunks. Gavin Gordon, Phil Tead, Matt McHugh, are again allied with the Horton show in very good parts. Bobby Vernon, as the bellhop made quite a hit in his characterization of the part.

Once more Danny Hall's settings more than commanded his end of interest.

VIENNA SPECIALIST HERE

Among the recent arrivals in the Hollywood scientific and educational circles is B. Lewis specialist in the correction of speech defects. Miss Lewis brings from Vienna, where she was for years on the staff of the famous Hajek clinic, an improved method of correcting speech defects.

Six years ago Miss Lewis left Vienna and went to Chicago where she built a splendid practice in the correction of speech defects. She also lectured to past graduates in the Illinois University for two years.

Miss Lewis has opened her new studio in Hollywood where she plans to carry on her work.



Leon Waycoff

"HELLO"

Dick (Dye) Curtis and Tom London have opened a message service office in Room 218, Taft Building, for all persons engaged in motion pictures or in the theatre, including musicians. With the exception of artists and casting agents.

It is worth while for those working in pictures. (Every department) to get in touch with them their phone number is HI 5188.

ABOUT THIS WEEK'S COVER

If you saw, Will Rogers as "Ambassador Bill," a Fox Production you will recognize Arnold Korff, in his regalia as he appears on our Front Cover this week.

Even more important, this is the fact that the noted character actor is now playing one of the principle roles in the "Grand Hotel" which is making a tremendous hit at the Belasco Theatre, in Los Angeles.

The versatility of Arnold Korff, on the stage and screen assures any producer a finished and sterling performance, in what ever part he is assigned.

This is the day and age for character actors and we submit the name of Arnold Korff as one of the leaders.

"LUCKY" TREM

Some people have all the luck! Trem Carr's East Texas oil well, the Carr No. 1, came in Tuesday with a flow of 53,000 barrels per day, the largest in the field.

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SPORTS

MANY THRILLS EXPECTED AT LEGION ASCOT SPEEDWAY TOMORROW IN 100-LAP MAIN EVENT

It rather looks as though Ernie Triplett is out to pile up a lead for this year's championship which will be hard to overcome—and barring accidents, he is almost a cinch. That is rather an unwise thing to say this early in the game, but unless some of the other boys get faster power plants in their mounts, Ernie Triplett is not only the 1931 champion, but also the 1932 king of the speedway. Just remember that when the awards are given out next New Year's race.

The spectacular three-car crash on the south turn last Sunday failed to dampen the ardor of the remaining drivers, who immediately stepped out and turned the forty-lap sprint race in a time that was dangerously close to the record, which is at the present time held by Ernie Triplett.

Tomorrow, it is expected that Ernie will be back on the track with Bill White's fast Miller Special, re-conditioned and faster than ever. "Howdy" Wilcox will be back at the wheel of the Gilmore Lion, which he so courageously drove over the fence to keep from crashing into Ernie and Charles Gelston, who were lying unconscious on the track.

Ready to prove his metal, Chet Gardner, who played in some hard luck last week when he had a blow-out on the back straight away, will be there with his new Miller motor—that is, he hopes it will be ready in time for the race—and the cars that have been tied up in pictures will all be on hand. In other words, we expect a real turn-out for this race, and competition promises to be keen. See you at the races.

EDDIE DEMEREE.

CULVER CITY

Wednesday night at the Culver City Boxing Arena Promoter Cy Saenz promises the Bay District boxing fans one of his best programs of the season with a red hot six round main event and four four rounders.

Saenz ran his big arena all of the 1931 season on Monday nights and now that he has been granted a Wednesday night permit by the State Athletic Commission it is a forgone conclusion that the attendance will be still better than his successful last year.

Did you see the baby in Janet Gaynor's arms in "Daddy Longlegs?" She was chubby little Patty Lee Jarrot, now an old timer at fifteen months. We saw her being fitted with a frilly bonnet by Loretta Young in a scene for "Eight to Five" at First National the other day, and know that there will be 'oh's and ah's' when she is shown on the screen.

Many fine prizes will be given the fans who indulge in the popular contest that is run each fight night.

THE WEEK'S BEST SELLERS

By O. B. Stade

A HISTORY OF THE MOVIES—By Benjamin B. Hampton.

The first complete survey of the most romantic development in American business. Here is the whole story of the movies through the three and a half decades of their existence. But the best part is that it was written by one who was not only a pioneer in the game, but by one who knows the business from one end to the other, and who knew everyone worthwhile in pictures. A book to read and own.

THE RAPE OF TEMPERANCE—By Senator James A. Reed.

It is entirely possible that this book will rouse the country to a mighty prohibition-shattering anger. It is equally possible in the light of what is here revealed, that we no longer have any capacity for indignation. For over and above your feelings for or about prohibition, one question must inevitably arise upon finishing this book—How does a free people permit the perpetration upon itself of such shameful things as Senator Reed discloses.

MR. DARBY—By Martin Armstrong.

A very readable and equally enjoyable story of a man who inherits an unexpected fortune and then does not know what to do with all of the money. Gosh, how we wish that we had his chance.

THE MURDER OF CHRISTINE WILMERDING—By W. B. M. Ferguson.

If you like a real mystery and thriller, read this. It will puzzle you clear to the last page.

LIFE

"Life" was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from John's first epistle, "This is the record, that God hath given to us eternal life, and this life is in his Son."

Bible verses in the Lesson-Sermon referred to the centurion's servant who "was sick, and ready to die," and continued: "Then Jesus went with them. And when he was now not far from the house, the centurion sent friends to him, saying unto him, Lord, trouble not thyself: for I am not worthy that thou shouldst enter under my roof; wherefore neither thought I myself worthy to come unto thee: but say in a word, and

my servant shall be healed . . . And they that were sent, returning to the house, found the servant whole that had been sick."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "Jesus said substantially, 'He that believeth in me shall not see death.' That is, he who perceives the true idea of Life loses his belief in death. He who has the true idea of good loses all sense of evil, and by reason of this is being ushered into the undying realities of Spirit."

Reggie Streeter doesn't know which is the most fun—playing football in "Cobblestones" or dancing at a swanky wedding reception at the Ambassador, where he was the only child who entertained the throng.

Pictures---Reviewed and Previewed



NAN PRESTON

After Nan Preston completed her part as the French Maid in "Shop Girl," the premier production, under the direction of Mason Hopper, she was immediately requested by the Troopers to play the part of Patricia Lee, the ingenue lead in "The Red Coat," with such a splendid cast as Phillis Barrington, as Peggy Chu, James Gordon, as George Washington, the male lead, Lillian Hatheway Marcus, as Martha Washington and May Foster as Clorinda.

This play is to be produced for the Friday Morning Club on February 12.

BILL CODY IS AGAIN WORKING ON A WESTERN FEATURE FOR MONOGRAM

Bill Cody is working once more on the Trem Carr-Monogram lot, this time in "Texas Pioneers" directed by Harry Frazer with Sheila Mannors, Le Roy Mason, John Elliott, Frank Lackteen, Harry Allen, Chief Standing Bear, Iron Eyes, and of course Andy Shuford who appears with Bill in the series. There are plenty of Indians who inject thrills and action galore. Bill Cody will soon make a tour of the state of Texas in their leading theatres, last year he made quite a trip through Oklahoma where he was feted on down the line and topped it by visiting Major Lillie (Pawnee Bill) at Pawnee, Oklahoma, where they staged a rodeo in his honor.

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"PASSIONATE PLUMBER"

M-G-M has a good comedy in this one, starring Buster Keaton. Director Edward Sedgwick dug up all the old hokum and gags that he or any one else ever did, and worked 'em into a laughfest. Buster is funny in spots. Jimmy Durante yells too much and should be toned down before he bores people. Polly Moran has a bit any one could have done equally as well. Gilbert Roland gave a surprisingly good performance, with Mona Maris catching the eye of every one—even more so than Keaton and Durante. M-G-M or some other company should sign Miss Maris. Others who helped hold together the story of "Her Cardboard Lover," that the plot was supposed to be taken from, but which the producers failed to recognize. Ralph Spence furnished the dialogue, which was the funniest thing about the picture.

"STEADY COMPANY"

Universal has discovered a new feature director in Edward Luddy, and two budding stars in June Clyde and Norman Foster, but they did one more and most important thing when they placed Henry Armetta in the leading character role in the story, and if you ask us, he almost ran away with the whole show. J. Farrell McDonald did a bit well. The Big U liked the story by the director so much that Carl Laemmle, Jr., told him and Earl Snell to go ahead and make a picture out of it, and to say that they did would be putting it mildly, when you figure cost and time it was made in. ZaSu Pitts, as always, came through with many laughs; Wallace Morgan, Maurice Black and others helped materially. Charles Stumar's photography speeded up the action and helped tell the story. Technical work of Morrie Cohan put the fight sequences over the top, and they were quite different than the usual run.

"THE MAN WHO PLAYED GOD"

George Arliss is all washed up as far as pictures are concerned. He is becoming mechanical and playing every part like he did "Disraeli," regardless of what the locale is, and when it comes to allowing Mr. Arliss to make love to some little girl—why, it is asking too much, even for audiences who have sort of expected better things from the Warner Brothers.

Mr. Arliss is no longer an attraction in the talkies. The public is not ready for the heavy religious subjects, and the brains of the Warner's who are selecting these stories and spending fortunes on them should find other fields to waste the cost of such a production, and the poor direction by John Adolph couldn't raise a dull, uninteresting picture from the mediocre class. Other who played in the picture were Violet Hemming, Louise Closser Hale, Bette Davis, Donald Cook, William Janney, Hedda Hopper, Oscar Apfel, Ivan Simpson, and many others.

"THE FALL GUY"

James and Lucille Gleason wowed 'em at the El Capitan Theatre last Sunday night. It was a wholesome play by George Abbott and James Gleason, and well staged by Edwin H. Curtis. Next in attention we found Frank McHugh sharing laughs with James and Lucille. Alan Birmingham pleased as the Federal Chief. Jo Wallace came through in fine form as far as attention went, while Bradley Page caught our eye as a polished heavy. James Gordon and Mitchell Ingraham, as a couple of dicks, especially Gordon, scored. Donald Campbell and Frank Thorne helped to round out an interesting show. Henry Duffy was wise in bringing the Gleasons back to the El Capitan. The folks out this way just love 'em in anything that they appear in, and rightly so.

"OLD MAN MINICK"

In spite of slow tempo, bad selection of angles, and unsympathetic direction, Chic Sale slides through his second feature to share honors with little Dickie Moore. Dickie is building for himself a solid foundation in the hearts of his fans.

"Old Man Minick," Warner Brothers-First National latest plea for your applause, lacks universal appeal and will attract only those who follow Chic Sale. The story, as adapted by Julian Josephson and Maude Howell, is uninteresting—after you find it.

The novel by Edna Ferber is an interesting characterization of an old man in the seventies, who accepts an invitation to spend the rest of his days as a house guest of his married son, and projects with great sympathy the futility of Old Man Minick to "fit in" with the progressive younger generation. When he unwillingly discovers this fact, he seeks the understanding companionship of his 'buddies' in the Old Gentleman's Home across the way.

Chic Sale is sincere in his portrayal of Old Man Minick to the extent of, at times, over emphasis which obviously could have been caught by the director, Archie Mayo.

Dickie Moore gives a "swell" performance as the orphan who learns the truth about stealing. Lois Wilson is honest in her portrayal of the daughter-in-law. Ralf Harolde and Adrien Dore add the melodramatic touch to the picture. An excellent cast includes the names of May Boley, Dorothy Wolbert, Louise Beavers, Ben Holmes, William Robyns, Charles Evans, Walter Catlett, Noel Francis, Elizabeth Patterson, Zita Moulton and Elsa Peterson. The photography by Bob Kurrle was good.

L. H.

CLICKS

Doris Kenyon clicked in "Lyric Silhouettes" at the Philharmonic Auditorium Tuesday evening, January 12. She gave us the surprise of our life, and producers should find plenty for their very capable actress to do in our present day talkies.

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REVIEW

"NATALIE THE NEOPOLITAN"

The premiere, at the Major Theatre recently, of the beautiful phantasy, "Natalie the Neopolitan," presented by the Hollywood Studio of Stage Craft, under the direction of Elise Schuyler Garrett, proved to be an evening of entertainment well worth seeing.

There were two surprising things about this lovely costume play; one, that it was a Fairyland play so beautifully and realistically played that it took one back to happy childhood days and the other, discovery of rare and unusual child talent that would be useable in the talkies.

Dede Francis who played the title role, was charming and did a very clever bit of acting; Catherine Jane Kennedy as Prince Le Normand showed remarkable talent for a child; Russell Kelley as Prince Jacques, Kent Bessire as Malatesta, The Banished Gypsies, Helene Dillon as Maman, Melvane Patch as Davy, Martha Wilcox as Juan, Lauralea Phelps as the Fairy Queen did exceptionally clever work.

Rosalind Douglas as the Witch of Endor did a characterization that was worthy of a mature actress. Clever little Lois Mannis played the Fairy Godmother and was indeed charming in her lovely costume. Betty Nixon as Cinderella, Joan Shoemaker as Titania, and Maxine French as Cinderella Brown were charming and clever in their respective roles. The specialties were of an unusual high order and very entertaining. Beautiful Rose Marie Costello danced very cleverly in the Fairy Revel. Little Madeleine Harris who played the Fairy, is one of the cleverest children on the stage today. Elinor Graham who played Maid Marion, treated the audience to a pleasant surprise when she gave a demonstration of the Vernon Castle Waltz in pantomime. The Vernon Castle Waltz, by the way, was taught to Mrs. Garrett originally by Mr. Castle himself.

The music for this lovely play was by Hazel M. Lindorf and the lyric by Willmae Groves Francis.

Madeliene Cortelli, with the expressive dark eyes and graceful little carriage, was espied in the street scene for "After Tomorrow" last week. See-sil Anne Johnson, Douglas Haig and Jay Berger were there too, enjoying the clever tricks of the ringtail-monkey "George."

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NIGHT HAWK

Jack Dunn takes to railroading. Here's the latest in ballroom rackets: This time the racket is a full sized railroad train roaring on its way to the song writers paradise, Alabam', and the trip is made nightly at the Rainbow Gardens Ballroom without any inconvenience to the dancers.

JACK DUNN and HIS ORCHESTRA

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LOS ANGELES

The train is an actual sound recording of a high speed express, and is so synchronized over the public address system that the realism is perfect. The effect is used by Jack Dunn as the climax to a popular dance tune. The number is introduced with the station calls of the train announcer, clang of bells and engine whistles, then on the second encore of the dance the train is heard in the distance gradually swelling in volume till its roar fills the ballroom as it rushes past on its destination. As the dance ends the sound trails off in the distance.

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That the number is a sensation goes without saying, and the look of mystification on the dancers' faces, as they wonder where the train really comes from and where it goes, is an education in expression.

The Jane Jones Nite Club is fast cornering the attention of the night clubbers. Jackie Taylor and a show that is full of pep and animation are putting quite a dent in the other bright spots in Hollywood and Los Angeles. The Night Hawk would say that the Cocoanut Grove's biggest Tuesday night crowds have fallen off. Jimmy Grier and his boys are working hard to save the day. The Blossom Room at the Roosevelt is struggling hard with Hal Grayson to build up their attendance. When Harry Barris and Loyce Whiteman go East so Harry can work over the NBC you can look for plenty of the regulars to drop off at the Grove.

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PASSES—BUT NOT IN VAIN

J. Grubb Alexander made a name for himself in filmland as an author and scenerist, and then was called into the Great Beyond. His work on this good old world was not in vain, for he left a name and reputation with those who worked side by side with him, and who enjoyed his work as it appeared upon the screen, so that his passing should only be accepted by those who are near and dear to him as being called back to his own, from whence he came originally.

WE HAVE JUST SOLD

Three Stories for Immediate Production

"TRAIL'S END," by Wm. Colt McDonald (published) for
TIM MCCOY-COLUMBIA STUDIO

"DEVIL'S DAUGHTER" by H. H. Van Loan (original story) to
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AS SEEN AND HEARD BY ARTHUR FORDE

Preview "MURDER AT DAWN"

A Big Four Picture

We had the privilege of seeing one of the liveliest and most entertaining of the mystery, murder stories recently,

in which we noticed that it was supervised by Burton King. This one was a combination of thrills, laughter and dramatic situations which held one from start to finish. The story concerned the murder of a banker who was about to finance an inventor and of course he had a lovely daughter, or there would be no love interest.



Arthur Forde

The son of the housekeeper was anxious to get the secret of the invention but why go on, as this one had so many good twists and complications, coupled with genuine laughs, that it must be seen to be appreciated.

The cast was of the first order. In fact some of our former popular stars were included. Jack Mulhall as the "Young Aspirant" to the hand of the daughter of the inventor, was his debonair self and carried off the role to perfection. Josephine Dunn as "The Daughter" was lovely, appealing and clever while Marjorie Beebe supplied much humor as her friend and a young wife, with a bibulous husband. Eddie Boland as "Her Husband" provided many hearty laughs during the unravelling of the complicated plot and to relieve the heavy situations.

Mischa Auer, one of our best in anything which pertains to the mysterious, gave the necessary thrills and chills and was finally discovered to be the murderer. Martha Mattox fitted exactly into the "Mysterious Housekeeper" and lent an air of eerie mystery at all times. Phillips Smalley, Crauford Kent, Alfred Cross and Frank Ball were others who helped greatly and fitted perfectly into the unravelling of the complicated plot.

The story, by the way, was by Barry Barringer who has quite a reputation and showed his mastery of the subject as well as providing natural dialogue. Richard Thorpe is rapidly forging to the front as one of the best of the mystery directors and Eddie Kull provided just the right sort of photography for his creepy subject.

The average audience should "eat this one up" and Big Four, should cash in merrily at the box office.

"THE DEVIL PLAYS"

George Bachellor presents another Chesterfield Independent picture which is quite interesting and he has a screen credit that this one is made at the Universal Studios. Undoubtedly this is the reason for the fine settings which are a great help in production values.

The story is another murder mystery in which everyone is suspected but an amateur Sherlock Holmes finally solves the crime. Richard Thorpe showed fine discrimination in the direction and had as good a cast as has been shown recently.

Jameson Thomas gives a good account of himself as the amateur detective and Florence Britton is unusually fine opposite him. Thomas Jackson, Robert Ellis, Lillian Rich, Edward Burns, Dorothy Christie, Le wKelly and Carmelita Geraghty are others who greatly help to put this one over. M. A. Anderson showed us some fine photography and the production on the whole was of the highest order.

Should have no difficulty in putting this one over in the best theatres as the direction, cast and production is of the best.

"THE DECEIVER"

We haven't heard much about Lewis King as a director but his latest should put him in the front rank for intelligent work. It's true here is another of those mystery stories in which a murder is committed and everyone is suspected, which of course at the finish, the culprit is found out to be the father of a young girl who was deceived.

The story by Bella Muni and Abram Finkel is cleverly devised and the adaptation by Charles Logue and the dialogue by Jo Swerling is unusually good.

As for the cast Ian Keith does a fine piece of work as an egotistical actor who runs amuck with women with the result that he is murdered. Murray Kinnell is excellent as the Press Agent of the star. Not only in his dramatic moments but furnishes the only comedy relief in the sordid mystery. Greta Gransted is lovely and appealing as the wronged girl and Sidney Bracey is quite interesting as her father, who committed the murder.

Natalie Moorehead and Richard Tucker play a rich husband and his wife who are blackmailed by the actor. De Witt Jennings gives us another of his Police Inspector characterizations which he does so well.

In other words here is a picture which will interest all kinds of patrons of the theatre but it is the work of Lewis King as well as the story that makes this one a gem of a picture.

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DARMOUR J. A. Duffy, Casting GR. 0345 5828 Santa Monica Blvd.								
FOX—HO. 1211 Wm. Crawford, Casting Dave Todd, Asst.—HO. 3501 10:00-11:00; 2:00-3:00 1041 N. Western Ave. Fox Hills Movietone. CR. 5111	John Boles Lundi-McLaglen Tracy-Robbins Warner Baxter	Kenneth MacKenna Sam Taylor David Howard John Blystone	Woolstenhulme Walter Mayo	John Seitz Ernest Palmer	"Widow's Might" "Devil's Lottery" "Young America" "Scotch Valley"	Guy Bolton Guy Bolton Fred Ballard Mildred Cram	A. Protzman	Shooting Shooting Preparing Preparing
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METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins EM. 9133 9:00-11:30 9 to 12	All-Star Jackie Cooper Unassigned Robert Montgomery Dressler-Moran Norma Shearer All-Star Ramon Novarro Joan Crawford Unassigned Clark Gable	Edw. Goulding Harry Pollard Marcel De Sano Harry Beaumont Leo McCarey Sidney Franklin Victor Fleming Sam Wood Clarence Brown Ed Selwyn Tod Browning	Charles Dorian Unassigned Unassigned Harry Bucquet Unassigned Unassigned H. Tate Unassigned Unassigned Unassigned Unassigned	Wm. Daniels Unassigned Unassigned Unassigned Kosson Unassigned Unassigned Norbert Brodine Unassigned Unassigned Unassigned Unassigned	"Grand Hotel" "Limpy" "Red Headed Woman" "Are You Listening?" "Prosperity" "Smiling Thru" "The Wet Parade" "Huddle" "Lettie Lynton" "Skyscraper" "China Seas"	Marion-Praskins-Spear Wm. Johnson Katherine Brush J. T. McEvoy Unassigned A. L. Martin John Mahin Unassigned Unassigned Unassigned	A. Macdonald James Brock R. Shugart	Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
METROPOLITAN 1040 N. Las Palmas Evelyn Egan, Casting GR. 3111	Harold Lloyd	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Uncredited	Preparing
PARAMOUNT—HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes All-Star Arlen-Dee Chevalier-MacDonald Velez-Carrillo All-Star Wynne-Gibson Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March	Ernest Schoedsack Norman McLeod Stephen Roberts Rouben Mamoulian Lloyd Corrigan Frank Tuttle Gasnier-Marcin Richard Wallace Norman McLeod Wm. C. DeMille Dorothy Arzner	Unassigned Charles Barton Unassigned Geo. Hippard Fd Marin Frank Hill Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Rex Wimpy David Abel Unassigned Unassigned Henry Sharp Victor Milner Unassigned Unassigned Unassigned Unassigned Unassigned	"Lives of a Bengal Lancer" "The Miracle Man" "Sky Bride" "Love Me Tonight" "Broken Wing" "He Met a French Girl" "Clara Dean" "Thunder Below" "Horsefeathers" "The Beach Comber" "I, Jerry, Take Thee, Joan"	DeVino-Buchman Waldemar Young Young-Leahy Uncredited Jones-McNutt George Marion, Jr. M. Marcin Lovett-Buchman H. Mankiewicz Lawrence-Young Edwin Mayer	E. Hayman E. Merritt	Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
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WARNER BROS.—1ST NAT'L HO. 1251. Burbank, Calif. Rufus LeMatre, Casting HE 1151 10-12 A. M. Bill Mayberry, Asst. Cast. Billy Gordon, Asst.	All-Star Douglas Fairbanks, Jr. Geo. Sidney Loretta Young James Cagney Marian Marsh	Lloyd Bacon Mervyn Le Roy Ray Enright Howard Hawks	Unassigned	Unassigned	"The Ferguson Case" "The Gold Fish Bowl" "Mendel, Inc." "Love on a Budget" "The Crowd Roars" "Poor Little Church Mouse"	Terrett-Moore Maurine Watkins	E. Brown A. Riggs	Shooting Shooting Shooting Shooting Shooting Shooting

FEB -5 1932

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VOL. 12/NO. 2 /

HOLLYWOOD, CALIFORNIA, SATURDAY, JANUARY 30, 1932

PUBLISHED WEEKLY



MONA MARIS

THE INSIDE DOPE

The Western Costume Corp. has taken over the property holdings of the United Studios Corp., located at 5335 Melrose Avenue, where they will move and house their belongings, moving into their new home gradually, and hoping to have everything moved over by March 1 for a grand opening. In the meantime, the Greenburg Brothers, who own the Western, are moving the various departments over to their new location without disrupting their business affairs, thereby avoiding a shut-down and loss of a single day's operation of their tremendous plant, which will now be better fitted to serve the industry,

Miss Jill Dennett, a comparative new-comer to the screen, filed application and examination papers with Lloyds of London for a one hundred thousand dollar insurance policy on her eyes. Miss Dennett's eyes are described by directors as "being the most perfect in Hollywood," and they also say she knows how to use them. Al Green, director of Warner Brothers' "Union Depot," saw them and cast her immediately as Daisy the little girl of the streets.

Although she has only been in pictures five months in which time she has played the feminine lead opposite "Slim" Summerville as well as working at Universal, Columbia, Tiffany and Warner's lot, she is being mentioned as an early candidate for this year's Wampas.

Miss Dennett is the daughter of Dave Kramer, famous blackface comedian of the vaudeville team Kramer and Boyle, and she is nineteen years old.

Nita Martan and Murray Smith are in New York, where they are to play some vaudeville engagements with a newly written act. Producers here will one of these days be sending for these artists and paying them fancy prices for their services.

Tom Gubbins furnished over 200 Chinese actors and actresses for the Oriental set on the First National lot used by Paramount for "The Miracle Man," directed by Norman McLeod. They were used as background atmosphere for a most beautiful celebration parade in Chinatown, in which Sylvia Sydney, Chester Morris, John Wray, Ned Sparks, and many others appeared to good advantage.

Richard Talmadge is to start working again right after the first of February with George Crone directing him in "Mansions of Fear." The company is preparing and casting at Universal City.

Irving Briskin, President of the Tim McCoy unit at Columbia, has just purchased another very fine story by the well known writer of western fiction, William Colt MacDonald. The story, titled "Gun Justice," was bought through the Wertheim & Norton agency, who handle a large quantity of published material direct from New York.

Mr. Briskin plans a most ambitious program for the coming year, and is very enthusiastic over the success of the past. Judging by the size of Col. Tim McCoy's "fan" mail, he has every right to be pleased.

"The Temporary Butler" becomes "The Boudoir Butler," according to an announcement made today by H. Lee Hugunin, assistant general manager of the Mack Sennett Studios. This short stars Andy Clyde and is under the direction of Leslie A. Pearce.

Realistic action is meat to a director, and Del Lord, directing the new Mack Sennett short, "Hubby's Last Chance," featuring George Byron and Dorothy Granger, was anything but disappointed with his cafe brawl scene. When "cut" was called, Del discovered two bleeding noses, a gashed forehead, and five rapidly swelling eyes!

Esther Howard, noted comedienne of stage and screen, was signed today for the role of Mrs. Kelly in "The Cohens and Kellys in Hollywood," which will be filmed shortly at Universal. This is the same role played by Kate Price in many other "Cohens and Kellys" features. Miss Howard has just completed the role of featured comedienne in Frank Fay's independently produced comedy, "A Fool's Advice," filmed at Columbia Studios.

The executive staff of the Paramount Hollywood studios staged a surprise luncheon for B. P. Schulberg, managing director of production, on his fortieth birthday on Wednesday.

Each day adds new and important names of the world of stage and screen to the imposing list of personalities who will be seen at the Seventh Annual Gambol of the Catholic Motion Picture Guild, which will be held Monday evening, February 8, at El Capitan Theatre. Jeanette MacDonald, Jimmy "Shnozzle" Durante, Clark Gable and Jackie Cooper are among the latest stellar names to swell the list, which already includes many famous names.



CLAUDIA DELL

Upon finishing in "Ambition," which is being directed by Russell Mack at Universal City, Claudia Dell did not leave the lot, but will remain to play Tom Mix's leading lady in "Destry Rides Again," directed by Ben Stoloff. Miss Dell's work in "Left Over Ladies," a Tiffany production, stamped her as one of the best bets among the younger leading ladies now in the limelight.



EDGAR ALLAN WOOLF

While working on "Turn to the Right," a crook story, which M-G-M are preparing to produce, Edgar Allan Woolf found himself stuck for a certain situation, and for the first time in his long career as an author, words and details failed him, and while pondering over how to overcome his difficulty, he was drawn into the pathway of some racketeers, who had singled him out. They threatened to place him on the spot unless he turned over \$1,000 cash to them, and, like magic, Edgar Allan Woolf saw the value of the very situation, and has written into the scenario every detail of the threat, which has ended his worries in that direction, but Edgar Allan Woolf now travels with a bodyguard at his side daily to see that the so-called culprits don't make good their threats to get him, since he has refused to come across with the money demanded.

GRAUMAN'S CHINESE

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WARNER BROS. LACK BOX OFFICE NAMES

Allied to Offer Exhibitors It's Best Feature

Ralph M. Like Starts Another Feature At International

"Vanity Fair" Has Great Array of Talent and Very Interesting Background

Allied Productions with M. H. Hoffman at the head and the Junior Hoffman in the Supervisorial chair are demonstrating their genius and daring in producing another classic to the screen.

William Makepeace Thackeray wrote an immortal story in "Vanity Fair" which showed Mayfair and Politics in the Victorian era but M. H. Hoffman is bringing the story up to date.

This is another daring thing to do, but M. H. H. has done this very thing before in "File 113" with great success.

Chester M. Franklin having made such a master work with the former story the Hoffmans and Allied Pictures decided that no one fitted better to this one, so he has been engaged and is now at work at Universal City, where the classic is being produced.

Harry Newman has charge of the battery of cameras and Jean Hornbostel will attend to the technical details.

Sid Algiers attends to the stage management and Wilbur McGaugh assists Director Franklin.

And now for the most important item—viz—Just read the names of these stars carefully and see if the public will not be given their money's worth in fine players alone.

Starting with Myrna Loy as "Becky Sharp," Barbara Kent as the faithful "Amelia," then Conway Tearle, Herbert Bunston, Anthony Bushell, Walter Byron, Billy Bevan, Mary Forbes, Lionel Belmore, Montagu Love and the latest arrival from the Eastern stage, Lillian Irene.

This looks like "Who's Who" in pictures, and M. H. Hoffman has gone

SHIFT OF TYPE OF STORIES AND CHEAPENING OF PRODUCT STARTS THEM ON TOBOGGAN

The big three of the Warner Brothers Studios answer to the cognomens of J. L. Warner, Darryl Francis Zanuck and William Koenig. Mister Warner is a big playboy, who likes his Palm Springs and what have you. Mr. Zanuck hasn't gotten out of the Prince of Wales class of falling off horses while playing polo. The Honorable Mr. Koenig is the best handshaker that Warner's have, and is the best double that Simon Legree ever coaxed into pictures, and when it comes to cutting production costs and rushing the pictures through so that the public won't even recognize what some of them are all about, this trio are about the best in the business.

The stars that Warner Brothers have on their roster right now are about the poorest lot of any of the major studios. Those who have been holding up their end of the program are fast losing their grip through bad stories and lack of time to do justice to anything that is given to them to do, and the new stars that Warner's coaxed away from Paramount, Ruth Chatterton and William Powell, never set the world affairs over there, and won't lift the Warner's out of the rut that they are fast going into with the change of the type of stories acceptable to the public.

Unless the Warner's change their tactics with the press and get down to making good pictures, they will become the pinwheel that helps drag the industry back to the nickelodeon days once more, instead of having some use for the beautiful theatres that they are building for no good reason at all, since there are too many theatres and too few good pictures to play in them.

The Warner Studios used to be the house of new stars. Today they are the house of fading stars, and no one can say that they have any one else to blame than this trio, who have become Napoleonic in their dealings with everyone, from the press to the very agent who has helped them find those stars of yesterday, and who have taken the rap from them rather than the praises due them, for no executive can sit and be good time Charley, or a big shot sportsman or a slave driver, anti-union agitator, and get to first base, unless they have men and women who are loyal to them and who in turn obtain loyalty from their employers.

deeply into research to make this one adhere strictly to the original story, even though bringing it up to date.

There are twenty-nine sets, and to interest the feminine mind, Myrna Loy will have twenty-six changes of costume.

We almost forgot probably the most important member of the production, the writer. This is none other than F. Hugh Herbert, who should not be confused with the comedian of the same name. Both are good, but all joking aside, Allied Pictures have taken in their hands a serious undertaking, but as we watched the Hoffman's at work at the Universal Studios a few days ago, we had no fear of the final results, and especially at the box office, where the famous names in the cast should attract.

Mary-Jo Ellis was kept busy during the holidays, dancing, reading and acting as mistress of ceremonies on various programmes.

Frank Strayer Directs "Behind Stone Walls" with An All-Star Cast

"Behind Stone Walls" is the title of another fine feature that Ralph M. Like is producing for Action Pictures release at the International Studios on Sunset Boulevard with Frank Strayer directing an all-star cast made up of: Robert Elliott, Priscilla Dean, Eddie Nugent, Ann Christy, Robert Ellis and many others.

Producer Like has an even twelve more features to make on this years product, which means plenty of work for the free lance actors and actresses and a fine brand of pictures for the independent exhibitors throughout the civilized globe.



M. H. Hoffman

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PREVIEW
HOTEL CONTINENTAL

Tiffany Productions are stealing some of the "Grand Hotel" thunder with this one, which, to our way of thinking, tops "X Marks the Spot," which was their best effort up to date. Sam Bischoff made two mistakes, and other producers can well benefit by his errors. First, he was overly anxious to show off the big and beautiful hotel lobby set, and allowed too much footage to be shot. Second, no story ever progresses very far when you have risque dialogue by the fair sex admitting their indiscretions. The ladies hate to have their own sisters know their errors in life. These points, we are told, are to be eliminated, and if they are, you will see one of the best pictures made by any studio.

F. Hugh Herbert and Paul Perez wrote the story and dialogue. It is timely, away from the beaten path, and all this talk about stealing the "Grand Hotel" idea is a lot of hooey. Warren B. Duff wrote the continuity in a very capable manner. Here is a case of writers writing up to such heights as to make it hard to cast a picture. Tiffany officials overcame this by signing Peggy Shannon and Theodore Von Eltz for the leading roles, two artists that the major studios wouldn't have had nerve enough to entrust with such a picture, and they came through splendid. Three old timers, J. Farrell McDonald, Rockcliffe Fellows and William Scott, came through with flying colors. Alan Mowbray unfortunately had a small but very good part as the drunken husband of Ethel Clayton. Miss Clayton and Henry B. Walthall added a bit of interest to the picture, although there wasn't much for them to do. Bert Roach was entrusted with the comedy relief, and he more than held up his end of the show.

Christy Cabanne, an old favorite among directors, made a complete comeback in this one, and should be assigned to the best that producers have to offer as far as talkies are concerned, for he knows his story, comedy and drama equally well. The photography work of Ira Morgan, editing by Rose Loweinger, supervising by Mart Cohn, helped put the picture over the top.

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Hollywood, California, January 30, 1932

No. 2

HELP — POLICE — MURDER

As long as Hollywood has been the hub of the motion picture industry, certain cliques have gained control of the business and they have bled it almost to death. Then someone comes in and shows 'em up and they crawl into their holes and hide out until the wind blows over. When they come up for air, and if their co-workers have saved their places for them, they continue on. But if they have lost track of their connections—well, they leave us flat and go elsewhere to carry on their rackets. Help! Police! Murder! They are killing the goose that laid the golden egg, and something should be done to do away with these so-called big shots who are bleeding the stockholders to death, and wasting fortunes on nightmares, and who, above everything else, are getting a weekly stipend that makes President Hoover's salary look like a piker's dream of earning an honest living.

AN OPEN LETTER TO AL ROCKETT AND THE FOX FILMS OFFICIALS

President Edward B. Tinker, Richard Rowland and Al Rockett:

You gentlemen are now preparing for a new start in the life of Fox Films. Mr. Winfield Sheehan was the first to turn a deaf ear to the press, and your present position of your organization can be charged in a great measure to the lack of co-operation between Mr. Sheehan and the press. According to press reports, Al Rockett has been placed in charge of affairs on the West Coast by you, Mr. Edward H. Tinker, president of Fox Films, and Richard Rowland, and we want to know right now where Mr. Al Rockett stands towards the press at this time. When he operated First National Studios the press was most welcome, and they worked with Mr. Rockett one hundred per cent, and will continue to do so, if he is given the right of way to give the press a fair deal. Let us hear from you, Mr. Rockett.

YOU ARE ALL WRONG, MR. JAMES WHALE—AND HERE IS THE REASON WHY?

When James Whale directed "Waterloo Bridge" Ye Editor, in reviewing the Universal picture, stated that Director James Whale was responsible for Mae Clarke's rising to such great heights in the picture, and one nice and balmy day Mr. Whale met us and told us we were wrong in our opinions, so we waited and watched Miss Clarke in "Frankenstein," and felt satisfied that the young actress was unsuited to the type of parts that he, James Whale, was insisting upon playing the actress in, and the other evening, when we viewed "Impatient Maiden," another James Whale epic, we were willing to admit that Mr. James Whale was all wrong, that something will have to be done to awaken new life and interest in her or she will never reach stardom, and a few more such pictures and James Whale's reputation, that he made through his directorial work on "Journey's End," "Waterloo Bridge" and "Frankenstein," won't carry him very far with producers and theatregoers. "Impatient Maiden" may get by in the sticks, but not in the key cities, and is the worst picture Lew Ayers ever did on the big U lot.

GENE MORGAN RETURNS TO HOLLYWOOD AND PICTURES AT THE BIG U

After forty-three weeks in a Fanchon-Marco unit idea which was his own show, Gene Morgan has returned from the tour with plenty of glory added to his reputation as a funster, and he no more than returned to Hollywood than Universal signed him for one of the best funmaking roles that he has had in pictures, when he was signed for "Night Club," which Hobart Henley is directing, with Lew Ayres, Mae Clarke, Boris Karloff and others in the leading roles. Gene and Florence Lake have a comedy sequence in this picture which is said to be a "wow," and if producers will only give him the double-O we feel that he will be set for pictures for some time to come, instead of returning to the stage.

CHRIS PIN CLICKS AGAIN

When Chris Pin Martin worked with Warner Baxter in "The Cisco Kid" he clicked so well that when Mr. Baxter was signed for "The Squaw Man," he was signed for a role in that. The other day he was signed for "Pete" in "Girl Crazy," in which he worked with Stanley Fields. He scores again so heavily that when they wanted someone to work with Fields as his buddy in Tom Mix's feature, Chris Pin was hunted up and given the part, and you can rest assured that he will continue to make a place for himself, for he is sincere and works hard to make good in anything that he is signed to do in pictures.

DAD SAYS...

"Chic" Sale stops personal tour, returning, loaned to M-G-M for "Limpy" . . . Dorothy Christy in cast of "The Cohens and Kellys in Hollywood,"



Dad

Louella Parson, columnist, an interviewer in said picture, mercy . . . "Mendel, Inc." new title is "East Side" . . . Eddie Cantor arrives next month to start on new picture . . . Richard Cromwell has juvenile lead in "The Tinsel Girl" . . . Genevieve Tobin, feminine lead in "Back Street," John Stahl directs . . . Hardie Albright replaces Donald Cook in "So Big" . . . Adrienne Dore takes Ann Dvorak's place in "The Rich Are Always With Us" . . . Ann Dvorak has feminine lead in "The Tinsel Girl" . . . Lewis Milestone will direct Al Jolson in his next picture . . . Buddy De Sylva and Larry Schwab form an independent picture company . . . Rosco Ates returns February 1, in cast of "Hold 'Em Jail" . . . Leo White in cast of "Are You Listening" . . . Fern Emmett and Henry Roquemore, have spots in "Mother's Holiday" Educational comedy . . . "The Jockey Kid" new title for "The Information Kid" Kurt Neuman directs, Tom Brown has juvenile lead.

Carl Laemmle will be the honor guest at the Wampas meeting February 23 . . . Al Santell will direct Janet Gaynor in "Rebecca of Sunnybrook Farm" . . . Paramount will star Carole Lombard in "The Manhattan Model" . . . "Frankenstein" now in its fifth week at Orpheum Theater . . . Ruby Lafayette 80-year-old actress has a bit in "Grand Hotel" . . . Radio-Pathe signs Lon Chaney's son to term contract . . . Wallace Beery will appear as a wrestler in his next picture . . . George Bancroft's next picture is "The Red Harvest" . . . George Brent plays opposite Joan Blondell in "Miss Pinkerton of Scotland Yard" . . . Frank Donovan signed by Wilshire Productions to star in features . . . John Breeden replaces Regis Toomey in "Sky Brides" . . . Clark Gable will star in "The Red Son of Carlisle" . . . Frank Borzage not David Howard will direct "Young America" . . . Kate Campbell added to cast of "The Ghost City".

Stanley Fields has a spot in Tom Mix's picture "Destry Rides Again" . . . Polly Moran in vaudeville act at Loew's State . . . J. Walter Rubin directs "The Lame Dog Inn" . . . Charles Bickford has a featured role in "Thunder Below" . . . Tom Ricketts in cast of "Symphony of Six Million" . . . Vivienne Osborne, transferred from Paramount to WFN . . . Sylvia Sidney, slated for "That Royal Girl" talkie version . . . William W. Schorr directs talkie version of "The Ten Commandments" Paramount . . . Frances Dee cast for a role in "Clara Deane."

Kay Francis' second picture for W-F-N is "A Dangerous Brunette" . . . Preston Foster featured in "Two Seconds", Edward Robinson's picture . . . Greta Granstedt added to cast of "Are You Listening" . . . George Barbier in cast of "The Broken Wing" . . . Frederick Kerr in cast of "The Truth Game" .

IN HOLLYWOOD NOW

By BUD MURRAY

DIDJA get that EXTRY last week—"SNOW IN HOLLYWOOD"? A record of 50 years broken. To wake up in the wee small hours and see a blanket of snow on your front lawn, is a miracle in California, but that's what happened. And for once, the daily newspapers took the "gang feuds," "murders" and "divorce" cases off the front page, and California's SNOW got the break. What a morning for the kids. Our own off-spring bringing the flakey white stuff into the boudoir. Anything can happen in HOLLYWOOD NOW.

Vaudeville is in the air here IN HOLLYWOOD, seems everyone is hopping into vaudeville. Max Davidson and Spec O'Donnell opened this week, in our Act, Mrs. Janney and her darling boy Leon Janney, leave very shortly in our Act, headed for Noo Yawk, to do a vaudeville tour. Al Herman rehearsing a new act. Redmond and Wells rehearsing a new act. And so we drop into the BROWN DERBY, for a "snack." Mr. and Mrs. John Medbury in a booth. A few agents strewn here and there. George Frank, Bill Perlberg, Al Kingston, Ivan Kahn. "Personality" Bobbe Arnst (Mrs. Johnny Weissmiller) after a week at the Paramount. Lew Brice giving you that same "Hello Babe"—Lew Clayton close by. Regis Toomey and George O'Brien in a booth, saying a last fare-well to our old boy friend from Pittsburg, Johnny Harris, who came West especially to marry our ex-pupil, Lucille Williams. Well they are all hooked up now, and on their honeymoon. Mr. and Mrs. Johnny Harris to you from now on. Three comical fellows at a table, Tommy Dugan, Walter Catlett and Bert Hanlon, and they wouldn't be bad as M.C.'s. Carl Laemmle, Jr., had-shaked to death. Micky Neilan and Jack Pickford lunching together. B.B.B. in overalls rite from the rancho. A couple of our "ponies" from the Winter Garden back in 1917—Ethel Mitchell and Poppy Morton—and they are all in HOLLYWOOD NOW.

Alexander Pantages dashing hurriedly across the street for a hair-cut. Trips along like a boy, now—and looks fine, too.

Then to the Friday Nite Fites at the Hollywood Legion, where they ought to either make the prices lower or the talent higher. The empty houses ought to show the hand-writing on the wall. We bumped into Jack Boyle just in from Oakland, opening this week at the RKO Hillstreet, back with his old partner, Dave Kramer. See the Marx Brothers are back in town, and at the fites first thing. Dolly Nelson lost her playmate, Lee Summers. Harry Gribbon back at the fites. Eddie "Black-out" Welch, Clarence Nordstrom, Lew Cohn, Wally Ford, Bobby Woolsey, Charley Mosconi, Frances X. Donegan, Cliff "Uekike" Edwards, and many other notables at ringside. And then to the shack—after being frozen to death and at the same time watching a lot of over-rated amateurs, and still, we will see you there next FRIDAY, IN HOLLYWOOD, rite along.

Do you know Annie May the elephant and Oscar the camel? A score of youngsters who worked with the two faithful animals at MGM recently enjoyed their sociable ways immensely.

Let's See---Who's Who

By HARRY BURNS

HOBART HENLEY

Plenty of excitement on one of the sound stages at the Universal Studios when Hobart Henley got under way with his "Night Club."



Hobart Henley

Hundreds of extras on the first day and an all star cast in which they have Lew Ayres, Boris Karloff, Mae Clarke, Dorothy Revier, Russell Hopton, Bert Roach, Alice Lake, Gene Morgan, J. Farrell McDonald and Eddie Phillips were all assembled and working on a

huge set of a modern night club.

Scott Beal the Assistant Director was as busy as a bee and Merrill Grestead was at his battery of cameras.

On another stage Buzby Berkeley was rehearsing a bevy of beauties for one of the sequences.

MERVYN LE ROY

With the underworld pictures in the discard we wonder just what Mervyn Le Roy will do for sure-fire stories to direct that are director proof, for if "High Pressure" with William Powell and "Tonight or Never" with Gloria Swanson, are to be taken as criterions of his ability to direct, we would say that he is slipping the way of all such megaphone wielders go, and if "Mendel, Inc."

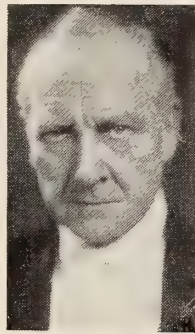
which he is directing at present doesn't click, why, we will have to start speaking about the youngest of directors as the fellow who directed "Little Caesar" and what have you other to talk about.

"High Pressure" and "Tonight or Never" both showed in Hollywood recently and the Warner and Pantages theatres didn't lose any sleep over counting up the night's receipts, and you haven't read any dispatches in the daily newspapers about Mervyn Le Roy signing any life time contracts with any of the major studios.

Adeline Craig, Nancy Crowley and Jerry Tucker are busy at Paramount playing little country youngsters in an enjoyable sequence for Mr. McLeod.

ARNOLD KORFF

If you haven't seen the "Grand Hotel" at the Belasco theatre go and see it by all means, you will love Olga



Arnold Korff

Baclonova as Grusinsakaia the dancer, Arnold Korff as Preysing, Christian Rub as Kringelien, Ian Keith as Baron Von Gaigern, Dorothy Tree as Flaemmchen, Frank Reicher as Dr. Otternschlag, Marcella Corday as Suzanne, Philip Morris as Chauffer, and so many others that

it would take a page to write about them. The ones that you never see and who are deserving of a world of credit are such men as William Keighley, who staged the production for Messrs. Curran and Belasco, and his stage manager, John Cameron, who, with the later's aides, Leslie Thomas, Tom Turner and Jack Thomas, are the unseen artists whose work is one of real ability and merit, and they are the ones who made it possible for the producers here to make "Grand Hotel" one of the outstanding shows of many years.

BODIL ROSING

After creating another of her inimitable mother roles in Paramount's version of "The Miracle Man," Bodil Rosing has succumbed to an old longing for the stage and is busy rehearsing for an important role in the "Sea Gull."



Bodil Rosing

Morris Ankrum is directing this production for the exclusive Bandbox Theater in Pasadena. The Bandbox is known as the

"inner circle" of Gilmore Brown's famous Pasadena Playshop Theatre.

She will open this production on Sunday night.

Miss Rosing, noted on the European stage before she came to America, has been famous in pictures since her fine portrayal in "Sunrise."

She has appeared in "Surrender" and in the "Miracle Man," since returning from a visit to her old home

SPORTS

100-LAP FEATURE RACE AT LEGION ASCOT SPEEDWAY SUNDAY THE SEVENTH



ERNIE TRIPLETT AND SIDNEY FOX

With the races being held at the new Oakland mile dirt track tomorrow, we of Los Angeles and Hollywood and their subsidiaries, will have to wait 'til the seventh of February for our customary thrills at Ascot—and there is no track in these, the United States, that offers a fractions of the thrills to be had on that five-eighths of a mile track.

Look at the last two days of racing—last Sunday and the Sunday before. Records broken, cars smashed, nerves shattered, beautiful girls presenting trophies to the winners—speaking of beautiful girls, Sunday before last we were fortunate enough to have Miss Dorothy Tree, who plays the part of "Flaemmchen" in "Grand Hotel," now showing at the Belasco Theatre, on hand, and she presented the Helmet to the winner of the Italian Helmet Dash—and last Sunday Miss Roberta Gale, whose most recent picture was "Are These Our Children?", was on hand to do the honors—then next Sunday we expect to be fortunate enough to have another member of the "Grand Hotel" cast present to officiate. None other than Olga Baclanova, whom you all know from her artistic work in the cinema.

And what races they will be—of course, the two-lap Helmet dash for the three fastest qualifying cars will be the first race of the day, followed by a ten-lap position race, and then the main event of 100 laps, with such drivers as "Shorty" Cantlon, Ernie Triplett, "Howdy" Wilcox, Wilbur Shaw, Bob Carey, Chet Gardner and a host of others competing. Will we see you there?

EDDIE DEMEREE.

in Copenhagen, where she was received by the King and given a greeting to the Danish Olympic workers in Los Angeles and Hollywood.

You'll recognize Billy Butts, who got such splendid notices in "Are These Our Children" in the cocky little tenement boy who has an amusing bit in "Polly of the Circus" for MGM.

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Pictures---Reviewed and Previewed

Jan. 25, 1932.

Mr. Harry Burns,
Hollywood Filmograph
Hollywood, Calif.
My dear Mr. Burns:

Congratulations on your editorial "Solid Ivory." What Hollywood really needs is a newspaper that will tell the whole truth and spare no one. It must be willing to praise when praise is due and sock when a sock is needed.

It is needless to say that such a paper would not be a success from an advertising standpoint at first. But after the advertisers once learned that they would get a square deal at all times, they should come around. Such a paper would gain wide circulation, I'm sure.

If you are planning on telling Hollywood what really is wrong with it, and following that policy in the Filmograph, isn't there something I can do to help? A column—stories—anything?

Just let me know. I would love a chance to express some opinions.

Cordially,

HAROLD WEIGHT.

CHESTERFIELD AT UNIVERSAL CITY

George Bachellor has decided to make his next Chesterfield Production at Universal City where the accommodations are all that any producing company calls for. "Escapade" is the name of the story and it bids to be one of the sensations of the season.

A large and capable cast has been engaged and among the famous names so far engaged are Eddie Phillips, Frankie Darro, Sally Blane, J. Farrell McDonald, Betty Grabel, Clara Kimball Young and David Rollins.

Mitzi Green, child star of many successes, is definitely set to start her seven weeks personal appearance tour in RKO theatres on February 6, opening at the St. Louis Theatre in St. Louis, Missouri.

Mitzi's trip was cancelled three times to allow for her part in Radio's "Girl Crazy," and then she had to wait for the preview to find out if there were any retakes, but as usual little Mitzi's work for beyond improvement so the little mimic will leave Hollywood on February 1, and after seven weeks she will return for a new picture.

A Fool There Was—

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GRETA GARBO—"MATA HARI"—SID GRAUMAN

Here is a trio to draw from: Greta Garbo, "Mata Hari" and Sid Grauman. All will do things for filmdom, and this industry at this time owes them a debt of gratitude, for Grauman's Chinese never before had such an opening, a star, a picture, nor a greater showman.

What this trio meant to M-G-M's epic even outshone the bright lights, the splendor of beautiful gowns, diamonds that would pay the cost of building one of the biggest navies in the world. What has all this to do with the picture? Why, everything! It shows plainly that the public want and will attend real shows and pictures.

"Mata Hari" was Greta Garbo and Greta Garbo was "Mata Hari." She stands at the top of her class once more and defies competition. She is the last word in dramatic acting, the greatest emotional actress ever developed by the American producers, for Greta Garbo was brought here an unknown when the late Maurice Stiller insisted that she was one of Europe's greatest actresses and would be a fine acquisition to our screen.

No one means much to the story aside from Greta Garbo. The others just stand around and move at the command and direction of the director, George Fitzmaurice. Everyone's eyes are centered and directed on the great Garbo, and when she isn't in their view, she has 'em thinking about her, so what are such sterling actors as Ramon Novarro, Lionel Barrymore, Lewis Stone, Karen Morley and others going to do? They're going to bow to the Queen of the Cinema, Greta Garbo!

George Fitzmaurice made us acknowledge that he knows his talkies as a director. He handled the story, by Benjamin Glazer, Leo Brinski, Doris Anderson and Gilbert Emery, with as much showmanship thought, as did Sid Grauman in handling the whole show.

"EMMA"

In the days that melodrams were popular, Theodore Kramer wrote for the masses with a laugh and a tear cleverly interwoven, and now Francis Marion has surely assumed the mantle of popular appeal in her writings for the "talkies."

Just the story of a faithful domestic servant so rarely seen these days, but the manner in which Miss Marion "gets the meat" out of everything, and the artistry of Marie Dressler, carries you along to "teardom."

The only people in the Criterion Theatre not weeping at some of the scenes were the employees, and even some of them looked a little moist at times.

No beautiful ingenue to attract, just an old woman who understands the theatre for the masses perhaps better than any other player.

And did Clarence Brown put all his knowledge back of this hokum story? He did, and achieved results. First a tear, and when you were tired of that, plenty of laughs. He's what we call a master director.

Oliver Marsh also contributed regally with his photography, and the adaptations of the story by Leonard Praskins and additional dialogue by Zelda Sears helped to make this one a "sure winner."

To help Marie Dressler along were Richard Cromwell, Jean Hersholt, Myrna Loy, John Miljan, Purnell Pratt, Leila Bennett, Barbara Kent, Kathryn Crawford, George Meeker, Dale Fuller, Wilfred Noy and Andre Cheron.

Would like to write an individual boost of each member of the cast, but lack of space forbids. However, M-G-M are to be congratulated upon putting over another winner, and the Criterion Theatre for being the lucky one to corral this "surefire" audience picture.

FIREMAN SAVE MY CHILD

At a preview of this latest Joe E. Brown First National-Warner Bros. comedy at the Forum Theatre, we thought at times that we were witnessing a drama rather than a comedy. It was the best imitation of "Elmer the Great" without actually saying it was, that we have seen Brown in, and they even lifted the big introduction scene of the late Knute Rockne in "The Spirit of Notre Dame" football sequence, using Guy Kibbee for Rockne, and if you ask us, the lines that he spoke smacked somewhat of the ones the late hero of the gridiron made famous.

The last reel of the picture, where Joe E. Brown attempts to put out the fire, saves "Fireman Save My Child" from being a dud, and Joe E. Brown's reputation to make 'em laugh, and even the photographer, Sol Polito, shot Joe at such angles that his mugging reminded us of a baboon trying to make funny faces.

Lloyd Bacon was responsible for the direction. The people seemed at times to be floundering around for something definite to do. This goes for the star and such players as Evelyn Knapp, Guy Kibbee, George Ernest, George McFarlane, George Meeker, Richard Carl, Virginia Sale, Curtis Benton, Ben Hendricks, Jr., and others. Ray Enright, Arthur Caesar and Robert Lord are credited with story and adaptation. This, of course, can't be held against them. Some one must have seen Joe E. Brown at the El Capitan and peeped at Universal's football epic, and sold Warner Bros. another box office smash!

THEY ARE STILL PLAYING . . .

Something ought to be done about this:

GEORGE ARLISS is still playing 'Disraeli.'

WALTER HUSTON acts like he did in "Abraham Lincoln."

RICHARD DIX will never lose his "Cimarron" character.

Producers should retire actors and actresses after they make an outstanding hit, and let them pass out of the industry, with their greatest accomplishment to stand for them, instead of ruining a lot of good pictures. It is next to impossible to top these pictures, and the money spent trying to keep them in the public limelight is wasted. Do you remember George Billings in "Abraham Lincoln," produced by Al and Ray Rockett as a silent production. Producers allowed Mr. Billings, who was a great actor, to pass out of the picture with that one production, feeling that he would play every character and part like he did the 'Immortal Emancipator,' and right they were, and the present day producers should govern themselves accordingly.

CHOIR TO STAGE CHARITY

Turning their talents from the production of plain-chant and churchly music to the field of popular entertainment, the choir of the Church of the Blessed Sacrament in Hollywood, will put on a pre-lenten jamboree of fun and music at the Sunset Blvd. hall the night of Wednesday, February 3. The show would be first-rate and of a unique sort, it is pointed out, as few choirs can boast of having so many members who are vaude headliners, musical-comedy names, screen personalities, radio luminaries. Susie's Band on down to a majestically tragic playlet called, "The Proposal Under Difficulties."

The latest find from a foreign country started to work at Universal City, Thursday, under the direction of Cyril Gardner. Tala Burrell is her name and as we watched her at work we realized that here was an artist from whom we shall hear a great deal of in the near future.

Another surprise in the same company is Louis Trenker, who plays the leading male role. Mr. Trenker is recently from Austria where he became famous as a mountain guide.

Charles Stumar is in charge of the battery of cameras so we may be sure that the photography will be well taken care of.

MONA MARIS SURPRISES WITH NEW TYPE IN M-G-M FARCE COMEDY

Mona Maris, who adorns our cover this week, surprised theatre-goers, and especially studioites, by her truly clever characterization in the latest Buster Keaton comedy, "The Passionate Plumber," which was taken from the stage play, "The Cardboard Lover," by Jacques Deval, in which Miss Maris matches her wits and ability with such sterling artists as Buster Keaton, Jimmy Durante, Gilbert Roland, Polly Moran, Maude Eburne, Henry Armetta and many others, and to say that she came through with flying colors would be putting it very mildly. In fact, we expect one of the major studios to sign her up to a long term contract ere long, all on account of her developing such a keen sense of comedy and dramatic values in her work.

Having placed herself under the management of Orsatti and Bren, the well known agents and representatives, Miss Maris has been quietly studying pictures and all of their phases, working out such problems as her accent, which has more or less kept her from doing big things in American pictures laid in this country. In "The Passionate Plumber" she had quite a bit of difficulty retaining her accent, which M-G-M producers and Director Sedgwick desired. However, her work speaks for itself, and from now on you can expect to see a whole lot of Mona Maris in both American and European productions.

NIGHT HAWK

We have long made the prophecy that Jack Dunn would soon be the leading dance and amusement orchestra in the city, and we are glad to see that "Once again Richfield wins"—or, in other words, our prophecy is gradually working out the way we said it would. Picture work has started to pile up on Jack Dunn in such large lots that he is having the busiest time of his life taking care of all the work.

A couple of weeks ago Jack did something we have never heard of another orchestra doing before, and seriously doubt whether it will ever be done again. You have all heard of the expression of "doubling in brass"? Well, that is what he did. Mack Sennett called the Rainbow Gardens and told Jack that he wanted a nine-piece combination of nothing but brass for about a week's work in a picture, so Jack went out and signed the necessary articles. This was no sooner done than one of the independent studios called him for a string combination for a "South Seas drama," and he also signed the contract for that job.

JACK DUNN and HIS ORCHESTRA

NOW PLAYING AT THE

FAMOUS
BEAUTIFUL

RAINBOW GARDENS

THIRD and VERMONT

LOS ANGELES

The two units were working in fine order and everything was going along just dandy when Jack was called on the phone and asked if he would rush right down to KTM and put on a half hour program of classical piano music—it seems that something happened to the pianist—who was supposed to play that particular program, and the studio, knowing that Jack Dunn was capable of doing such a program, called him. He made arrangements with one musician in each of the two units to see to it that everything went along smoothly, and put on a program that would have done justice to any of the well known pianists—can you tie that one?

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'Chic's Cellar' opens—Chic Herd, formerly of the Embassy, Montmartre and other places popular with movie folks, has opened the cafe formerly occupied by 'The Village,' at Hollywood and Hudson.

Chic will serve lunch, dinner and late supper with no definite closing hour. One of the novelties of entertainment is dancing and singing waitresses, and no cover charge. The cafe opened Monday evening, and has been doing a splendid "after-theatre" business.

"GUN JUSTICE"—COLUMBIA.

"DEVIL'S DAUGHTER"—RALPH LIKE PRODUCTIONS.

"TRAIL'S END"—COLUMBIA.

"THE MARK OF THE SPUR"—BIG 4.

SOLD THROUGH

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GRACE K. NORTON
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Things are changing at the Blossom Room, where Hal Grayson is the main attraction. The other day Lillian Miles, who has been holding down the center of attention as a blue singer, finished her engagement, much to the surprise of every one, for she seemed like a solid fixture at the Roosevelt Hotel. Bert Tilton, a youth who is working his way through Southern California as a law student, who came here from Columbia College, and who sings occasionally on KMTR, replaced Miss Miles. There are two champion water drinkers in Hollywood, Hal Grayson and Curley Robinson. They never come up to a table in the dining room and talk to some one that they don't reach down and help themselves to a glass of water—it doesn't matter whose it is.

One doesn't hear so much about the Coconut Grove at the Ambassador Hotel, unless you just happen to drop in on a certain night that there is an opening or a preview. The old Tuesday evenings which were so popular, and which usually brought out the whole show from the Paramount downtown theatre in a revue, no longer are the main attraction, and some of the features offered recently haven't clicked with the night club visitors, so the Grove will have to dig up new life and interesting acts. Jimmy Grier and his entertainers are improving with age. Remember, they are one of the newest of orchestras around these parts, and must be given credit for what they have done to hold up their end.

AS SEEN AND HEARD BY ARTHUR FORDE

Preview
"THE SHANGHAI EXPRESS"

At Uptown Theatre

At last the much heralded Josef von Sternberg's latest, and it's well worth waiting for—



Arthur Forde

Here is a picture in which the credit must be given to the cameraman and the director.

Nothing to the story—All about a beautiful woman who was loved by an Army Officer—she drifts away from him and becomes one of the most notorious women in China—They meet on the Shanghai Express

between Peiping and Shanghai—4 days—and during stirring events they discover that they still love each other.

Marlene Dietrich as "The Lady of Easy Virtue" was lovely but we cannot rave over her acting as we did in her former pictures. Some of her close-ups were almost still pictures and became monotonous at times.

Of course there are a number of other characters and all well played by Clive Brook as the "English Officer"—Anna May Wong as a "Chinese Girl"—was delightful. Always reserved in her acting, she exactly fitted into the role of the Oriental companion who guarded her lady.

Warner Oland as the "Leader of the Chinese Revolutionists," just as clever as ever—Eugene Palette as "An American Gambler" who gives the only laughs in the picture. Lawrence Grant, Gustav von Seiffritz, Emile Chautard and the delightful Louise Closser Hale.

As for the production—it is magnificent. All the action taking place on the train.

The atmosphere is kept up so vividly that one almost thinks one is of the party.

As for the photography, it is gorgeous and Lee Garmes should be well on his way to receive the Academy Award for the new year.

A great Box Office picture—the "Shanghai Express" and Paramount Pictures are to be congratulated as well as Joseph von Sternberg, Lee Garmes and everyone in the production department.

Manuel Ayala and Billy Melman enjoyed playing ball and skating on the Santell set recently, when they played tenement boys in a sequence for Marion Davies "Polly of the Circus."

Review

"THE ROAD TO LIFE"

At the Filmarte Theatre

Here is the first "Talking Picture" to come out of Russia and they have one clever idea for English speaking countries, in which they have super imposed titles on the front of each sequence so that the story is cleverly told to those not speaking Russian.

This picture is chock full of dramatic situations and told with a fervor such as only Continental actors can portray.

Nicolai Ekk is a director with a grasp of his story which tells of the lost children of Russia of which much was written at one time and of course of the regeneration of them by the Soviets.

Nicolai Batloff is the "Big Brother" of the children and the memory of his work should be a fine example to others seeking realism.

Tzyvan Kyrila gives a magnificent performance in the character of the "Leader of the Waifs" and the blending of the Orient in his face adds greatly and carries sincerity to the role from his introduction to his final fade out at his death scene.

Marla Gonta and Mikhail Diagofarov are two others who stand out vividly in clever characterizations.

The photography is distinctly beautiful and the musical score by Jacob Stoliar is in keeping with the tempo of the story.

Here is something that it will pay anyone to see as it is interesting from the start and the subject should be an attraction.

This first talkie from Russia spells "Entertainment" in its novelties and also in the fact that news from Russia is awaited breathlessly by many people these days.

CHRISTIAN SCIENCE LECTURE RADIOCAST

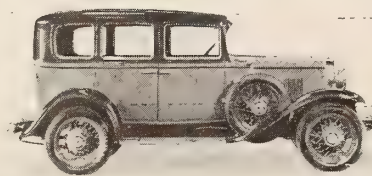
Local radio listeners will be interested in the announcement of the radio-casting of a Christian Science lecture over KNX (1050kc-284m), Friday, February 5, from 12:10 to 12:50 p. m., by Robert Stanley Ross, C.S.B., of New York City, member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The lecture will be given in the edifice of Third Church of Christ, Scientist, Los Angeles.

APPOINTED

Marcel Lamour has been appointed Assistant Director in the Foreign Department at M-G-M Studios.

So far he has worked in the foreign version of "Sidewalks of New York" and at present is with "Hell Divers."

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INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big 4-King-Custer Big 4-King-All Star Ralph Like Prod. George Seitz United Producers	Unassigned J. P. McGowan J. P. McGowan Frank Strayer Vernon Keayes Vernon Keayes	Unassigned Wm. Nolte Wm. Nolte Vernon Keayes Vernon Keayes	Eddie Kull Edward Kull Edward Kull Jules Cronjager Jules Cronjager Jules Cronjager	"Dance Hall Kisses" "Kid Cowboy" "Mysterious Mr. Wu" "Behind Stone Walls" "Passport to Paradise" Untitled	F. Willis F. Willis George Seitz Scott Darling N. S. Parker	G. Hutchins	Preparing Shooting Preparing Shooting Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins EM. 9133 9:00-11:30 9 to 12	All-Star Jackie Cooper Unassigned Robert Montgomery Dressler-Moran Norma Shearer All Star Ramon Novarro Joan Crawford Clark Gable Robert Montgomery	Edw. Goulding Harry Pollard Marcel De Sano Harry Beaumont Leo McCarey Sidney Franklin Victor Fleming Sam Wood Clarence Brown Tod Browning Jack Conway	Charles Dorian Unassigned Unassigned Harry Bucquet Unassigned Unassigned H. Tate Unassigned Unassigned Unassigned Unassigned	Wm. Daniels Unassigned Unassigned Rosson Unassigned Unassigned Norbert Brodine Unassigned Unassigned Unassigned Unassigned	"Grand Hotel" "Limpy" "Red Headed Woman" "Are You Listening?" "Prosperity" "Strange Interlude" "The Wet Parade" "Huddle" "Letty Lynton" "China Seas" "Truth Game"	Marion-Praskins-Spear Wm. Johnson Katherine Brush J. T. McEvoy Unassigned A. L. Martin John Mahin Unassigned Unassigned	A. Macdonald James Brock R. Shugart R. Shugart G. Burns R. Shirley	Shooting Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing
METROPOLITAN—GR. 3111 1040 N. Las Palmas Evelyn Egan, Casting—HE. 4111	Harold Lloyd Christie Comedies	Unassigned Al Christie	Unassigned Ralph Black	Unassigned Edward Snyder	Untitled Untitled	Unassigned Uncredited	Uncredited	Preparing Preparing
PARAMOUNT—HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Dattig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes All Star Arlen-Dee Chevalier-MacDonald Velez-Carrillo All-Star Wynne-Gibson Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Sari Maritza Bancroft-Hopkins	Ernest Schoedsack Norman McLeod Stephen Roberts Rouben Mamoulian Lloyd Corrigan Frank Tuttle Gasnier-Marcin Richard Wallace Norman McLeod Wm. C. DeMille Dorothy Arzner George Cukor John Cromwell	Unassigned Charles Barton Wm. Kaplan Geo. Hippard Ed Marin Archie Hill Unassigned Arthur Jacobson Unassigned Sid Brod Unassigned Unassigned Unassigned Russell Mathews	Rex Wimp David Abel David Abel Unassigned Henry Sharp Victor Milner Unassigned Unassigned Unassigned Unassigned Unassigned Karl Struss	"Lives of a Bengal Lancer" "The Miracle Man" "Sky Bride" "Love Me Tonight" "Broken Wing" "He Met a French Girl" "Clara Dean" "Thunder Below" "Horsefeathers" "The Beach Comber" "Jerry and Joan" "The Girl in the Headlines" "On the Black Sea"	LeVino-Buchman Waldemar Young Young-Leahy Uncredited Jones-McNutt George Marion, Jr. M. Marcin Lovett-Buchman H. Mankiewicz Lawrence-Young Edwin Mayer Unassigned Oliver Garrett	E. Hayman E. Merritt E. Merritt E. Hayman H. Lindgren J. Goodrich H. Mills H. Mills M. M. Paggi	Preparing Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing
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TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Ken Maynard Unassigned	Unassigned Phil Rosen Unassigned	Unassigned Mike Eason Unassigned	Arthur Reed Aria Mergan Unassigned	"Men of the Night" "Whistlin' Dan" "Lena Rivers"	Robt. K. Lee Stewart Anthony Stewart Anthony		Preparing Shooting Preparing
UNITED ARTISTS —GR. 5111 11-12 A. M., 8-4 P. M. Freddie Schuessler, Casting Bob Palmer, Asst. GR. 5111—GL. 4176								
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HI. 5105	Tom Mix Hobart-Bickford Tala Birell All-Star Sidney-Murray James Flavin	Ben Stoloff Russell Mack William Wyler Hobart Henley John F. Dillon Ray Taylor	Phil Karlstein Wm. Reiter Unassigned Scott Beal Freidberger Norman Lacey	Dan Clark Karl Freund Unassigned Merritt Gersterd Jerry Ash John Heckson	"Destry Rides Again" "Ambition" "The Marriage Interlude" "Night Club" "Cohen's-Kelly's in Hollywc" "Air Mail Mystery"	Keith-Bernstein Robert Keith Edwin Knopf Rivkin-Wolfson Howard Green	Wm. Hedgcock R. Fritchard H. I. Smith Jesse Moulton C. Carroll	Shooting Shooting Preparing Shooting Shooting Shooting
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FEB 15 1932

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VOL. 12, NO. 3

HOLLYWOOD, CALIFORNIA, SATURDAY, FEBRUARY 6, 1932

PUBLISHED WEEKLY



REGINALD BARLOW

Lansing Brown Photo.

THE INSIDE DOPE

Bobby Vernon worked on the stage with Edward Everett Horton in "Unexpected Husband," at Hollywood Playhouse, and acted in a Al Christie comedy at the same time at the Metropolitan Studios with Harry Barris, in "Wedding Night," which goes to prove that it never rains but it pours in this business.

Leon Waycoff is sharing starring honors with Fay Wray in "The Stowaway," directed by Phil M. Whitman at Universal. Samuel Freedman is in charge of the production as associate producer. Leon Waycoff just finished his greatest part in "Murders in the Rue Morgue," directed by Robert Florey on the same lot.

AN ASSISTANT DIRECTOR on the set the other day asked DID ANY ONE SEE THE BIBLE? One of the men spoke up and said, WHAT DOES IT LOOK LIKE? And the assistant said a book some people use to pray with.

GENE MORGAN read a scenario that Ralph M. Like was to make a picture out of for Action Pictures release and he said that he could write a better one overnight. The next morning he came in with "Riff Raff," which was produced and will soon reach the screen with Dorothy Revier, Forrest Stanley, Harry Semels and others in the cast.

Maureen O'Sullivan was signed by M-G-M through Jack Sherril for a long term contract. The young actress just finished in "Tarzan of the Apes" on that lot and is working in "The Information Kid" with Tom Brown at Universal before starting on her new contract.

MONTY BANKS, after many years, is back in Hollywood, and if you please, a full-fledged feature director. He is now working on the First National-Warner Bros. lot. Mrs. Bank, a stunning stage and screen actress, accompanied her husband here from England where he has been directing and starring in features with great success, and where Mrs. Banks too, has made quite a name for herself.

SAMUEL ZIERLER, Producer of the James Cruze Productions, is leaving this week for New York to arrange the premiere of the latest Cruze Production, "Lost Idols," previously called "Race Track," and also to close several important plays and books for their next year's State Right program. Mr. Zierler, while in New York, will make his headquarters at 570 Seventh Avenue.

LOOK OUT! Lock your doors and windows and hide! "The Monster" is coming!

Creeping, grotesque, uncanny, "The Monster" is due to break with terrific force into El Capitan Theatre on Tuesday night, February 9, and start terrifying audiences with its weird, sinister presence.

Jack Chefe no more than finished in "Night Club" at the big U than he was signed for "Cohens and Kellys," also on the same lot.

A CARLOAD OF BEAUTIES arrived in Hollywood recently (16 of them). They are the winners in a contest in which over 5,000 beautiful girls participated to find sixteen girls with stage possibilities to form a review which will tour the country extending an invitation to theatre audiences to attend the Chicago World's Fair. They will tour under the direction of Fanchon and Marco. Many of the girls have taken screen tests recently and are expected to return later for work in pictures. The entire group are stopping at the El Cortez Hotel. All expenses of the trip and cost of production is financed by Balaban & Katz theatre owners of Chicago.

JOHNNY WEISMULLER, while having dinner with a friend and former trainer at the Hollywood Athletic Club the other evening, suggested they go to see "Mati Hari" at the Chinese Theatre. The trainer said: "Count me out. I saw one of those Chinese plays in Havana once, I can't understand a word they say."

After an absence of more than a year, Nacio Herb Brown has returned to Hollywood to resume his career as an ace composer for the talkies. Ever since he wrote the sensational hit numbers from "The Broadway Melody," first of the screen musical successes, Brown has ranked as a specialist in

creating and interpolating original screen music. His "Pagan Love Song" stands as the best seller of all theme songs.

Brown recently composed the original music score for Pola Negri's first talking picture, "A Woman Commands," including the Pola Negri melody, "Paradise," which the star is now faturing on her national broadcasts from New York.

Bill Boyd and RKO have mutually agreed on a parting of the ways with the completion of "Carnival Boat," and the blonde, broad-shouldered star will take a well-earned vacation before returning to studio work. The contract which Boyd has just terminated ranks as one of the lengthiest ones in film history. It was first drawn up in 1924 when Cecil B. DeMille signed him for "The Road to Yesterday," the first picture made by DeMille with his own company, and was renamed annually by C. B. and the various executives in charge during the several administrations at the Pathe Studio.

GARDNER JAMES entertained a group of friends at Sid and Bills Cafe the other evening with stories of his experiences while flying over the Frazier Mountain district, assisting in the search for the Century Pacific plane lost last week. James first took up flying while working with Richard Barthelmess in "Hell's Angels."

Josie Sedgwick is going to make a comeback on the screen. She used to be one of our queens of the serial world.

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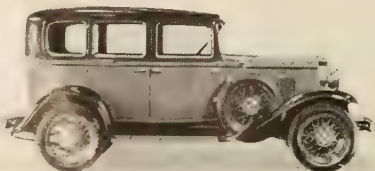
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M. H. Hoffman Goes East On Some Big Deals

PRESS TAKES SIDES WITH WORKERS AND POUND LIFE OUT OF PICTURES THAT ARE POORER THAN EVER

In the Annual Number of Hollywood Filmograph we referred to "The New Hollywood." There is a new Hollywood—Motion Picture Hollywood—a fact as yet undiscovered by a great many motion picture executives and others who will continue to follow old ways and manners.

Today absolutism is an anachronism. Absolute monarchs have been swept from the world's stage—and they should be swept from all the stages and offices of Motion Picture Hollywood. Running true to form, Hollywood's Absolute Monarchs tenaciously cling to what they have come to regard as their Divine Rights.

The Truth and the Whole Truth

All that is changed. Actually, all of Hollywood's Monarchs are ex-Monarchs—but they don't know it. They have not received the bad news, and they give every indication of clinging to a line of conduct as extinct as the well known dodo.

Times and men change, usually for the better. The advent of the great American bankers into the motion picture field ushers in a new era; an era bringing to Hollywood and motion pictures a full sense of the relationships necessarily existing between the business man, the worker, the Press and the public, and an understanding of mutual responsibilities.

This little matter—little in Hollywood—changes the entire Hollywood complex. It brings home to the makers of motion pictures the realization that they owe to the workers, the Press and the public, an accounting of their stewardship. It brings to them the realization that there must be an equitable distribution of the profits, a closer and completely humane consideration of the social welfare of the workers, and a clear and honest contact with the public through the medium of the Press.

In the matter of the workers—chiefly the actors. Mechanical trades are fully protected by the unions—rank injustice haunts every studio in Hollywood. Absolutism raises its ugly, menacing head, and the snarling voice of the overpaid, petty tyrant is heard upon every hand. The threat of starvation by the blacklist is heard here and there, and salaries are shrinking. What is known in Hollywood as useless "overhead"—supervisors, etc.—are accumulating as locusts gather before a flight. Every Hollywood studio is jammed with close friends and relations—all drawing big salaries—making life miserable for the people who do the actual work. None of these people are essential to the production of a story or a picture. They are just what the workers call them—"useless overhead," and they are kept on payrolls by their friends and relations, who now work for the big American business men in control, but who are ignorant of what is going on. They have not had time to learn the ropes. Necessity has compelled them to retain Hollywood's experienced picture executives—and the executives are taking care of their friends and relations—at the expense of the actors. To pay the ridiculous salaries of these useless underlings, the men running the studios slash the salaries of the actors. This makes a showing with the eastern business men. One group must pay—and it is NOT the friends and relations.

Money Talks—and How

When the big bankers in the East balance one group against the other, the useless overhead will be scrapped and the actors will be paid what is coming to them. Blood is redder than water—but only the box office unerringly indicates true values.

All of the friction and loss of time and money in every studio in Hollywood is traceable to the incompetency of the "useless overhead" in executive departments.

The workers and actors sullenly resent the interference of ignorant, high-salaried nincompoops; and their work is in direct ratio with the degree of their resentment. Virtually every slow-up of a production is the result of the pestiferous activities of half-baked executives who are highly intelligent in the matter of drawing salaries—and dead from the neck up otherwise. Unimpeded by these pests, directors, actors, authors and technicians can make pictures; bothered by them, they finally adopt a don't-give-a-darn attitude—and the studio overhead leaps for the sky.

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Stars Will Appear in Conjunction With James Gleason Play

Marquis and Marquise Henri de la Falaise, the latter better known as Constance Bennett, yesterday were added to the list of box holders for the Seventh Annual Gambol of the Catholic Motion Picture Guild, to be held Monday evening, February 8th, at El Capitan Theatre. Sire Frederic and Lady Thorne-Rider purchased the first box.

John P. Medbury, well known newspaper and radio humorist, has been added to the long list of celebrities who will appear on the Gambol bill in conjunction with James Gleason's play, "The Fall Guy." Among those who will be seen on the stage are Jeannette MacDonald, Jackie Cooper, Irene Dunne, Clark Gable, Jimmy Durante, Bert Wheeler and Robert Woolsey, Neil Hamilton, Pat O'Brien, Johnny Hines and many others. Larry Ceballos is in charge of the program.

Tickets for the Gambol are on sale at the offices of the Guild, in the Taft Building.

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Allied To Make Twenty-six Productions Yearly for Next Five Years

M. H. Hoffman, head of Allied Productions, leaves Saturday for New York to personally supervise all arrangements on the introduction of his new "five year franchise plan" of distribution.

The Allied's pledge is twenty-six feature productions each year for the next five years. This program will be increased, however, if the demands of the franchise holders warrant it.

Hoffman's distribution plan is one of the first moves of the co-ordinated independents to eliminate the so-called "peddling" of product, and give the exchanges a reliable source of product.

It is also stated that Hoffman will be on the close watch for story material, and will devote part of his Eastern trip to discussing with the New York sales contingent the new plans of the Independent Motion Picture Producers Association, recently formed.

As president of the I. M. P. P. A., he expects to bring about a much closer bond of understanding between the production and distribution branches of the Independents.

He will reach New York and be headquartered at the Park Central Hotel, February 16.

CHIC'S CELLAR open till 2 A. M.

Lunch .35-.50 Dinner .50-.75
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Plenty of Useless Overhead

If the big business men now owning the motion picture industry clear it of nepotism, "useless overhead" will automatically disappear. The money saved should go to the actors and all others doing the actual work.

In the matter of relations with the Press, Hollywood conditions are chaotic. Whoever started the policy of excluding from studios representatives of the Press had something to HIDE; something they did not want the public to know and understand.

In sane business circles this is considered the quintessence of pure asininity. The most childish man of affairs knows he cannot progress without the sympathetic assistance of the Press. And the most childish man of affairs knows that, by IGNORING him and his doings, the Press condemns him to extinction. A whole series of so-called "Newspaper stories" recently pictured by Hollywood has attempted to curse the Press to the nethermost limbo of public contempt. The souls inspiring this imbecilic gesture are more to be pitied than scorned. Their ignorance of public psychology is but another proof to all the world that many of Hollywood's "great" are woefully low subnormals, lacking in all sense of logic; mentally far below what they should be.

Feel the Power of the Press

The Press has been merciful. The Press will continue to be merciful, merely telling the truth about Hollywood. For Truth is mighty beyond the cavilings of man. Hollywood Filmograph will continue to express the truth. The above is true—beyond all question of doubt.

Hollywood Filmograph stands or falls by every statement.

DEFECTIVE SPEECH CORRECTED

FREE LECTURE

By B. LEWIS, from the

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HARRY BURNS, President and Editor
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Vol. 12

Hollywood, California, February 3, 1932

No. 3

DAD SAYS...

Walter Wanger now vice president of Columbia Pictures... Frank Borzage to direct "Cavalcade" for Fox...



Dad

Natalie Kingston replaces Dorothy Grainger in "Hubby's Last Chance" Del Lord directs, Sennett... Harold Lloyd may star Eddie Quillan in a series of comedies... Henry B. Walthall in cast of "Strange Interlude"... also will have lead in "The Melting Pot" Chadwick production...

Howard Hawks slated to direct "Tuna" for W-F-N... Universal buys "Young Olympus Goes West"... Will Sidney Olcott direct "Lena Rivers" for Tiffany?... M-G-M buys screen rights to "The Harbor Master"... Johnny Darrow now free-lancing... Ralph Ince in cast of "Handicap" Louis King directs, Monogram... Mitchell Lewis in cast of "The Red Harvest," Francis McDonald also... Clark Gable slated for "China Seas" M-G-M... Walter Percival added to cast of Helen Twelvetree's picture.

Roscoe Karns in cast of "The Stow-away" Universal... Lee Moran also in cast... Ned Sparks in "Hold 'Em Jail" Radio... Ralph Sedan, comedy hooper in cast of "The Wet Parade" M-G-M... Betty Mack with Bob Steele in "The Man From New Mexico" M-G-M... M-G-M buys "Promiscuous" for Joan Crawford... Hal Roach's studio on vacation Feb. 8... Harold Goodwin in cast of "Sky Brides" Paramount... "The Fifth Commandment" new title for "The Man I Killed"... Marilyn Miller at Palace Theatre, New York on February 13... "The Saddle Buster" Tom Keene's picture previewed, good... Edmund Lowe to do a monologue in vaudeville soon... Harry Langdon to make two-reels at Royal Studios in New Jersey... Pola Negri opens personal appearance tour in Chicago... Lilyan Tashman going over big in personal act in New York... "Lost Idols" new title for "The Race Track" James Cruze picture... Russell Mack, director, and Morris Schrank left for New York... Joseph Schildkraut will be seen at the Belasco Theater this season... M-G-M will feature Jean Harlow and Walter Huston in "The Beast of the City"... Louis King not Howard Bretherton will direct "The County Fair," Monogram... Arlene Judge in cast of "Free Lady" Radio.

George E. Stone added to cast of "The Red Harvest"... Gertrude Messenger, in cast of "Riders of the West" at Monogram... "The Lady With a Past" previewed, E. H. Griffith directed, clicks... "Shop Angel" also previewed, very good... Phyllis Crane in Helen Twelvetree's picture, Radio... "Speaking of Limpy" new title for "Limpy"... Christian Rub has a good spot in "The Trial of Vivienne Ware" Fox... Reginald Barlow, popular actor added to cast of "The Wet Parade"... Fern Emmett in two comedies at Educational, "Bridge Wives" and "Mother's Holiday"... Billie Dove returns next month... Leo White, comedian in cast of "The Wet Parade"

IN HOLLYWOOD NOW

By BUD MURRAY

Another Sid Grauman premiere IN HOLLYWOOD, with Greta Garbo in "Mati Hari," and a "Graumanesque prologue." Garbo makes any picture interesting, and Grauman makes any prologue seem better. The elite flock to a Grauman prologue or opening, no matter where it is, or what have you—Mary Pickford and Douglas Fairbanks duck radio speeches as usual—Jackie



Bud Murray

Cooper seems the favorite any place—Georgie Stone wearing the "specs"—Joe (Diamond) McCloskey can be depended upon to show up—Assemblyman Milton Golden with a striking beauty, hey, hey—Milton is doing O. K.—Tom Mix lookt like he had never been sick a day—Our (ex-pupil) Sharon Lynn—Marlene Deitrich and Josef Von Sternberg—Tallulah Bankhead, another siren of the screen—Arthur Brisbane, well-known columnist of the Hearst syndicate, on his annual visit to "Sunny (unusual) California"—Brisbane likes Florida, too—we almost forgot. Sid Grauman in person to greet you IN HOLLYWOOD NOW.

A letter from Lee Summer in New York, says the big town has the corner on California sunshine.

A trip to a neighborhood playhouse to watch our proteges, The Campbell Kids and Philis Soule, Myrtis Crinley, open in a new act by Harry Sauber for Al Herman, with our dances—Watch for the act in the near future—Herman will surprise you—A letter from Leon Janney, who opened this week in (our new act) San Francisco, Oakland to follow—So we drop into the Olympic Fites, where the business has pepped up owing to the higher standard of bouts—

JACK DUNN

Celebrating the first anniversary Monday evening, February 8, of his being the central attraction at the Rainbow Gardens, Jack Dunn and his Orchestra will put on a special show and the management will stage a sort of monster carnival to help put over the gala affair. Beloved by all his co-workers, Jack Dunn is entitled to a major part of the credit for the success of his band.



Jack Dunn

The popular leader and his boys have made a great name for themselves the past 12 months, and the way requests come in for special numbers to be played both at the Rainbow Gardens and on the air, there is every good reason to believe that their friends will be on hand Monday night to give Jack Dunn and his boys the greatest reception that they have ever received.

"HEW TO THE LINE, AND LET THE CHIPS FALL WHERE THEY MAY"

William Randolph Hearst in an article published by the Los Angeles Examiner September 24, 1931, said in part: "Wage Cuts by Stock-Inflated Corporations only aggravate depression." Mr. Hearst could easily have written his message direct for the ears and consumption of the motion picture industry, for they have cut and sliced the wage workers' earnings to the point that they have killed every chance that their corporations might ever have gaining the confidence and loyalty of not only the workers but the public at large, for, those employed inside of the studios are your outside public, who raise or lower your drawing power at the box offices of the world's theatres.

These stock-inflated corporations are juggling with the life and future of their workers like they were total strangers, and any person holding stock in any of the film companies who are now employed in the studios or were employed in the past, can well feel that they are not getting a fair deal for their investments, for the producers are getting theirs first and the rest be hanged, and they will stay on the job and run their institutions as long as the monies roll in to them, and when they have to cut their wages they will yell murder and in many instances quit. The industry would be far better off if a lot of them did quit and let real business men take the reins.

Look at the motion picture stocks today and look at them a year ago and if you can't see the handwriting on the wall for this great industry unless something drastic is done more than just cutting the poor wage earners' salaries and throwing their families in dire need and starvation in many cases, you will soon talk about the motion picture industry like we talk of the old vaudeville days.

SAMUEL GOLDWYN HAS CAUSED NO END OF GRIEF TO PRESS AND DIRECTORS ALIKE

When Samuel Goldwyn held the reins of the United Studios he was a hard hombre with the press boys and girls. He issued an iron-clad rule that the writers would not be allowed on the lot and that they must transact all their business in the publicity offices. At that time he made two of the worst pictures and injured the rating of two stars and directors more than they will be able to overcome in some time. We are referring to "The Unholy Gardens" with Ronald Colman as star and George Fitzmaurice director. "Tonight or Never" with Gloria Swanson and Mervyn Le Roy as director, another flop. Mr. Goldwyn can well leave the Press alone and mind his own business, which in the past has been producing pictures.

THOSE HEARTLESS AND WORTHLESS SUPERVISORS AND ASSOCIATE PRODUCERS

Our attention has been called to the ruthless and heartless attitude of the present flock of supervisors' and associate producers' towards the directors who are today in the limelight. There is little or no cooperation, and in many instances interference by these men, who are pulling down more money for doing less than the director, who at least tries to earn his salary.

The other day we learned of a supervisor handling a \$600,000 production, who had so forgotten that he and the director were working on the picture together that he failed to even comment on the daily rushes, and had so far lost track of his duty to the company that employs him that he hadn't even told the director he was pleased or displeased with the progress that had been made on the picture. A slap on the director's back might have given him new life and ambition and helped all concerned. Is there any justice in this? Are the companies playing fair with the stockholder's money when they do this? We ask you.

JUANITA HANSON IS HERE

How many people remember Juanita Hanson during the silent picture days? Well, she is back in Hollywood and is making arrangements to go back into pictures. She has an appealing voice that the "mike" looks upon kindly, she looks like a million, and dresses on a par with the best of them.

ABOUT THE MAN ON THE COVER

Reginald Barlow came here from New York unheralded. He felt that there was a place for him here in filmland, and he started out by taking whatever the producers felt he should take. The outcome of all this is that today he stands in a position to do bigger and better things, all because he really knows his stage and screen, and that he never plays two parts alike. Take a look at our front page picture of him. He can play many parts. His work in "Are These Our Children," in which he played the Judge, will be topped by his work in "Grand Hotel" and "The Wet Parade," both M-G-M feature productions. Keep your eyes open and watch this Easterner go ahead, because he has the goods.

Let's See---Who's Who

By HARRY BURNS



TOM MIX

The first day that Tom Mix commenced working on his picture, "Destry Rides Again," which is his first of a series of six that he has agreed to make for Universal, he was surrounded by every kid in that neighborhood that could get to the location, and Tom was given a great ovation. The famous outdoor star is feeling better than ever, and finds working before the cameras far more enjoyable than he ever thought he would. Ben Stoloff is seen directing Mr. Mix, who is seated on Tony, the most beloved horse in pictures.

MARLENE DIETRICH

The talk of the town is the fact that Marlene Dietrich seems to be slipping fast as far as public popularity is concerned and that they point their fingers at the bad stories and direction of Josef Von Sternberg as the reason for the fading out of the topmost spot by the famous European actress.

The cause for all this talk no doubt came when "Shanghai Express"

reached the screen, too many close-ups of Miss Dietrich and too little action, she works like she is posing for still pictures instead of actually working before the movie cameras,

Director Josef Von Sternberg discovered Miss Dietrich and directed her in a very capable manner in a number of pictures. But, he seems to have lost his grip on himself ever since he made "The American Tragedy" and should take a rest and allow Miss Dietrich to work with some one else.

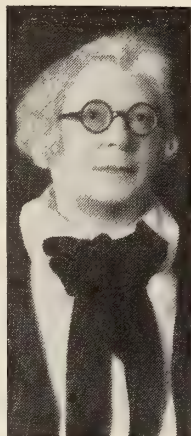
To our way of thinking she has more box office appeal than Greta Garbo if she is properly directed and kept out of public limelight as to her being seen in night clubs and openings. On the screen she is gorgeous but on the street, the public sort of expected to see an angelic sort of a creature, and here she stands just a nice, ordinary sweet thing like they see in their own homes and department stores.



Marlene Dietrich

SPECIALIST WILL LECTURE HERE

B. Lewis, Director of the Vienna School for the correction of defective speech will lecture on the subject at her studios in Hollywood next Tuesday evening at eight o'clock.



B. Lewis

B. Lewis built the foundation of her life's work in the practice of correcting speech defects at the renowned University Clinic of Vienna under the skillful specialists, Professors M. Hajek and H. Stern. She visited Rome, Paris, London and many other cities so as to become acquainted with the knowledge

of various methods.

The lecture at her studios, 2048 Cahuenga Avenue next Tuesday evening will be absolutely free. And it is expected that there will be a large gathering present to hear B. Lewis discuss this fascinating subject from the scientific angle. During the evening, those present will be invited to ask questions on any subject not absolutely clear to them.

NOTE—Hollywood Filmograph's new address: Thompson Building, 1606 Cahuenga Ave., corner Selma.

SPORTS

100-LAP FEATURE RACE AT AMERICAN LEGION ASCOT SPEEDWAY TOMORROW



ERNIE TRIPLETT AND DOROTHY TREE

We'll bet that Ernie and Miss Tree will both treasure this "cut." It was taken just a few moments before Ernie figured in one of the most spectacular three car smash-ups ever seen at the local, or any other, speedway. Charlie Gelston, the most badly hurt of the three, is still in the hospital, but is coming along nicely. Both Ernie Triplett and 'Howdy' Wilcox, the other two drivers, may be seen at the wheels of their respective mounts pushing the accelerator down to the floor boards. Miss Tree? She may be seen any evening at the Belasco Theatre, where she is playing the important role of Flaemmchen in "Grand Hotel."

With the postponement of the 100-mile race at the new Oakland Speedway in Oakland, California race fans are eagerly awaiting the "gun" that will unleash some of the fastest race drivers in the United States at the Legion Ascot Speedway tomorrow at 2:30.

Chet Gardner, with the new motor which he put in his car two weeks ago fully tuned and "raring" to go, will be one of the strongest threats for the main event, though local daily papers give the edge to "Shorty" Cantlon and his new "Gilmore Lion," which bears the number 10. With the addition of Cantlon's new car to the "Gilmore racing stables" the standby of the Richfield Oil Co. may be changed from "And again Richfield wins" to "Catch that Lion."

It may be said that "Shorty" will be remembered for the fact that he holds the speed record for super-charged four cylinder cars which he made in the car now piloted by Chet Gardner; and 'Howdy' Wilcox, driver of the other "Gilmore Lion," number 19, will be remembered for his spectacular voluntary crash through the fence to keep from running over the unconscious form of Ernie Triplett, who, just a moment before, had crashed into the fence to be hit by Chas. Gelston. Two nervy drivers who will go far to promote the publicity of both racing and Gilmore gasoline.

With these drivers, lined up at the starting line will be such well known figures in the racing world as Bob Carey, in Lou Myer's Miller straight eight special, Kelly Petillo, Wilbur Shaw, whose sensational driving two weeks ago set the fans in a frenzy, "Wild Bill" Cummings, that Hoosier boy who really knows how to handle that Sparks special, Arvol Brunmyer, whom it is rumored will be at the wheel of a new mount, and Babe Stapp, with the late Francis Quinn's speedy little Miller. How does that sound for a line-up? Okey, we'll see you at the races.—EDDIE DEMEREE.

Edward and Victor Halperin are to produce a "Zombie" feature with a West Indies background. They are to make this picture at the Universal studios where they are maintaining offices and hope to start shooting within a week.

Hal Grayson appears as the guest orchestra conductor in "Night Club," produced by Universal and directed by Hobart Henley. Lew Ayres and Mae Clarke share honors with Boris Karloff.

Richard Thorpe has just finished "Escapade" for George Bachellor-Chesterfield Productions at the big U. Melville "Buddy" Shyer has again assisted Director Thorpe.

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Pictures---Reviewed and Previewed

"DANCE TEAM"

and Fanchon and Marco at
Loew's State Theatre

Seymour Felix recently directed "Stepping Sisters" for Fox Studios which was a wow wherever it was shown, but the Fanchon & Marco "Clean Up" Idea which is showing this week is one of the most novel shown



Arthur Forde

for a long time and got a "big hand" from the audience at its conclusion. A number of clever dances, some lovely girls and some entirely new novelties in which Mills and Shey, The Rhymettes, Alexander Callam and Vernan, Sylvia and Ruth and the Sunkist Beauties in all their glory.

Sam Jack Kaufman and his excellent band of musicians

played appropriate music for the acts.

The feature picture is from the Fox Studios and star that popular team Sally Eilers and James Dunn in their latest "Dance Team."

Here is a story which will interest most anyone as it is a page of every day life and depicts the struggle of ordinary people for a living.

Most of the credit should be given to Edwin Burke for his natural dialogue. How this boy understands the language of ordinary people! Nothing of the drawing room about him.

James Dunn is at his best in this sort of a play and Sally Eilers is a perfect partner opposite him.

Some of the best work by a player is that of Harry Beresford as a broken down actor and he is always a valuable addition to any cast.

Minna Gombell is another one who can always be relied upon to deliver the goods and Nora Lane, Edward Crandall, Ralph Morgan and Charles Williams were others who made this one attractive.

Sidney Lanfield directed skillfully and the photography was also one of the high spots of the picture.

MUSICALES PLEASES

At a musicale at the home of Vera Gordon, Sunday afternoon, Sol Babitz made his introductory bow as a concert violinist. Here is a young artist of exceptional promise, whose career should be well worth watching. He played several Bach works and the first movement of the Brahms Concerto, in a highly creditable manner. He has a full, round tone, supported by an admirable technique, and gave his renditions in a serious and highly artistic manner. He is to appear in recital at the Council House, next month.

NOTE—Hollywood Filmograph's new address: Thompson Building, 1606 Cahuenga Ave., corner Selma.

"LOST SQUADRON"

Dick Grace's followers who read his story of "The Lost Squadron" are in for a treat when they see Radio's latest epic, which David O. Selznick offers as his first effort as producing head of the West Coast studios.

After much switching and juggling of story, Mr. Selznick finally O.K.'d what we saw at the Alexander Theatre, Glendale, and we must say that it is by far different than anything that Howard Hughes or Columbia offered us in the way of air pictures, and if they will just trim down the opening sequences, cut out the first sequence with Eric Von Stroheim starting to work, and show his company operating, and kill the anti-climax at the cemetery, they will be able to call it a "wow" of a picture, unless the censors make 'em reshoot and show "Red" pay the penalty for the crime of killing the man who killed his pal, instead of Capt. Gibson, who takes the dead man up and kills himself, taking the evidence of the crime with him.

It is a typical "Three Musketeers" story, with Richard Dix, Robert Armstrong and Joel McCrea playing buddies, Hugh Herbert stealing the show with his comical antics, Eric Von Stroheim proving that he is one of our greatest heavies. Ralph Ince does one of the best detectives we have seen in many a day. Dorothy Jordan is immense, Mary Astor, Arnold Gray, Marjorie Peterson O. K. The stunts by Dick Grace and his flyers at times are too thrilling to be accepted as the real article, and it looks like trick shots by photographers Rob Robinson, Elmer Dyer, Eddie Cronjager and Leo Tover.

The story is by Dick Grace. Screen play by Wallace Smith. Added dialogue by Herman Mankiewicz and Robert Presnell. William Hamilton did a good job of editing, while George Archaibaud directed in a capable manner.

"Lost Squadron" about finishes the flood of air pictures as far as the public is concerned, and Radio Pictures should have no trouble in selling this one. David O. Selznick proves himself a man who knows story and production value, the way he handled this picture.

"ARROWSMITH"

After viewing "Arrowsmith" Wednesday night at the United Artists Theatre, Ronald Colman can now come home. All is forgiven, for his performance in "Unholy Garden" is remarkable, and John Ford seems to have benefited by leaving Fox Studios and making a picture for Samuel Goldwyn, for his direction is the best he has done in years. He actually made a human being out of Ronald Colman instead of a strutting actor who moves just enough to let the ladies look at him from different angles throughout the picture, and to hear his drawing English chirpings.

Helen Hayes is blessed with more ability than personality, and fits the story perfectly. Richard Bennett at times mixed his German, Swedish and Irish—however, he repaid us for all that when he died in the picture so nobly. A. E. Anson, as the big shot physician, and Russell Hopton, as his aide, were excellent; Alec Francis, Claude King, Myrna Loy and James Marcus served to keep up the interest. Sidney Howard wrote the screen play from Sinclair Lewis' book. A Masquers comedy, "Wide Open Spaces," topped the show off. Douglas Fairbanks and Mary Pickford made speeches and signed autograph books till they had to yell for help. Sid Grauman signed his, too, and jokingly remarked to the small girl who was obtaining it, "Don't write Pass Two in front of my name and go to the Chinese Theatre and present it."

"LADY WITH A PAST"

Edward H. Griffith has another "Holiday" for production and direction value in Constance Bennett's "Lady with a Past," which was the last picture that Charles R. Rogers produced at the RKO-Pathé Studios, and if you ask us, a fitting one to give up the reins of the studio. It is the best Bennett picture turned on that lot and fits her perfectly.

Ben Lyon surprised filmland with his flair of comedy. He held up his end and crowded Connie every inch of the way for first honors. The Ritz theatre audiences howled at the antics of Miss Bennett and Mr. Lyon, and they were very ably assisted by David Manners, Albert Conti, Don Alvarado, Astrid Allwyn, Merna Kennedy, Blanche Frederici, Nella Walker, John Roche, Donald Dilloway, Freeman Wood, George Irving, Cornelius Keefe and Arnold Lucy.

"Lady with a Past" is from the novel by Harriet Henry and adapted for the screen by Horace Jackson. It is ideally suited to the talents of Constance Bennett, and Hal Mohr seems to be able to photograph the famous actress at her best. Harry Joe Brown handled the production as associate producer, and is in line for a bow. Edward H. Griffith knows his comedy equally as well as drama.

"THE ENEMY"

Los Angeles is to have a regular stock company of players at the Orange Grove Theatre, who are to appear in a new play every two weeks. The first is now on the boards. It is Channing Pollock's play, "The Enemy," and, if our memory serves us right, Emil Jannings did this as a silent picture for Paramount years ago. The players work under difficult circumstances to give theatregoers their money's worth. Winifred Nimo plays the lead and commands attention as she travels through the four acts. John Weatherby gets away to a bad start, and then catches up with the rest of the troupe. Lou Morrison performances is convincing. Wilbur Mayo, Emile B. Straube, Charles Bennett, Hanley Stafford, Katherine Pierce, Vale Dietz and Don Wilson did well. Warren Millais supervised, while Phillip Vose directed.

The Troupers of Hollywood announce that they will present at the Figueroa Playhouse on Friday morning, February 12th, a historic drama by Muriel Berry, the cast including James Gordon, Lillian Marcus, Joseph Mills, Phyllis Barrington, Nan Preston, Gail Gordon, May Foster, Edith Fassett, Fannie Cossar, James Marcus, George Morrell, Mark Harrison, Edward Paulton, Donald Camp and Kellie Davis. Joseph de Grasse is to direct the play, following the advice of President Hoover that everyone in the United States should lend themselves to patriotic activities throughout the country, for the help of their fellow man.

"THE MERRY WIVES OF VIENNA"

At the Filmarte Theatre

Another Viennese film operetta which will easily match the former efforts of the German Studios.

Directed by one of the best known, Geza von Bolvary, written by Walter Reich, who has given us winners before and tuneful music by Robert Stoltz, who all had a hand in making "Two Hearts in Waltz Time" successful. The period is 1875 and tells of ten charming daughters of a Commissioner who are preparing a celebration for their father.

They are piqued at their father's prospective marriage and in revenge get positions in the ballet of the Opera.

The usual mix-ups which musical comedy involves but the production is replete with much good music, the prettiest line-up of lovely girls ever seen on the screen and some of the most gorgeous settings shown so far from the German Studios.

Willy Forst, who we have seen in so many successes, is extremely funny as a "dancing teacher" who is the base of the plot.

Lee Parry as "Gretl," the daughter, is not only extremely lovely but is an actress of fine ability.

Others who distinguish themselves are Paul Hoerbinger, Ernest Wormser, Oscar Sima and Cordy Millowitsch.

While this production is in German the story is so well acted that it is easily understood by those not understanding this language.

"LOVE"

Was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text presented Paul's words, "Be perfect, be of good comfort, be of one mind, live in peace; and the God of love and peace shall be with you."

One of the Scriptural selections in the Lesson-Sermon cited Jeremiah's words, "The Lord hath appeared of old unto me, saying, Yea, I have loved thee with an everlasting love: therefore with loving kindness have I drawn thee." Another citation included John's words: "Beloved, let us love one another: for love is of God; and everyone that loveth is born of God, and knoweth God. He that loveth not knoweth not God; for God is love. . . . And we have known and believed the love that God hath to us. God is love; and he that dwelleth in love dwelleth in God, and God in him."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "Jesus' teaching and practice of Truth involved such a sacrifice as makes us admit its Principle to be Love."

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SUGGESTION PAGE

Attention Producers, Directors, and Casting Directors



JAMES MARCUS

WE SUGGEST that the studios drop the contract star system and engage their stars for every picture that fits their narratives rather than force them down the throats of the public in an unsuited story, using the stage star system in plays.

WE SUGGEST changing and exchanging stars by the studios, so as to co-operate with the studios that have bought stories but, who can't find actors to cast in the picture. This will go a long ways towards bringing new life into the different companies output.

WE SUGGEST giving the stars just a portion of what they draw in the theatres and not swell their heads by \$30,000 per week, forcing the producers practically to send in gold engraved cards to be given an audience with the so-called stars of today.

WE SUGGEST demoting a lot of these big-heads who call themselves stars, and who look upon everybody as beneath them, instead of trying to co-operate with their co-workers like their co-workers are striving to co-operate with them, so that they might become more popular.

WE SUGGEST that the Association of Motion Picture Producers worry about how to force the stars into line with the producers, rather than worry about what the newspaper men and women are doing in the studios to earn an honest living from the papers they represent.

WE SUGGEST that 1932 may bring better and clearer understanding to the brainless stars who fail to appreciate that the power of the press is greater and more powerful than all the work they can do on the screen and that they respect the press.



DORIS LLOYD



JILL DENNETT



BOBBY VERNON



MONA MARIS



W. L. THORNE

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DARMOUR J. A. Duffy, Casting GR. 0345 5823 Santa Monica Blvd.								
FOX Wm. Crawford, Casting Dave Todd, Asst.—CR. 6135 Fox Hills Movietone, CR. 5111	John Boles Lanci-McLaglen Tracy-Robbins Warner Baxter	Kenneth MacKenn Sam Taylor David Howard John Blystone	Woolstenhulme Walter Mayo Unassigned Jasper Blystone	John Seitz Ernest Palmer Unassigned J. Howe	"Widow's Might" "Devil's Lottery" "Young America" "Scotch Valley"	Guy Bolton Guy Bolton Fred Ballard Mildred Cram	A. Protzman A. Protzman Geo. Leverett	Shooting Shooting Preparing Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big 4-King-All-Star Ralph Like Prod. Ralph Like Prod. United Producers	Unassigned J. P. McGowan Frank Strayer George Seitz Andrew Stone	Unassigned Wm. Nolte Vernon Keayes Vernon Keayes Vernon Keayes	Eddie Kull Edward Kull Jules Cronjager Jules Cronjager Jules Cronjager	"Dance Hall Kisses" "Mysterious Mr. Wu" "Behind Stone Walls" "Passport to Paradise" Untitled	F. Willis George Sietz Scott Darling N. S. Parker		Preparing Preparing Shooting Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins EM. 9188 9:00-11:30 9 to 12	All-Star Jackie Cooper Unassigned Dressler-Moran Norma Shearer All Star Ramon Navarro Joan Crawford Clark Gable Robert Montgomery	Edw. Goulding Harry Pollard Marcel De Sano Leo McCarey Sidney Franklin Victor Fleming Sam Wood Clarence Brown Tod Browning Jack Conway	Charles Dorian Unassigned Unassigned Unassigned Earl Taggart H. Tate Unassigned Unassigned Unassigned Al Shenberg	Wm. Daniels Unassigned Unassigned Unassigned Hal Rosson Norbert Brodine Unassigned Unassigned Unassigned Oliver Marsh	"Grand Hotel" "Limpy" "Red Headed Woman" "Prosperity" "Strange Interlude" "The Wet Parade" "Huddle" "Lettie Lynton" "China Seas" "Truth Game"	Marion-Praskins-Spear Wm. Johnson Katherine Brush Unassigned A. L. Martin John Mahin Unassigned Unassigned	A. Macdonald James Brock R. Shugart Robt. Shirley G. Burns R. Shirley	Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Shooting
METROPOLITAN—GR. 3111 1040 N. Las Palmas Evelyn Egan, Casting—HE. 4111	Harold Lloyd Christie Comedies	Unassigned Al Christie	Unassigned Ralph Black	Unassigned Edward Snyder	Untitled "Wedding Night"	Uncredited Uncredited	Uncredited	Preparing Shooting
PARAMOUNT—HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datis, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes Arlen-Dee Chevalier-MacDonald Velez-Carrillo All-Star Wynne-Gibson Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Sari Maritza Bancroft-Hopkins	Ernest Schoedsack Stephen Roberts Rouben Mamoulian Lloyd Corrigan Frank Tuttle Gasnier-Marcin Richard Wallace Norman McLeoa Wm. C. DeMille Dorothy Arzner George Cukor John Cromwell	Unassigned Wm. Kaplan Geo. Hippard Ed Marin Archie Hill Unassigned Arthur Jacobson Unassigned Sid Brod Unassigned Unassigned Russell Mathews	Rex Wimpy David Abel Unassigned Henry Sharp Victor Milner Unassigned Unassigned Unassigned Unassigned Unassigned Karl Struss	"Lives of a Bengal Lancer" "Sky Bride" "Love Me Tonight" "Broken Wing" "He Met a French Girl" "Clara Dean" "Thunder Below" "Horsefeathers" "The Beach Comber" "Jerry and Joan" "The Girl in the Headlines" "Red Harvest"	LeVino-Buchman Young-Leahy Uncredited Jones-McNutt George Marion, Jr. M. Marcin Lovett-Buchman H. Mankiewicz Lawrence-Young Edwin Mayer Unassigned Oliver Garrett	E. Hayman E. Merritt E. Hayman E. Hayman H. Lindgren J. Goodrich H. Mills H. Mills M. M. Paggi	Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting
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STANDARD STUDIOS 1343 Gordon Street HO. 2711	Gibbon-Bevan All-Star Art Mix	Curran Raymond Johnson John Tansey	Unassigned Eddie Souders Douglas Ross	Ben Reynolds Ben Reynolds Ben Reynolds	Untitled "Yukon" "Gun Law"	Hal Yates Johnson-Fox Bob Emmett	Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave.—GL. 6151	Raymond Hatton Kingston-Byron Andy Clyde	Leslie Pearce Del Lord Del Lord	Jene Yarbough Unassigned	Charles Boyle Frank Good Unassigned	"Divorce Ala Mode" "Hubby's Last Chance" Untitled	Staff Staff Staff	Shooting Shooting Preparing
REC-AET—GR. 4141 5860 Melrose	Chas. Hutchison Prod. Van Beuren-Whitman Nat Ross Prod. Nat Ross Prod. Allied Corp. Supreme Features Mascot Prod.	Chas. Hutchison Elmer Clifton George Curtner Wm. Cowen Otto Brower Wm. Nigh Ford Beebe	Mell Delay Richard Heermance Unassigned George Curtner Wilbur McGaugh Harry Crist	Ernie Miller Otto Himm Elma Clifton Gilbert Warrenton Harry Newman Wm. Deitz	"The Stroke of 12" "Voice of Hollywood" Travelogue Shorts "Leading Citizen" "Spirit of the West" "Border Devils" Serial	E. J. Thornton Louis Lewyn Uncredited Dick Smith Jack Nattford Harry Crist Wm. Garity	Shooting Shooting Preparing Shooting Shooting Shooting
LIFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Unassigned	Unassigned Unassigned	Unassigned Unassigned	Arthur Reed Unassigned	"Men of the Night" "Lena Rivers"	Robt. K. Lee Stewart Anthony	Preparing Preparing
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HI. 5105	Tom Mix Tala Birell All-Star Sidney-Murray James Flavin Boris Karloff Unassigned	Ben Stloff Cyril Gardner Hobart Henley John F. Dillon Ray Taylor Robert Florey John Stahl	Phil Karlstein Joseph McDonough Scott Beal Freidberger Norman Lacey Unassigned Unassigned	Dan Clark Charles Stumar Merrit Gersterd Jerry Ash John Hickson Unassigned Unassigned	"Destry Rides Again" "Mountains in Flame" "Night Club" "Cohen's-Kelly's in Hollywo" "Air Mail Mystery" "The Invisible Man" "Back Street"	Keith-Bernstein Edwin Knopf Rivkin-Wolfson Howard Green Florey-Fort Gladys Lehman	Shooting Shooting Shooting Shooting Preparing Preparing
WARNER BROS.—1ST NAT'L HO. 1251, Burbank, Calif. Rutis LeMatre, Casting HE 1151 10-12 A. M. Bill Mayberry, Asst. Cast. Billy Gordon, Asst.	Marsh-Williams Barbara Stanwyck Ruth Chatterton	James Flood Wm. Wellman Alfred E. Green			"The Mouth Piece" "So Big" "The Rich Are Always With Us"	D. Thomas Robert Lee E. A. Brown	Shooting Shooting Shooting

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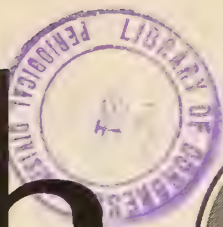
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PUBLISHED WEEKLY



CLAUDIA DELL

THE INSIDE DOPE

The Studio Theatre has dropped its admission price to 15c. Boulevardiers wonder how they can do it on their seating capacity, attendance and overhead.

Phil Goldstone discussed his future plans the other day, and among some of the things that he said was that every member of the Independent Motion Picture Producers Association would make an outstanding picture once a year. In other words, a sort of a special, aside from their regular program of productions, and that he himself intended to produce some \$100,000 productions on his own.

Iron Eyed Cody seems to favor Western. He just finished in "Rainbow Trail" and "Gay Bandit" with George O'Brien at Fox Studios, "Oklahoma" and "Texas Pioneer" for Trem Carr, with Bill Cody and Andy Shuford, and Harry Fraser directing.

Hank Mann, famous comedian of the screen, and a darn good one, too, is going in for imitations, as he used to in vaudeville, these days. He is playing the "sound man" in "Are You Listening" and imitating dogs and other noise makers for the microphone in the broadcasting sequences of the new M-G-M picture. He is unique among players in that he is equally well known as a scenarist, and before coming to the screen was a vaudeville headliner. Work or no work, Hank eats three times a day, as he is part owner of "Bot's and Hank's Cafe, located at 1911 Sunset Boulevard, where, as I've said before, they make a specialty of serving meals without fights.

Natalie Kingston returns to the Sennett lot after five years absence. She secured most of her picture training under the famous comedy maker in the silent days. Del Lord will direct "Hubby's Last Chance," the current Sennett comedy, which will feature, besides Natalie Kingston, George Byron, Wade Boteler, Harry Myers, and Monaei Lindley.

Last Sunday, Universal used the Hotel Ambassador's Cocoonut Grove as a set, employing more than two hundred extras, all of whom earned double checks. About a fifth of the extras were friends and relations of people connected with the studio.

These people displaced an equal number of men and women who don't know where their next meal is coming from.

Is this a movie producers conception of how to relieve the Hollywood unemployment situation among extras?

The editorial room atmosphere of "Ambition," Russell Mack's just completed Universal production, should be accurate. Assistant Billy Reiter employed nothing but practicing newspapermen. Included were Billy Leyser, formerly of the Cleveland News; William Gibbs, Los Angeles Examiner; Len C. Boyd, formerly with the Examiner; Sammy Fuller, N. Y. Graphic; Wallace X. Rawles, International News Service; John Hall, local correspondent for Central American newspapers and contributor to Filmograph.

Jimmy (Schnozzle) Durante is back at M-G-M from his latest fishing trip, only to learn his laundry has come back in two weeks.

"Looks like a Jap plot to discredit the Chinks," opines Jimmy.

Louis B. Mayer we are told from inside circles, is still not through with the idea of becoming the Ambassador to Turkey. The fact that President Hoover has sort of kept silent on the matter up to date, does not mean that L. B. M. is not interested we are told—it is just one of those quiet, but certain steps that always takes in everything that he is about to do or become interested in. We will see what we will see ere very long anent this situation.

Ronald Colman's next picture will be a screen play by Sidney Howard, based on Feodor Dostoevsky's novel, "The Brothers Karamazov," according to a notification received at the United Artists studio from Samuel Goldwyn, who is in New York. "Cynara," previously scheduled by Goldwyn as Ronald Colman's next picture, will follow later in the season.

The title of Fanchon Royer's latest production, which features Edwina Booth and Duncan Renaldo, has been changed from "Brass Buttons" to "Her Lover's Brothers." The picture, based on a border story by Rex Lease, was directed by Wallace W. Fox, and will be released through George W. Weeks.

Eddie Cantor, fresh from a series of record-breaking personal appearances with Georgie Jessel in the East, will arrive in Hollywood Friday, according to word received at the United Artists studio. Cantor is returning to the coast to cooperate in the preparation of his next screen story, tentatively titled, "The Kid from Spain" which is to be produced by Samuel Goldwyn.

SPORTS

NEXT RACES HERE SUNDAY THE 28th AT LEGION ASCOT SPEEDWAY—100 LAP MAIN EVENT

For the second time since the beginning of the night races last year and the first time in the new season of racing at the Legion Ascot Speedway race fans who are in the habit of getting their thrills at the five eighths of a mile "Castorilway" were disappointed by some of Southern California's usual "unusual" weather. Now they will have to sit by their fires and contend themselves with waiting for the twenty-eighth day of this month—(9-A.P.)—unless they would like to unlimber their gasoline chariots and wend their respective ways to El Centro today and tomorrow. Mr. Regelin, whose cheery voice you all know—his is the voice you hear over the public address system at the local power plant—confided in us that both El Centro and Oakland will see some of the fastest racing in history.

"Although I like Triplett's driving," "Reggie" remarked in an offhand sort of way, nonchalantly lighting a Lucky, "I am of the opinion you had better put your money on the two car Gilmore Lion team—'Howdy' Wilcox and 'Shorty' Cantlon—line those two boys up against anyone and, given an even chance, they will come out in the lead." We can think of a better combination, Reggie, but only by adding another driver to the team. Who do we mean? Brian Saulpaugh, the boy who flirted with his maker at the last session at the New Oakland mile track. Boy, there is a driver. Unheralded and practically unknown on the Pacific Coast, Brian came out here and made five records in succession in Danny De Pallo's number 19—then it was number 22. What driving! Well, as far as we are concerned, we can't wait for the 28th—we're going to El Centro. Will we see you there—oh well, we'll see you at Ascot anyway so, cheerio.

EDDIE DEMEREE.

Human interest stuff: Edmund Goulding, wrapped in Garbo's cloak, walking through her scene during a "Grand Hotel" rehearsal. Garbo, on the sidelines, panicked by the impersonation.

Polly Walters is working in the Helen Twelvetrees' picture, "Veneer," at the Radio studio, where she is now under contract. Radio recently purchased the four remaining years of Miss Walter's five year agreement from the Warner-First National people.

REGINALD BARLOW no more than finished at M-G-M in Grand Hotel and "The Wet Parade" than he was signed by Paramount for "The Red Harvest" directed by John Cromwell. Mr. Barlow who carries the title of Colonel in private life or should we say when he is serving Uncle Sam, made a big hit as the Judge in "Are these our Children."

RICHARD FRYER, that capable photographer, is what your right hand is to you to Charles Stumar the ace Universal cinematographer" who is handling the photography on "Mountains in Flame" directed by Cyril Gardner. The pair are the Damon and Pythias of cinematographers.

TOMASINA MIX had lunch with her Dad, Tom Mix, his director Ben Stoloff and the Asher Boys, who are Sons of Eph Asher, at Universal City in the Indian Room. It was indeed a sight for sore eyes, the love that Tom has for his young daughter is far greater than any love he could have for anything else in life.

HARRY HOLMAN seems to be going on a merry go around, for he worked in "The Wet Parade" and next came "The Church Mouse" followed by the Country Doctor in "So Big" now he wonders what he will work in next, who knows? He certainly knows his characters and is making quite a hit here.

One of the world's leading literary figures passed away early this morning with the untimely and sudden death of Edgar Wallace. The English author, writer of approximately 200 books, twenty plays and a thousand short stories, died at his Beverly Hills home at 4:45 a. m. (Wednesday), two days after he had contracted double pneumonia. Wallace, who was under contract to the RKO-Radio Pictures studios, for whom he wrote three original screen stories soon to be produced, was engaged on a fourth when he developed a sudden headache and fever.

GEORGE B. SEITZ will direct "Passport to Paradise" for Ralph M. Like at the International studios, which is to have one of the best casts rounded together for such a production, which will start most any day.

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FOX FILMS HAVE BANKERS HOLDING BAG

Warner Bros. Stage Floppiest of Flop Premiere's

Prologues Are More Popular Than Ever

Stars and Public Pass Up George Arliss Opening at Western Theatre

Just to quote one of the bystanders in the Western Theatre lobby Tuesday evening at the grand premiere opening of the George Arliss picture "The Man Who Played God" produced by the Warner Bros. We will use the words of the speaker "They ought to arrest these producers and theatre managers who advertise all the stars in the business will be present at their show along with their own stars, and all you see is some near-greats, the stars stay at home or go some place else."

This is sure enough what happened at the Warner premier Tuesday evening, and to top this off, it was the smallest gathering of onlookers and cash customers ever gathered at a Southland opening. J. L. Warner and Darryl Francis Zanuck who head the West Coast activities of the First National-Warner rBos. studios, helped swell the crowd and both talked over KFWB (Warner Bros. station) over which the hard working Bill Ray presided, even the chief's speeches failed to brighten the dull opening.

To top it off an ambulance dashed madly to the front door of the theatre, the attendant ran towards the door, he was stopped and told to wait outside, even this didn't move the crowd roped off looking eagerly for a real star, or some excitement to warrant their standing there from 7 P. M. to 9:30 P. M. Darryl Francis Zanuck discovered at 9:15 P. M. that in his worrying about the opening he had forgotten to say hello to Mrs. Zanuck, who was at Palm Springs listening in, and he tried his best to have the "Mike" hooked up again over KFWB, but, all in vain, for it was broken down, so he contented himself, we were told, with sending a telegram to his Wife, explaining all that he wanted to say over the air.

Two weeks ago we told of how public interest in George Arliss' pictures was fading fast, and the grand opening proved conclusively that studioites along with the public no longer figure George Arliss one of the outstanding picture stars, who they care to pay \$1, \$2 and \$3 to see in a Warner Bros. production. To our way of thinking and the majority of those who we talked to, the Warner Bros. staged the floppiest of flop premiere's Tuesday evening at the Western Theatre. Cops by the dozen stood around looking for something to do, the bright lights that

EDWARD R. TINKER IS HERE TO TALK TURKEY TO THOSE HOLDING CONTRACTS THAT FOX FILMS WOULD LIKE TO SETTLE

Never in the history of the Fox Films did William Fox ever find his organization in the terrible financial position that Winfield Sheehan faces today, and if you do not remember what we said about Fox Films when Mr. Sheehan stepped in and forced Mr. Fox out of the management of the company's affairs, we repeat it here: Winfield Sheehan will never make the success of Fox Films that the famous producer has done in the past, because he can't run Hollywood and New York, for in the past William Fox permitted Mr. Sheehan to be the last word in Hollywood, while he looked after the New York end of the business, and all went well, until Mr. Sheehan became too ambitious and insisted upon taking control of the whole organization.

THE LOWDOWN ABOUT FOX FILMS

Well, folks, here is the Fox Films lowdown as we see it. Harley Clarke and the General Theatre Equipment, 'tis said, owes the Chase Bank of New York City some One Hundred and Twenty Million Dollars, Clarke and his crew have failed to pay interest on their loan so the bankers have taken temporary control.

Edward R. Tinker, President of Fox Films, is the Chase bank representative, who was called out of retirement to take charge for two reasons, one that he was satisfactory to the Clarke interests and others, that he is the best corporation smasher in this country, that he is cool, cold-blooded and his main interest in Fox seems to cut down the overhead, so that the Chase Bank crowd won't have to throw any more money into it.

ANOTHER PAYMENT DUE IN MAY

The bankers will not legally own and control Fox Films until May when the next payment is due on their loans to Clarke and his Corporation. It is rumored that the bankers are scheming to do an R-K-O to the Fox Stockholders by segregating the best assets into new holding company, leaving behind Winfield Sheehan and Sol Wurtzel with the deal, then the stockholders will be allowed to subscribe for the new stock, the controlling interest of which will be kept by the Chase Bank crowd.

The West Coast Theatres are considered an asset even though they are losing plenty of money each week and have since September, it is reported, and the purpose of putting Skouras Brothers in to operate is to whip the heads of the producers whose pictures have not made money for the theatres. Skouras Brothers will be allowed to dictate the price they will pay to producers for their products other than Fox and M-G-M, so it looks like tough sledding for Paramount and other producing companies not in the charmed circle.

PRESIDENT TINKER TRIES TO SETTLE

It has come to our attention that President Tinker's trip to the West Coast was for the express purpose of straightening out certain contracts which were recently declared void by the bankers and they expect to settle at 20 cents on the dollar and if this is not accepted by those holding contracts, the Bankers figure that this is the amount it would cost them to fight the contracts as far as attorney's fees are concerned, so, they would rather settle on that basis. The Chase crowd feel that they will be upheld in the Supreme Court when the Walter Wagner contract case comes up. If so, they feel the present contracts would be voided; however, California laws makes voiding the contracts impossible, so it is a case of settle amicably, or fight the case through the courts, and many of the Fox contractees would rather settle than fight it out in court, so this is where the Fox Films stand today.

FOX FILMS PRESIDENT IS FETED BY ACADEMY

Edward R. Tinker, recently elected President of the Fox Film Corporation, was informally welcomed on his first visit to Hollywood by a luncheon in his honor given by members of the Board of Directors and leaders of the various branches of the Academy of Motion Picture Arts and Sciences, Wednesday noon, at the Hollywood Roosevelt Hotel. Leading producers, actors, directors, writers, and technicians of the Hollywood production studios were present. M. C. Levee, Cecil B. de Mille, and Louis B. Mayer spoke briefly in welcoming Mr. Tinker.

Mr. Tinker, who is President of the Interstate Equities Corporation, former President of the Chase Securities Corporation, and a director in a large number of enterprises, arrived last week on his first visit to inspect the Fox properties here.

Other officials of the Fox company, who attended the luncheon as Academy guests were Richard Rowland, D. E. McIntire, Al Rockett, and Glenn Griswold.

shone up to the skies seemed dimmer than ever before, we wonder if this isn't just the beginning of a slow fade out for the heads of what was formerly one of the biggest organizations in the business.

Watching well dressed immigrants emigrating from the Brown Derby.

Buster Phelps and Betty Jane Graham are filling important roles as Charles Bickford's children in "Ambition" out at Universal these days.

Kurt and Nicky Rehfield, looking very trim in their dark blue sailor suits, had a bit with Norman Foster in "Eight to Five" the other day.

Sid Grauman Is Famous As Master Showman — Fanchon and Marco As Peers of Producers

A steady return to popularity for the prologue, or stage show, is indicated by the constantly increasing number of picture theaters now featuring this form of entertainment in conjunction with the regular motion picture program. In a survey recently made by the Motion Picture Producers and Distributors of America for Irving Fisher, of Yale University, it was discovered that more than 300 theaters now make use of such presentations. R-K-O, with much of the old Orpheum talent, leads with 87 houses; Warner Bros. is next with 82; then comes Fox with 69 houses; Paramount-Publix, 50; Loew's, 23; and approximately 50 independents also incorporate these so-called "flesh" shows in their bills. In Hollywood the name of Sid Grauman as a showman, stands pre-eminent in his chosen calling.

Operating from Hollywood, Fanchon and Marco, conducting a studio almost as extensive and elaborate as any of the motion picture plants, keeps from 45 to 50 "Idea" companies constantly on tour, playing the various film houses which include stage shows in their program.

Naturally these shows, one or two of which use as high as 200 performers, appear only in first run houses in the larger centers of population. They have done much to absorb the artists who were formerly seen in vaudeville, especially the dancers. It is estimated that at least 40 per cent more theaters use prologues now than did in 1925 when this form of entertainment was supposedly at its height. The reason for this is attributed to the fact that now there is a greater number of theaters of larger seating capacity.

LITTLE DICKIE MOORE GETTING READY FOR HIS FIRST STARRING PRODUCTION

Standing today as the most beloved infant on the screen, appealing little Dickie Moore, 5-year-old hero of "The Star Witness" and "Old Man Minick," soon will appear as a full-fledged screen star. He is being prepared for the stellar spot in "Rags to Riches," which will go into production soon after he completes his work with Barbara Stanwyck in "So Big."

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HARRY BURNS, President and Editor

Office Phone, Hillside 1146



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Hollywood, California, February 13, 1932

No. 4

LASTING HAPPINESS

HAPPINESS—that's a word to conjure with. How are we going to acquire it, in this motion picture business when those who have it to pass out, are hoarding it selfishly for themselves, feeling that they have the only right to it themselves. LASTING HAPPINESS is worth its weight in gold, and we all have it within ourselves even if some of the folks feel it belongs to them.

It is the spirit that is within us that will dole us out our share of happiness, if our thoughts are GOOD, our efforts true to the very last letter expected of MAN, for it is the very spirit that is ours from GOD, through our rightful heritage, that sets us free from worry and care and gives us LASTING HAPPINESS.

MOTION PICTURE RELIEF WORK

When you give up one-half of one percent of your earnings you folks in studioland, little do you realize how much good you are doing to help the needy and unfortunates who call themselves your co-workers and they have every right to do so. However, the Motion Picture Relief Fund have a demand upon them by far greater than their income. If you happen to have some clothes that you don't need, cheap rentals of rooms with or without board, volunteer transportation to take the sick to the hospitals and back home, or to deliver food to the needy—why you can take a hand in helping those within our own rank and file of the motion picture industry.

All the volunteer work is being looked after by Katherine D. Poole who is the Secretary of the Executive Committee, while Mrs. Amrahm Lehr is in charge of the workers. No one has any idea how far reaching this worthy organization's work really is. HOW BAD OFF are some of the needy folks? Why the other day we ran across an actor who was once almost a star and who loaned enough money to actors and directors to support the fund for a year, stone broke, sick and on his back and badly in need of help himself.

HONORABLE SERVICE

The producers can well stick to the old-timers who have built up this great industry the past 20 years, and not throw the old shoe away until they are at least sure the new one won't pinch and hurt them, as it has so far, and is liable to put them on their backs most any day unless they take the new shoes off and bring back some of the old shoes. We can lay our hands on thousands of worthy actors who rank from stars to day players who come in under this category of artists and who are even deprived of extra work. It is not a matter of price, for many of them are hungry and unemployed and would again give their all for a mere pittance like in the days when they were building up the industry for those who today appreciate it least.

These actors and actresses are worthy of a better deal than this from these producers who want the wide, wide world to know that they are the most charitable men alive today, and that the actors are the best treated of workers in the industry. Come out, Mr. Producer, from behind your mask, and don't starve the poor people and then smile at your public and take bows, as great benefactors, saviors of humanity.

"THE MIRACLE MAN"

Frank Darien called to our attention that Sunday matinee at the Morosco Theatre, March 26, 1916, Los Angeles, "The Miracle Man" was staged by Burt Wesner, with the following cast:

	16 Years Ago	12 Years Ago	TODAY
GIRL CROOK	Grace Travers	Betty Compson	Sylvia Sidney
GANG LEADER	Edmund Lowe	Thomas Meighan	Chester Morris
THE FROG	James Corrigan	Lon Chaney	John Wray
	(Father of Lloyd)		
CRIPPLED BOY	Frank Darien	Frankie Lee	Robert Coogan
PATRIARCH	A. Burt Wesner	Joseph Dowling	Hobart Bosworth
PICKPOCKET	James Gleason	Ned Sparks	Ned Sparks
(Harry Evans)			

Now as to the directors of these remarkable productions, A. Burt Wesner directed the stage play in Los Angeles in 1916. George Loane Tucker directed the silent version of the picture in 1919, and Norman McLeod has just finished the Paramount picture, on the very same grounds that the picture was originally made twelve years ago on what was then known as the Brunton Studios.

Director McLeod, to our way of thinking, was one of the best selections that a producer could have assigned, for he is the son of a minister, and he had the greatest kind of faith in "The Miracle Man" being suitable for the present day

"GOOD-BYE, SAM, UNTIL WE MEET AGAIN"

Sam Holland has gone away for a place which is unknown to any of us, and which will remain the same when we take that trip. Same said "Good-bye" to this world the other day. He left behind him a name and institution, Sam Holland's Corner, which will remain in the memories of those who had the pleasure of meeting him and whom he served to the point of highest appreciation. Good-bye, Sam, until we meet again. It was a pleasure to know you.

THE MONSTER

El Capitan Theatre is going the way of the talkies, that is they have gone in for the horror-thrillers and are offering "The Monster" which makes 'em yell and scream from the first to the third act.

Edmund Breese is the star, playing the mad doctor; Robert Frazer and Dorothy Appelby add the romance to the show, while Frank Darien almost steals everything that Mr. Breese doesn't capture through playing the principal role—they just howl at his antics, especially when he and Miss Appleby and Mr. Frazer are trapped.

Walter James, an old favorite, commands attention; Mitchell Ingraham again pleases. Edwin H. Curtis staged the show with real understanding; he can well cut some of the romance for more scarey stuff between the trio trapped. Henry Duffy has a novelty play in this one which was written by Crane Wilbur.

TARZAN THE APE MAN

Oh! How the kids will go for this one!" is the reaction I received from the preview of M-G-M's "Tarzan the Ape Man."

Here is a money maker, Mr. Exhibitor, believe me, and you can order it over the telephone without a preview. There are thrills, adventure, romance, laughs, excitement, suspense, and wild animals that are loyal unto death. A fairy tale—that the youngsters will adore.

The sophisticated commentator may find many incongruous instances wherein M-G-M has erred in production, but through the fine feeling and ability of W. S. Van Dyke, director, M-G-M has captured that elusive spirit of entertainment, which pays and pays and pays. The cast is excellent.

Johnnie Weissmuller ideally typifies that strange character of the imagination—Tarzan. His work is splendid. His physical condition and prowess will be envied by every growing boy.

And there is Maureen O'Sullivan, as Joan, who joins her father on his expedition into the dark places of Africa. What a performance. What charm and beauty. So—this is the young lady that Fox allowed to slip through their fingers. Maureen O'Sullivan is bound to become a box office winner for M-G-M.

C. Aubry Smith, as the father and Neil Hamilton, as the partner give their usual fine performances.

Doris Lloyd played a bit and was convincing.

The picture contains some gorgeous process shots and the camera work is admirable. It was a difficult picture to light and Hal Rosson did a good job.

The story and adaptation flows smoothly through the fingers of that master editor, Frank Lawrence. (I would suggest, however, that the purpose of the expedition be brought out more clearly in the beginning). "Tarzan of the Ape Man" has some of the best animal scenes yet shown on our screen.

"DISORDERLY CONDUCT"

"Disorderly Conduct," Fox picture shown at the Ritz Theatre, and written by William A. McGuire, directed by John Considine, Jr., and featuring Spencer Tracy, glorifies a racketeer king and illustrates the futility of honest endeavor within the police department.

A "cop" story that starts out like a winner and takes a nose dive into the "just another gangster yarn" class with a flat and uninterestingly tragic ending. Narratively, the whole thing smacks at an attempt to glorify the police department; but I guess someone changed their mind for the sake of something new, and projected the impression that to be a successful cop, one must be a successful crook.

Structurally, our chief interest is captured and held by the conflict of wills between our hero, Spencer Tracy, and the girl, Sally Eilers, a dramatic device which leads us to expect that the hero will eventually tame this "shrew" and possibly win her love. When, with a measure of disappointment we discover that we were wrong in expecting such a termination, our confusion gives rise to the fatal question, "What is it all about?"

Spencer Tracy, the copper, tucks this one under his arm with a perfect performance. His sincerity, pleasingly dominant personality, and natural ability warrants better material and expert handling. Sally Eilers, as Phylis Crawford deserves much praise for her struggle with a very unsympathetic role. Ralf Bellamy, as the Police Captain, is unconvincing.

El Brendel "did time" in this one, supplying comedy that was dragged in by the heels because it had no bearing on the story. He was excellent.

No matter how big or small the part, Little Dickey Moore always delivers a fine performance.

A surprise in the cast is Allen Dinehart, a splendid actor from the New York stage, doing a bit as henchman to James Crawford, racketeer, ably portrayed by Ralf Morgan. Others in the cast are: Nora Lane, Clair Maynard, Cornelius Keefe, Frank Conroy, and Charles Grapewin.

The one outstanding feature of "Disorderly Conduct" is the dialogue.

Direction is mechanically smooth. Photography by Ray June is good.

HOLLYWOOD FILMOGRAPH — HARRY BURNS

Our New Address

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Let's See---Who's Who

By HARRY BURNS

E. H. GRIFFITH

"Free Lady," a sensational new novel by Cecil Strange, has been purchased for Constance Bennett's next

RKO - Pathe picture.

The author is new to literature, but "Free Lady" is expected to make him an overnight sensation.

David O. Selznick, executive vice-president in charge of production of RKO - Radio and Pathe pictures, approved the novel in manuscript form and is enthusiastic about it.

E. H. Griffith

Immediately the deal was consummated, he assigned Horace Jackson and Samuel Ornitz to work on its adaptation for the screen.

E. H. Griffith, who made "Lady With a Past," Miss Bennett's most successful picture to date, has been named to direct.

James K. McGuinness, associate producer of Mr. Selznick's staff, will supervise. Mr. Selznick said he expected to get the picture into production by March 1.

CHARLES (CHUCK) REISNER

M-G-M 'tis said is to finally finish "The March of Time" that Charles (Chuck) Reisner directed with the famous old timers

of stage and screen of yesterday. Word has been passed out that new scenario writers have struck upon an idea of injecting certain players and motives which will finally make the picture worth while enough to release. Director Reisner finished the picture so long ago

that if they don't get down to brass tacks and show it in the theatres soon, it will become ancient history, and will go down as one of the mistakes of the M-G-M studios that they never recovered from, however we will see what the new brains injected into the picture will do for it.

NOTE—Hollywood Filmograph's new address: Thomson Building, 1606 Cahuenga Ave., corner Selma.

RALPH INCE

Here is an actor of real ability who has not received a good break at the hands of the producers, for instance they hire him and pay him a nice salary to play all sorts of characters, and then they seem to forget to give him screen credit for his work.

This is not fair to him nor the public, for "A laborer is worthy of his hire" and Ralph Ince labors hard to give producers what they want and

when you see him in "Lost Squadron" you will see one of the best portrayals of a detective you have seen in many a day, and Radio Pictures seemed to forget to place his name on the credit sheet, hence his name does not appear on the screen.

LEON WAYCOFF

Universal was the first studio to give Leon Waycoff a real chance to make a name for himself as a screen

actor, when they signed him for the juvenile lead in "Murders in the Rue Morgue" directed by Robert Florey playing opposite Sidney Fox, and with this picture ready for release, the Big U chief, Carl Laemmle Jr. decided to recall Mr. Waycoff for another lead this time in "The

Stowaway" directed by Phil Whitman with Fay Wray playing opposite him.

Mr. Waycoff originally came here in "Tomorrow and Tomorrow" the stage play, which caused such a furore in local theatrical circles, and producers started angling with him for some of their talkies that they planned to make. Victor Nordlinger became Mr. Waycoff's personal manager and is fast bringing him to the front as a screen satellite.

"KILLING TO LIVE" at the Filmarte Theatre

Once more the Russians have contributed something worth while to the screen and just now when we all have such a struggle to live it is certainly timely.

This educational subject was produced in the U. S. S. R. by Soyuzkino and is released by Amkino and vividly portrays the struggle between Nature and every living thing.



Ralph Ince



Leon Waycoff



Charles Reisner

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The picture vividly portrays the struggle for survival and existence and has many rare glimpses of birds and animals both strange and familiar.

This one was directed by Vladimir Korolevitch and was two years in the making. The Expedition penetrating to remote places where man was unknown to the animal world.

There is a synchronized explanatory lecture in English by Myron Ackland of the American Museum of Natural History.

This picture should be interesting to students from all the schools and college as well, as the general public.

It is a welcome change in theatre entertainment from the usual run of subjects and should become quite popular.

In addition to this feature picture there is a Russian Short Subject "Dorvoz" which means "Uzbek Circus."

Here is the first Russian Story with sound effects and in addition there will be a Russian News Relief which shows us what progress the Russian have made in Cinema Art.

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HARRY CAREY BUSY

Supreme Pictures have another Harry Carey Picture under way at the Tec-Art Studios.

The success of Harry Carey as Star and William Nigh as Director, promoted Alfred Mannion to team these two again. The name of the picture under way is "Border Devils" and is a stirring tale of the West in which all the characters are true to life and depict one of the most colorful stories of this period.

The Cast has been carefully chosen and have among them such famous players as Kathleen Collins, Al Smith, Charles Brindley, Niles Welch and Olive Fuller Golden who dared the terrors of the African jungle to accompany her husband in the making of Trader Horn.

The battery of cameras are under the supervision of William Dietz and Holbrook Todd will once more be Film Editor.

The Harry Carey Films have become very popular and Supreme Pictures are to be congratulated upon placing this well known star under contract.

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Pictures---Reviewed and Previewed

"MICHAEL AND MARY" at Universal Studios

Carl Laemmle did well to release this British picture as the story is interesting, the cast excellent, the director has his subject and players well in hand at all times and the photography will match most American films.



Arthur Forde

The story is of a deserted wife, "Mary," who is befriended by a stranger who comes to her rescue just as she is to do something desperate. A great love develops out of this friendship and thinking the husband dead they eventually marry. A son is the result of this union and the happy family are at peace with the world when the first husband

"Harry" returns and tries to blackmail them.

In the argument a scuffle ensues and Harry suffers an attack of heart trouble and falling on a fender, is killed.

At the coroner's inquest suspicion is thrown on "Michael" but the jury exonerates him.

However, Michael and Mary decide to tell the son of their early life on account of his forthcoming marriage to the daughter of a prominent family.

The son and his fiancée realize that their story is real as well as the great love of his mother and father which they bear.

Nothing original but there is a retrospect which is original in which only hands are shown.

Victor Saville cleverly directed and Leslie Rowson beautifully photographed the production.

Of the cast, Edna Best will be remembered as the girl who came to Hollywood but deserted it on account of the love of her family.

She is splendid as "The Wife" and Herbert Marshall, who plays "The Husband" is exceedingly clever.

Frank Lawton and Elizabeth Allen are very pleasing as "The Son and His Fiancée."

Ben Field, Margaret Yard and Sunday Wilshin are others who contribute acting honors.

The British are improving rapidly since the talking pictures came into favor and we shall welcome others should they be as good as this one.

ALIAS THE DOCTOR

The money that J. L. Warner and Darryl Francis Zanuck are paid by the First National-Warner Bros. organizations to supervise the pictures produced at the Burbank studios, seems to be mis-spent for one looking at this picture which was previewed at the Forum Theatre, Friday night, shows lack of understanding of their subject and misjuggled thoughts, the price paid them should be spent to better advantage if this is a sample of their best work.

It was the sterling acting of Richard Barthelmess and the direction of Michael Curtiz that saved the picture from being a flop. It starts off in the most disjointed way and they struggle along trying to establish that Norman Foster is a no good student in Munich, while his foster brother, Richard Barthelmess is very industrious. Finally both become drunk in a most disgusting way, and the first thing we know, Norman confesses that he operated on his sweetheart while in a drunken stupor illegally, and it is here that the true story really begins for Richard Barthelmess sets out to try and save Norman Foster from disgrace, and in so doing gets himself in prison and when released, his foster brother has died. He takes his place using the name of his dead brother and becomes a famous physician. It is when he tries to marry his foster sister (Marian Marsh), that their foster mother (Lucille La Verne), in a fit of anger reveals to the hospital board that Richard Barthelmess is an impostor and just before he is to operate on his foster mother the board tries to stop him, and right here we are lifted into the most thrilling scenes pictured in many a day. Reginald Barlow, Oscar Apfel, George Roesner, Adrienne Dore, John St. Polis, Wallis Clark, Claire Dodd, Arnold Lucy, Harold Waldridge, Robert Farfan and others please.

Barthelmess can thank his lucky stars for the fine screen play by Houston Branch, and dialogue written by Charles Kenyon, it suited his personality perfectly, and if they will cut down the by-play in the beginning and get down to business, it will click any place.

"MOTIVES"

Alan Mowbray has a very unique short reeler in "Motives" which he just produced, starred in, and is the author of, via the Tiffany Producing Corporation.

We feel that a foreword explaining the idea be used to place theatre-goers in a receptive mood, as the story now unravels it gets away to a bad start, but, once on its way, it clicks.

The idea is simple enough. Four soldiers tell their reasons and motives for going into the army; the climax comes when one is killed off just as happiness is about to be his lot.

Alan Mowbray, Bramwell Fletcher, Charles McNaughton and E. E. Clive are the players. All score heavily. Theatre-goers would enjoy a series with this quartet, and when one knows what it cost and the time it took 'em to make it, why it is a steal and sure-fire money maker.

"CROSS-EXAMINATION"

Here is a story that smacks very much as a lift from "On Trial," the famous play. However, Arthur Hoerl who wrote the story, dialogue and continuity, did a good job of it, so much so that the Director Richard Thorpe came out of the Fairfax Theatre where it was previewed actually crying, Sarah Padden's dying confession of being the murderess caused the megaphone wielder to come out with a full-fledged rain storm pair of optics. So all of Richard Thorpe's direction was flawless and he deserves a lot of credit and is forgiven as to where the author found his idea for the story. H. B. Warner, a bit stagey; Edmund Breese overacting; Don Dillaway, a natural; Natalie Moorhead, not much to do; Niles Welsh, excellent; William V. Mong, O. K.; Sally Blane, acceptable; with a few others in good bits who helped round out the cast.

Exhibitors can play this one without worrying about breaking any box office records or ruining any one's morals.

The Weiss Bros. are to release this which was produced by Supreme Pictures Ltd. and Alfred Mannon with George Merrick, Supervisor.

Extra fine photography by Andy Anderson helped save the picture from being an ordinary program picture. Holbrook Todd was responsible for the cutting of the picture and made a good job of it.

FERIKA BOROS worked with George Bancroft in "Ladies Love Brutes" and is once more working with him in "The Red Harvest" both of these pictures were produced by Paramount. Miss Boros is in line for some great Mother parts in some very fine productions.

JUDGE GATES dissolved the injunction that was filed to try and stop Mickey McGuire from using his name which he had legalized while starring in Larry Darmour comedies under that title, this happened February 9 in the Superior Court.

THE GIRL ON THE COVER

Claudia Dell came here from Broadway from the Zeigfeld Follies and other Broadway shows of note. Her first work as a Warner Bros. satellite caught the eye of producers, since then she has been going to the front by leaps and bounds. Her last two pictures at Universal studios, "Ambition" with Charles Bickford and others gained the lead with Tom Mix in "Destry Rides Again" and now she is in line for one of the biggest comedies of the year at one of the major studios, and you can rest assured that if she is assigned to the part she will wind up by signing a long term contract with that organization after the picture is finished.

IAN KEITH'S HAMLET By Anne Barron

Even the elements harmonized with the tone of tragedy presented at the Playhouse on Sunday afternoon. Hamlet was furnished with a miserable day, excellent cast and full house! The motive which prompted Mr. Keith and his associates to present this benefit for the Motion Picture Relief Fund performance was most worthy. It was a noble gesture of the artists who are actively engaged in modern drama to volunteer their services.

The single set, good lighting effects and most attractive costumes pleased the audience. Histrionic competence of this most attractive cast was unhampered by elaborate scenic display. The popular Montagu Love did portray a wicked king—unfortunately, it was not Shakespeare's King Claudius. It was delightful to see a good looking Queen Gertrude who in spite of over-acting, did successfully produce a Belasco shriek. Donella Donaldson, the lovely blonde Ophelia, gave the audience a moment of pleasure when she arose to dramatic heights by her suffering and occasional happiness in the Mad Scene. But the clear charming voice of Irving Pichel and evidence of his experience in Shakespearean acting, did not rescue him from his too heavy portrayal of Laertes. John Craig presented the refreshing treat of a good ghost with kingly bearing, who had an interesting, rather than a hollow sepulchral voice.

Mr. Keith was like Barrymore in carriage and voice only, and if he gave Barrymore impressions it was because both are guilty of the same sin—an individualistic attempt to present a modern Hamlet, forgetting the genius and definiteness of Shakespeare and the successful impersonation of this Hamlet by Booth and Irving. Keith made a striking appearance and with less of the colloquial adaptation, he might get farther into an accurate interpretation of the role.

If other stars will be as generous as Mr. Keith, let them give Shakespeare "a break" and try Twelfth Night or Othello—or something less familiar and traditional than the World's Greatest Tragedy."

M. H. Hoffman, Jr., Starts Sixth Hoot Gibson

Allied Pictures Corporation start shooting "The Spirit of the West," starring Hoot Gibson, on January 30th. Otto Brower will direct from a screen play by Jack Netteford.

Doris Hill will be opposite the cowboy comedian, with a supporting cast including Hooper Atchley, Al Bridge, Lafe McKee, Jack Byron, Donald Keith, Tiny Sanford, George Mendoza, Walter Perry and Chris Pin Martin.

Harry Neumann and Tom Galligan are photographing, Wilbur McGaugh, assistant director, Sidney Algier is production manager.

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Buffet Lunch — Sandwiches — Beer

DAD SAYS...

Regis Toomey and Ginger Rogers in cast of C. C. Burr production "The Midnight Patrol" . . . W. S. Van Dyke to direct "Night Court" M.G.M. . . . Nils Asther has lead opposite Joan Crawford in "Letty Lynton" . . . Action Pictures to make 28 films this year . . . United Artists to star Ronald Colman in "The Brothers Karamazov" . . . Edgar Allen Woolf remains another year at M.G.M. . . . Harry Sweet "gag man" for Four Marx Brothers . . . Cecil Cunningham will be featured in "Lena Rivers."

Understand that Monty Blue will direct John Gilbert in "Back Stairs" . . . Doris Kenyon, plays leading feminine role in "Young America," Fox . . . William Powell is slated to star in "The Dark Horse" W-F-N . . . George Cuker to direct Marian Hopkins in "Bluebeard's Eighth Wife" Paramount . . . Duncan Sisters to appear on stage of Paramount Theater February 18 . . . Howard McCoy, newspaper man, turns actor in "The Trial of Vivian Ware"

. . . Columbia buys screen rights to "Washington Merry-Go-Round" . . . Ann Dvorak slated for lead in "Rain" . . . Lewis Milestone directs for United Artists . . . Marcel De Sarno will direct "The Red Headed Woman." Will Clara Bow have the lead? . . . Eddie Cantor arrives soon to start "Ballyhoo," United Artists . . . Halperin Brothers to produce at Universal, first picture "Zombie" . . . Hotel Continental" opens at Paramount Theater, February 18 . . . Trem Carr closes deal with Educational for releasing Bob Steele's westerns . . . Fox buys screen rights to "My Dear" . . . Constance Cummings plays opposite Harold Lloyd in his next picture. Lloyd moves over to United Artists lot . . .

Erin O'Brien Moore returning to Hollywood and pictures . . . Peggy Shannon will star in "The Society Girl" Fox . . . Erle Kenton, director signs with W-F-N. so it is reported . . . "Hell's House" new title for "Juvenile Court" Bennie Ziedman's production . . . "Tarzan" previewed, clicks . . . Sam Roak buys rights to "The Mud Lark" . . . Mary Jane Irving—remember her—has ingenue lead in "Mother's Holiday," Educational . . . Arline Judge, in cast of "Free Lady" Radio . . . United Artists will release Emil Jensen's production "Thirty Days" now titled "The Silver Lining."

Madge Evans has leading feminine spot in "Huddles" M.G.M. . . . Anna May Wong in cast of "Present Arms," Radio . . . "Beachcombers" now. "Sinners in the Sun," Paramount . . . James Cruze buys six worthwhile stories . . . Leon Waycoff plays leading male role in "The Stowaways," Universal . . . Mickey McGuire has a featured spot in "The Jockey Kid" . . . Universal postpones "The Marriage Interlude" . . . Paramount changes "He Met a French Girl" to "This Is the Net" . . . "Carnival Boat" previewed, good, that's all . . . Edward G. Robinson to star in "Tuna" . . . James Gordon in cast of "The Stowaway" . . . "Cross Examination" previewed, extra good. Richard Thrope directed, Buddy Shyer assisted . . . Jill Dennett has ingenue leads in two pictures "The Tinsel Girl" and "Two Seconds."

NIGHT HAWK

Our candidates for the two most popular bands in California—Anson Weeks in San Francisco and Jack Dunn's at the Rainbow Gardens in Los Angeles. If a change is anticipated at either of the two places, we would like to see Anson Weeks go into the Grove and Jack Dunn go over to the Blossom Room. With the following these two boys carry they would be able to put these two night spots back on the map—providing they were left alone and the management of the entertainments were left to their discretions. Hal Grayson, while he has a nice aggregation of musicians, seems to lack that something that "pulls 'em in" and Jimmy Grier finds himself in much the same predicament. Both likeable chaps and both with plenty of material to work with, still they see each night's attendance dwindling to a mere nothingness. We can remember when George Olsen was at the Blossom Room and Gus Arnheim was at the Grove—then you had to make your reservations well in advance or else you were left standing in the lobby. Real entertainers backed up with a good orchestra can't help but draw the crowd—depression or no depression—providing they are left alone. Why, when Arnheim was at the Grove about the only radio program one would think of getting after 10 at night was his. Remember the line-up he had? The Rhythm Boys—Bing Crosby, Al Rinker and Harry Barris—Loyce Whiteman, Donald Novis, and others who were real "dyed-in-the-wool" entertainers. 'Bring back, oh bring back, oh bring back those dear old days to me.'

The gala opening of Eugene Stark's new Bohemian Cafe next Monday Evening, February 15th, promises to be an event of unusual brilliance according to advance information. What with Fanny Brice, Phil Baker and Ted Healy, stars of "Crazy Quilt," slated to appear as honor guests and with Roscoe Arbuckle scheduled for master of ceremonies, Stark's first-nighters appear to be in for a night of riotous fun.

Stark, who is well known in local cafe circles, is intent upon making this notable occasion one of the gayest ever staged in the west. Reservations for the opening are said to be pouring in and now his chief worry is how to take care of everybody, it is reported. The entertainment program looms as one of the biggest ever seen in a cafe. Jackie Taylor and His Clown Band will purvey the dance rhythms and an elaborate all-star floor revue will be presented in addition to the impromptu program which will be offered by the honored guests. Stark's Bohemian Cafe was formerly known as the Pom Pom, but has since been entirely redecorated and renovated. Good food will be featured.

PAUL'S WORDS TO THE CORINTHIANS

"We have received, not the spirit of the world, but the spirit which is of God; that we might know the things that are freely given to us of God," constituted the Golden Text in the Lesson-Sermon on "Spirit," on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

The Lesson-Sermon consisted of citations from the Bible and correlative passages from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy.

One of the Scriptural citations presented these words of Christ Jesus, "God is a Spirit; and they that worship him must worship him in spirit and in truth." Another Bible selection set forth John's statement, "No man hath seen God at any time; the only begotten Son, which is in the bosom of the Father, he hath declared him."

A passage from Science and Health stated: "That God is a corporeal being, nobody can truly affirm . . . We shall obey and adore Him understandingly, war-ring no more over the corporeality, but rejoicing in the affluence of our God."

Ginger Connolly, bright-eyed red-head who is such a splendid type, had a good part in "Cannonball Express" recently. Ginger is an expert accordionist and dancer, as well as a good troupier, with many important roles to his credit.

IN HOLLYWOOD NOW

By BUD MURRAY

A Noo Yawk revue—Opening—IN HOLLYWOOD NOW, at the Biltmore Theatre, starring Fannie Brice, Ted Healy and Phil Baker, in Billy Rose's "Crazy Quilt," and a good time was had by all—Billy Rose at the door in person to greet you—we noticed Lew Brice with Frank Fay—the Weinberg brothers Milton and Bernie, both without the TUX—Our ideal old friend Bert Levy of good old vaudeville days insists he is as



Bud Murray

young and as chipper as ever—Cy Kahn (cartoonist, actor, singer and remittance man), always at openings with Florence Lake—Milton Golden Hollywood's favorite Assemblyman, looking a bit chubby—Noticed a flock of agents, Al Rosen—Harry Weber—Leo Morrison—Lew Schreiber—and down in front, Miss Fanchon herself—Little Mitzi Green and her pater and mater, Joe and Rosie—Buddy De Sylva and Dave Butler—Sam Jaffe, Paramount executive—Several of the Marx Brothers—(you count 'em)—Jimmy Cagney, Wally Beery, William Haines, Ricardo Cortez, Mr. and Mrs. Jean Brooks (Mary Frances Taylor to you all)—Charley Thompson, head of the Thompson Scenic Studios—and a few words with George Cunningham, now staging the shows at the Paramount—Charley Judels in a box—and so to the Brown Derby, where Nick (last name Janios) if that isn't spelled rite, sue us—greets you—and in a booth Mr. and Mrs. Seymour Felix—Henri de Soto, former big shot Noo Yawk Restaurateur—Bill Halligan wearing flannels, the optimist—Mr. and Mrs. Maurice Black—The Irish are always pretty well represented here—to-wit: Tom and Owen Moore—Tommy Dugan—Pat O'Brien—Micky Neilan and Jack Pickford—Skeets Gallagher—Sam Rorke, now producing in the film field—A few words with Cy Woods, prolific writer and adapter of many stage and screen successes—Carl Laemmle, Jr. in a booth—George Bancroft, the he-picture-man—Jack Oakie in a very rakish outfit and they are all rite IN HOLLYWOOD NOW.

Our contention of two weeks ago to either lower the prices or raise the calibre of the Friday Fites at the HOLLYWOOD LEGION, was proven when the management made the gallery 50 cents and turned them away, and the best lower floor they have had since Tom Gallery left—That's what the public wants—reasonable prices in all lines of entertainment—and we noticed Dick Arlen down in front—the Westmore Brothers Perc and Ern—Norman Taurog—Bill Beaudine—Fred Santley—Mike Donlin never misses—George Raft and Lew Cohn dropped in late—Bert Kalmar and Harry Ruby, writers and sometimes actors—Walter Long past commander interrupted the bouts to pay homage to Under Sheriff Frank Dewar, who was killed in the airplane accident last week—and a lump comes up in our throats when the "Taps" are blown, and a good old American flag is placed in the center of the ring,

"Oberndorf Defies Depression"

There is one man in Hollywood who is not on speaking terms with "Old Man Depression" and that is H. Louis Oberndorf, who handles Publicity. Just six weeks ago he moved into offices on Hollywood Boulevard and in that short time he has discovered that his quarters are far too small. Therefore he has engaged a suite at 6272 Yucca Street, the new business center of Hollywood.

Mr. Oberndorf has made another good move, in that he has engaged Miss Virginia Wood, former Society Editor of the Times, as an Associate. Miss Wood is well liked as well as widely known in film circles and the combination of Mr. Oberndorf and Miss Wood should be very valuable.

Louis Oberndorf is making a specialty of handling writers and has made a great success of them in the short time he has been here.

Editing and correcting stories and manuscripts is also one of the highlights of Oberndorf's business and from the present outlook and in his larger quarters we feel sure that "Old Man Depression" will have no place with this combination of Oberndorf and Woods.

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VOL. 12, NO. 5

HOLLYWOOD, CALIFORNIA, SATURDAY, FEBRUARY 20, 1932

PUBLISHED WEEKLY



CHRISTY CABANNE

THE INSIDE DOPE

HERBERT REID on the Boulevard looking well and healthy after five weeks battle with "Old Man Pneumonia." Herb has lost a few pounds but looks better and wears clothes better than ever. And can that boy wear clothes. Reid last worked in "Sky Devils" with Spencer Tracey under the direction of Eddie Sutherland.

While many hotels are complaining about conditions, the El Cortez located on Santa Monica Blvd., more than a mile from the heart of Hollywood, and catering almost exclusively to the profession, is hanging out the S. R. O. sign quite frequently. The reason for this is easily explained—E. J. Clark is the manager. Many of the guests would live at "E. J.'s" hotel even if it were located on the prairie.

DREW PERCEY had a small part in "Grand Hotel" but became ill before the picture was completed. Drew left the Cedars of Lebanon Hospital recently and is looking fine. If this boy is given a chance he should go far in pictures. Why not? Remember his sister Eileen Percey?

SID DOHERTY of Sid and Bills Cafe, expects to leave soon for the "Big Horn Basin" country in Wyoming. Sid recently acquired a vast tract of ranching land in that section where the hunting and fishing is said to be very fine. His partner Bill Catt will continue serving sandwiches and beans to the gang from First National and other studios who make Sid and Bills their headquarters at lunch time.

RICHARD PURCELL is playing a part in "Tinsel Girl" at the First National-Warner studios, directed by Michael Curtiz.

EXTRAS called on Ye Editor and registered a kick against Radio Picture selecting Taxi Dancers from the downtown dance halls and depriving them of a living. Here is a case of Taxi Dancers earning \$10 a day for four days in "Veneer" directed by William A. Seiter, rather than paying their own mazuma to dance their heads off at some of the dance halls in L. A.

ART WINKLER'S father passed away the other day. He was well known and liked by all who met him in film circles and his passing is indeed a shock to his friends who figured him in the very best of health.

WESLEY RUGGLES is in the Cedars of Lebanon Hospital where he is proving that Tom Mix's fight to lick old man appendicitis was an inspiration to him to do the same, and he is coming along fine and dandy.

DIANA BRENT a newcomer to film circles here, came into our midst through the stage, and according to one of the well known producers is a good prospect to keep our eagle eye on.

BRUCE MITCHELL is playing a part and directing the air sequences for the "Air Mail Mystery" which Ray Taylor is directing from a story by Henry McCrea, Al Wilson the famous air pilot and stunt flyer is one of the leading players in the story.

With sales quotas for the present year exceeded by more than \$750,000, franchise holders, exchangemen and producers of Monogram Pictures Corporation will hold their second annual convention at Hotel Jung, New Orleans, for three days starting Washington's Birthday. Plans for an increased schedule for the coming year will be made under the leadership of President W. Ray Johnston. Vice-president Trem Carr, Monogram production head, will lead the delegation from the coast. More than 75 exchangemen, salesmen and producers are expected to attend. Leo Seicshnaydre of New Orleans is in charge of advance arrangements.

"THE MAN WITH A MILLION STEPS," Busby Berkeley, dance director, today was signed by RKO-Radio Pictures to put a specially selected chorus through its paces for "The Bird of Paradise." He will begin assembling and training the dancers, thirty-six in all, before the principal players of the picture return to Hollywood from their location site at Hilo, in the Hawaiian Islands, close to the volcano Kilauea. Dolores Del Rio is starred under the direction of King Vidor.

The old time stories are coming into their own and such names as Bertha M. Clay of a generation ago are being revived. Tiffany Studios have one in production at present which looks like a winner from the pen of Mary J. Holmes. "Lena Rivers," now in production at the Tiffany studios, that old and well known story of the blue grass regions of Kentucky with its blue grass and

beautiful women and race horses, has been given into the skillful hands of Warren Duff and Stewart Anthony and they have written a story and continuity as only these boys can do. As for the cast, it is "top hole" as the English say and includes that wonderful character actress, Beryl Mercer, also James Kirkwood and Charlotte Henry who made such a decided hit in "Huckleberry Finn." Morgan Galloway of the New York stage, John St. Polis, Joyce Compson, Clarence Muse, John Larkin and Betty Blythe who has been missing from the screen for some time, but has been a great favorite of the New York stage. Phil Rosen is directing and as he has made a great success of other Tiffany pictures, we feel sure that he is repeating in this one. The battery of cameras are under the supervision of Ira Morgan whose work is so well known in other feature pictures. We watched the company at work a few days ago on location where they were photographing one of the real Colonial mansions of which Southern California is famous and from what we "saw and heard" this one presages to be one of the best Tiffany pictures of the year. This company will have the first Independent picture showing at the Paramount Theatre this week as well as following at the United Artists Theatre in San Francisco shortly.

"Gypsy Jim," with Leo Carrillo playing his favorite comedy role, is the next attraction for El Capitan Theatre, according to Henry Duffy who today placed the comedy in rehearsal preparatory to the opening Sunday matinee, February 28th, following the engagement of "The Monster." Written especially for Leo Carrillo by Oscar Hammerstein and Milton Herbert Gropper. "Gypsy Jim" is now in rehearsal with Edwin Curtis directing and the large supporting cast will be announced in a few days.

John Boles, who assumed the male lead in John M. Stahl's memorable Universal production of "Seed" has been selected by Carl Laemmle, Jr. to play the male lead in "Back Street" adapted by Gladys Lehman from Fannie Hurst's frank best selling novel.

"Le Theatre Francais de Los Angeles" is the latest of the Little Theatre enterprises in the local field of cultural development, and judging from the splendid rostrum of players and its distinguished list of patrons, headed by Mr. Henri Didot, French Consul, it will prove a welcome addition to the community. The first performances will take place next Saturday and Sunday evening at the Dominos Club, 1248 North Crescent Heights Boulevard, presenting two sophisticated French comedies; "Le Feu du Voisin" by Francis de Crosset, and "Feu la Mere de Madame," by Georges Feydeau. Emile Chautard is the production manager. He will be assisted by Mme. Adrienne d'Ambricourt. The complete cast follows: Adrienne d'Ambricourt, Antoinette Vallon, Emile Chautard, Jacques Jou-Jerville, Jacques Vannaire, Dennis Beaufort, Maurice, Antonio Melillo, and Maurice Goulet, stage manager.

Theodor Von Eltz, noted for many dramatic screen roles, was yesterday added to the cast of "The Wet Parade" to play the Baron in the New York night club sequences of the filmization of the Upton Sinclair novel. Von Eltz has recently scored in "The Cat Creeps," "Kismet" and other hits. Victor Fleming is directing the new Metro-Goldwyn-Mayer drama, based on the novel of the prohibition question.

Happy Crandall is sick at the Soldiers' Home in Sawtelle, where he is one of the most popular studio police officers. They love him down at the M-G-M and rightly so, for he is the best pal anyone ever had and this is no fooling either. Get well quick Happy, we need you on the job.

Mary, Jayne and Suzanne Ransom didn't mind at all wearing such funny old clothes in "After Tomorrow" two days last week, for this week they are wearing the very latest and smartest in spring apparel. Modeling for the Buyer's Convention and Style Show.

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THEATRE ADMISSION WAR DUE

Grand Hotel Awakens New Theatre Interest

Christy Cabanne Directs "The Midnight Patrol"

Legitimate and Screen Production Causes Speculation in Amusement Circles

Vicki Baum, who wrote *Grand Hotel*, should be sent a vote of thanks by both the theatrical and cinema producers, for we will see stories for years to come laid in hotels, plots and counterplots, and when it comes to the good old game of who will benefit most out of it, we are prone to say that the theatre, because the plot as it was revealed in the Belasco theatre production of *Grand Hotel* which was staged by William Keighley for Messrs. Belasco and Curran, made their stage changes in six to forty-one seconds. John Cameron who is the stage manager of the company was nicknamed "Buttons and Spotlight" Cameron because of the fact that he walked with a number of press buttons in one hand and a spotlight in another so as to give the proper signals to all hands to make these quick changes, which thrilled theatregoers in even greater measure than did the New York production.

"Grand Hotel" as it will be done by M-G-M will be the biggest thing ever attempted in pictures. To commence with let us take a glance at the cast in the stage show. Olga Baclanova, Ian Keith, Arnold Korff, Christian Rub, Dorothy Tree, and many others of equal note, compared with Greta Garbo, Joan Crawford, John and Lionel Barrymore, Wallace Beery, and even dozen of others who figure way up in cinema circles. It is costing the studios \$50,000 per day, \$1.85 per minute every minute that they work on the picture, which was directed by Edmund Goulding. It is the biggest thing ever attempted by any motion picture company and we wonder where they ever hope to regain their cost price let alone making a profit.

This play has created new interest in both the legitimate and cinema theatres and will make the authoress Vicki Baum and the adapter from the German, William A. Drake, stand out in the minds of all producers as the saviors of both theatres, when they were about ready for the toboggan.

Chris Martin worked in "Broken Wing" at the Paramount studios under the direction of Lloyd Corrigan. Leo Carrillo and Lupe Velez are the stars.

NEW CIRCUIT BEING FORMED IN NEW YORK TO SLASH PRICES TO WORKING CLASSES MEANS TO PAY FOR SHOWS

It is only a matter of time that the motion picture exhibitors of the world will realize that the public will no longer pay fancy prices for their screen entertainment and that 25c per seat will be the top price in the majority of theatres, and with this in mind, we learned from good authority, that there is now being formed in New York City, an organization that will buy and build their own theatres in every key city in the United States and will cut theatre admission prices down to a quarter, and will even offer double features for that price, as an incentive to theatregoers, in making a careful checkup as to who is who in the lineup, we fail to find the name of Harold B. Franklin among the sponsors, although Mr. Franklin with Howard Hughes originated that sort of a show out this way and started to control and operate such a circuit of theatres.

Howard Hughes has been in New York City for some time and might have created this thought and idea in the minds of the bankers and showmen who are back of this project, and it wouldn't surprise us to find the greatest kind of opposition come to light from all quarters connected with the major studios, for, Loew's and Fox interests will be the hardest hit by this new circuit, and they will have to do something towards meeting the latest of opposition for Messrs. Mayer, Thalberg and Rapf at M-G-M are spending such enormous amounts of money to make their present day pictures, which makes it doubly hard for them to sell the pictures at a price that will show a profit, what would they do to the family bank rolls of the Loew-Fox corporations, if the price of admissions were chopped down to 25c top and theatres showing double bills, and in many instances a prologue and stage show thrown in for good measure.

M-G-M is spending more money on their pictures than any other company in the field today. It is true in many instances they have outdrawn any other company by far with their products, but, how long can this or any company keep spending such tremendous amounts on their pictures, with the field narrowed down to such small proportions as to long runs and top prices in the key cities, for outside of that, the small hamlets can not help to pay the price that they used to and the intake keeps getting smaller and smaller, and as soon as these cheaper admission theatres open up, they will have to fall in line or fall by the wayside, which would cause them to close their largest theatres in the places which was formerly their best income.

The talk of the industry is the fact that M-G-M have placed their biggest and greatest stars in "Grand Hotel." It is the talk of the industry wiseacres who know show business and know picture making feel that M-G-M have made an unwise move, because it cheapens their stars to be pooled together and breaks the illusion of their fans who have sort of placed them on a pedestal far above all other stars and to see the two or half dozen in one picture is like telling a child that there is no Santa Claus. There is nothing left and it will be impossible for M-G-M to follow this picture and they are doing more to hurt the industry than to help it, for it will make all other pictures and stars look like an imitation of the real article and theatregoers may go away disappointed in their favorites work, like they did in other similar pictures that M-G-M have made in the past.

BRUNO STUDIO REOPENS

J. Anthony Bruno reopens his photo studio at 6411 Hollywood Boulevard this week, and will resume his business of photographing the stars. The studio has been redecorated and Bruno is being congratulated by his many friends on the artistic and unique scheme of interior decorating.

The entire suite is done in Nile blue, silver and black. Drapes and rugs to harmonize the scheme which includes futuristic furniture and indirect lighting effects.

In order to re-establish contact with his many customers of the past, Bruno is offering a special inducement this week for casting pictures. The studio will continue to specialize in the high grade work symbolized by the Bruno imprint.

KLATZKIN A BUSY MAN

David Klatzkin, whose Universal Studio Orchestra draws large Saturday evening crowds to the Beverly Hills Hotel, is music contractor at "U," where he is kept busy hiring musicians and incidentally collaborating on the musical scores of Uncle Carl's big features. He assisted on "The Cohens and Kellys in Hollywood," "Night Club," and others.

BUSY

Beautiful little Jean Breslow has been signed by Fox to play the important role of "Nancy Smith," sister of Marian Nixon in "Scotch Valley," starring Warner Baxter. Little Jean was working all last week.

Edwina Booth and Regis Toomey Play Leads With Fine Supporting Cast

Christy Cabanne is busily engaged directing "The Midnight Patrol" which is to be one of the series that C. C. Burr is producing for Monogram Pictures, and in which we will find Edwina Booth and Regis Toomey as the stars, with the following players in support. Betty Bronson, Mary Nolan, Edmund Breese, Micha Auer, Earl Fox, Franklin Pangborn, William Norton Bailey, Eddie Kane, Mack Swain, Jim Jeffries, Tod Sloan, Snub Pollard, Jack Mower and others.

George Jeske wrote the story, dialogue was furnished by the author, Chuck Roberts, Barry Barringer, and C. B. Carrington. The company is working at the Metropolitan studios. Director Cabanne was responsible for the direction of "Hotel Continental" which is making such a hit at the Paramount Theatre this week.

"SOUL"

"Soul" was the subject of the Christian Science Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon included the following verses from the Gospel of Matthew: "And Jesus departed hence, and came nigh unto the sea of Galilee; and went up into a mountain, and sat down there. And great multitudes came unto him, having with them those that were lame, blind, dumb, maimed, and many others, and cast them down at Jesus' feet; and he healed them; insomuch that the multitude wondered, when they saw the dumb to speak, the maimed to be whole, the lame to walk, and the blind to see: and they glorified the God of Israel."

A correlative passage from the Christian Science textbook, "Science and Health with the Key to the Scriptures," by Mary Baker Eddy, stated: "There is more Science in the perpetual exercise of Mind-faculties than in their loss. Lost they cannot be, while Mind remains. The apprehension of this gave sight to the blind and hearing to the deaf centuries ago, and it will repeat the wonder."

ELINOR O'RILEY and LEO LANCE

Discovered

CHRISTIAN RUB for the Part of KRINGELEIN in GRAND HOTEL

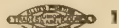
Now Playing

BELASCO THEATRE

HOLLYWOOD filmograph INC.

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Office Phone, Hillside 1146



Vol. 12

Hollywood, California, Saturday, February 20, 1932

No. 5

MAN'S BIGGEST ASSET

Does man make the environment? Or does the environment make man?
All wild creatures improve their environment. Man contaminates.
Of all the burdens carried by Mother Earth, mankind is the most destructive; the most unclean of all the herds.

And yet man, we are told, is the only animal with a highly developed, reasoning brain.

Behold the slums in all the great cities of man. As the wild things, physically and by coloration, adapt themselves to their environment, man adapts himself to the slums. The slouching bum matches his background. The wild thing adds beauty. Man becomes ugly, like his surroundings, adding to the misery and squalor all about him.

No habitat of the wilds has the wretchedness of the slums of great cities of mankind. No wild thing lives in filth, as many men live in filth.

The great mystery is why Mother Earth tolerates mankind.

Is man's misery the result of weariness of the flesh? Is the spirit but the mainspring of youth—and the deadweight of old age?

Material poverty seems to destroy humankind of all ages.

We know the spirit is supreme.

A very old man begging with his hat in his hand. What have we here? Humanity passes him—ignores him. Only his spirit is alive. It makes him hope and try and go on. Out of the passing crowd a fellow spirit comes to him, helps him—and he knows his faith is good.

Among the wild he would be killed.

Spirit is supreme. That is why man is not destroyed and is kept alive through the ages.

HOLLYWOOD ROUTINE

A writer (A) is engaged by a producer for \$1,000.00 to write an adaptation and a continuity. There is a down payment of \$250.00, and the writer starts work.

The adaptation is finished in two weeks and submitted to a supervisor (B). Three weeks later the supervisor calls in the director (C), who reads the script and approves the work.

Four weeks later and the writer has received \$250.00.

The adaptation now goes to the producer (D), who confers with B and C. If the conference is held within a week a miracle has happened.

So far the deal has consumed about seven weeks.

The conference uses a week, after which the writer is handed a second check for \$250.00 and told to start the continuity.

Working day and night, the writer finishes a good continuity in four weeks, and the work goes to B, who takes it to D, who calls in C. Necessary changes are ordered and the script goes back to the writer. Two weeks later the writer turns in a finished screen story and it is accepted, and he is paid in full.

To close a transaction involving \$1,000.00, four (or more) high salaried executives have been employed and about twelve weeks of time have been used—and a first-class Hollywood screen writer has averaged less than \$90.00 a week.

"THE ROAD BACK" TO TROUBLE

Newspapers announce that Universal will produce "The Road Back," Remarque's sequel to "All Quiet On The Western Front." We are told (by the press) James Whale, an English director who made "Journey's End" and "Waterloo Bridge," will direct. The last two are English stories and in making them Whale was on familiar ground. But what about "All Quiet . . . ?"

The job facing Universal is to successfully duplicate Milestone's great success—and if they don't do that, they are sunk, with no trace left.

"The Road Back" is a German story and will require a German cast—and they are giving it to an Englishman!

If this picture has Teutons speaking with an English accent, the smart boys at "U" may have another "Frankenstein" (no pun). Colin Clive, as the Teuton doctor, was charmingly Piccadilly.

FOX STUDIOS FISTICUFFS SATURDAY NITE

A boxing card in unique setting is marked up for next Saturday night when twelve well-known Southern California fighters will meet in gloved argument on Stage One at the Movietone City Studios of the Fox Film Corporation on West Pico Street. The bouts—and the studio—will be open to the public.

The line-up of boxers is headed by Midget Wolgast, Ace Hudkins, Fidel La Barba and Baby Arizmendi, with the pairings and additional bouts announced as: Hudkins vs. Frank Rowsey, Wolgast vs. Tuffy Pierpont, La Barba vs. Mickey Merkin, Arizmendi vs. Santiago Luzon, Eddie Murdock vs. Ralph Chong and Baby Sal Sorio vs. Freddy Hawkins.

The bouts will be refereed by Victor McLaglen and Frankie Dolan. Dan Tobey will announce and Billy Coe will time the boys.

In addition to the fight program, Harry Leonhardt, in charge of the show, announces a number of acts of vaudeville featuring prominent film players.

The show is being given as a benefit toward the Five Friends Plan, to which all receipts will be turned. The affair is open to the public and will get under way at 8 o'clock Saturday night.

"POLICE COURT"

Monogram Pictures need make no apologies for "Police Court" as it is as fine a picture as any of the companies are turning out with all-star casts. The story, dialogue and continuity was written by Stuart Anthony, while Louis King directed, and Archie Stout photographed the picture, which I. E. Chadwick produced, and Trem Carr supervised.

The greatest credit must go to Henry B. Walthall, Leon Janney and King Baggot. This trio actually carry the burden of this fine story and they are ably assisted by Aileen Pringle, Lionel Belmore, Edmund Breese and Al St. John.

It is a story of an old soak (Henry B. Walthall) who just can't keep out of the police courts. The locale is a motion picture producing company, where the father passes his best days and when the end nears he can't stay sober; his youthful son (Leon Janney) takes his place as the bread winner of the family and in the end, father and son play in the same picture with the dying scene of the father becoming a reality. It is a well worthwhile idea worked out for entertainment purposes, well directed, and with just enough comedy to break up the seriousness of the heavy dramatic moments.

"SHINING BLACKNESS"

Lucille La Verne is back in our midst with another play at the Mason Opera House. This time she plays a "nigger mammy" who tries to sacrifice her own son (Frederick Howard) so that the son of her benefactors might be spared from paying the penalty for killing a man who was running for Governor of the State and who seemed to have certain evidence that would upset the happiness of the girl (Helene Millarde) that he loved and who was about to marry his brother (Anderson Lawler). Prior to this we learn that there was an illegal marriage, a death and settlement of some property that caused this complication to arise, the finish finds the true murderer (Dwight Frye) owning up to the crime and leaving to pay the penalty.

Virginia Howell plays a very fine character—here is an actress that should be watched for further reference on stage and screen. John Prince gave an excellent exhibition of his true acting ability—his was one of the highlights of the show. Helene Sullivan was sweet and pleasing as ever. Wilbur Highby and W. E. Woods helped to round out the cast. The work of Lucille La Verne, was by far the best she has done since "Sun Up." We sort of liked her very much as a "Mammy", her lingo was the most perfect of any of the players—the rest better study Southern accent in between shows.

Arthur Greville Collins produced and directed "Shining Blackness" which was written by Lulu Vollmer. The work of Mr. Collins was very satisfactory outside of tying the drama together more closely and not allow the audience in on the secret as to the guilty person until the confession at the end. Frederick Howard shared honors with Miss La Verne in the last act.

"IN THE RED"

A three act farce comedy was offered at the Spotlight Theatre, 1011 Cole Ave., during the past week by members of the Hollywood Little Theatre Club.

The comedy drama was written by Mary H. Flanner and Hellen Biddle and directed by Don L. Brodie.

It is a story of a typical American family who find themselves "In the Red" with conditions getting worse daily. Ordinarily a situation of this sort "is nothing to laugh at." But the cast under the direction of Don Brodie handle this pathetic situation in a manner that keeps the audience in a constant uproar from start to finish. There are some very good lines and a plot that holds the interest of the audience right up to the final curtain.

The story is well balanced and is written with no particular character in the lead. However, Ruth Pierce and William Braden who carry the comedy situations, take most of the honors. Others in the cast deserving mention for the finished manner in which they handle their parts are Lydia Knott, Celeste Grunn, Violet Axzelle, Jose Rubiolo, Adele St. Maur, Harry Keenan, David Lord and last, but not least, Hector Sarno who appears for only a few minutes with a few lines in the closing moments of the final act to put the performance over with a bang as the curtain comes down on the last act.

The audience Tuesday evening consisted mostly of critics and students of the drama, nearly all of whom waited to congratulate the members of the cast as they left the theatre after the performance.

"DO UNTO OTHERS AS YOU WISH THEM TO DO UNTO YOU" LAUGHINGLY CHIRPED JOE BLAIR TO YE EDITOR AS HE HANDED US A COPY OF "THE EXHIBITOR" PHILADELPHIA, FEBRUARY 1, 1932 ISSUE

So, we reprint what Joe Blair had to say in "The Exhibitor" and we wonder what the exhibitors all over the world must think of Hollywood and the way that the producers are treating the press after they read the following—which is sort of taking 'em on the inside of what is going on daily in Hollywood.

SOME OF THESE Hollywood executives have a lot of nerve squawking when their contracts are suddenly abrogated.

During the visit of eastern bankers, investigations disclosed many individuals of the film industry have given party after party at their homes; purchased life memberships in golf clubs, fed and housed their polo and riding ponies; entertained with wine, women and song and charged the entire bill to the studio as necessary expense.

This is unreasonable and unjust to the studios and it is high time that something is being done to stop this wasteful extravagance.

I don't believe any jury in the country would uphold a signed contract when confronted by these facts.

EVERY STUDIO here seems intent on heralding some new unpronounceable foreign name as their latest "find." Without experience, qualifications or special merit, each and everyone are labelled a new star. In the good old days, an actor worked up from through the ranks to attain stardom, just as Clark Gable did to his present place with Metro-Goldwyn-Mayer.

Tiffany Leads Independent Feature Field

Hotel Continental Clicks at Paramount—Lena Rivers Is Finished

Ever since Burt Kelly came to the West Coast and took the reins of the Tiffany studios, coupled with Sam Bischoff's handling the production, it seems that the product has been improving in a great measure with each picture. Hotel Continental is clicking in great shape at the Paramount Theatre this week while at the studios "Lena Rivers," from the famous novel by Mary J. Holmes will write finis this week, with "Strangers of the Evening," an original by Barry Barringer, due to go in to production some time next week.

Better stories, casts and productions than the run of independent feature producing companies have been putting into their products makes Tiffany the outstanding producers of those now numbered among the major studios in filmland.

RUTH MAGDEN

Considered one of the greatest whistlers of the present day artists, Miss Ruth Magden is in our midst and is appearing in various entertainments throughout the Southland.

Monday evening we found Miss Magden entertaining the Brotherhood of the Temple of Israel in Hollywood, where she caused quite a furore. It is so unusual to see a pretty girl whistle, especially some of the most classical numbers, with such ease and grace, that her audience was held spellbound.

Here is a young lady who should be quite a hit over the radio and can fill the bill perfectly in any vaudeville theatre where they want an act in one and when it comes to entertaining one's guests at a house party, why she would just make 'em all sit up and take notice.

Class entertainment, as well as mass entertainment will feature the production program of the motion picture industry in 1932, according to Will H. Hays, who arrived here yesterday to attend the annual meeting of the Producers Association.

"Instead of leveling entertainment to a fixed common denominator, the industry is stepping up its entertainment standards to meet the needs of every element of the potential motion picture audience. Such pictures are turning millions of casual moviegoers and non-attenders into regular patrons.

New York.—Charles Rosenzweig, general sales manager of RKO-Radio Pictures, today announced his resignation effective immediately.

He said he would occupy a similar executive post with Columbia.

Rosenzweig's resignation was accepted by Ned E. Depinet, vice president in charge of distribution.

Let's See---Who's Who

By HARRY BURNS

JAMES GLEASON

Casting James Gleason to play the outstanding role of "Cue Ball" Kelly, Carl Laemmle, Jr., production chief at Universal studios yesterday announced that "Information Kid" was now before the cameras.

Gleason rounds out a group of players which, by coincident, is entirely of Irish descent. Tom Brown and Maureen O'Sullivan will have the romantic leads and Mickey McGuire and Andy Devine will have other prominent roles.

"Information Kid" is an original story by Earle Snell with dialogue provided by Clarence Marks. Kurt Neumann, recently promoted to feature plays after making a series of Shadow Detective shorts and a series of Summerville comedies, in Spanish, is directing this new fast moving comedy-drama.

The production is in the seventh feature to go into work at Universal City during February, bringing the Laemmle studios to the peak of their current film making season.

ANNA MAY WONG

Anna May Wong, gifted Chinese actress, today was cast for an important role in RKO Radio Pictures' forthcoming production, "The Roar of the Dragon." The assignment was made by David O. Selznick, executive vice-president in charge of all RKO productions.

In this drama of war-torn China, which will star Richard Dix with Irene Dunne carrying the feminine lead, Miss Wong is to portray a mysterious and alluring daughter of the Orient who puts loyalty above love.

Occupying a niche peculiarly her own as a portrayer of Oriental roles, Miss Wong has been a leading figure in motion pictures for several years, having won success in both silent and talking films. Recently, she returned to the screen after a triumphant stage engagement in London.

"The Roar of the Dragon," which brings her to RKO-Radio Pictures, is based upon an original story by Merian C. Cooper, producer of mystery and adventure films. Howard Estabrook is doing the screen play and Wesley Ruggles will direct.

AL ROGELL

"Death Valley" is the tentative title given the original story which will serve as Tom Mix's second Universal starring vehicle.

Jack Cunningham and M. Stanley Bergerman, the latter, producer of the Mix series of features, are co-authors of the new Mix western drama slated to enter production before the end of February.

Mix just completed his first Universal talking picture, "Destry Rides Again" with Claudia Dell, Earle Foxe and Stanley Fields prominent in his support, which Ben Stoloff directed.

Al Rogell returns to the Universal lot, after an absence of three years, to direct Mix in "Death Valley."

TALA BIRELL

Distinctively beautiful former Viennese stage star recently brought to Hollywood by Universal, is finding plenty of opportunity to display the talent that won her a long distance contract.

Miss Birell's American screen debut will be made opposite Luis Trenker in "Mountains in Flame" which Cyril Gardner is directing. Her first day on the set demanded Miss Birell cry for most of five hours.

The second day made it necessary that she say her prayers through most of the filming. Another day was devoted to tensely dramatic action, terror scenes in which the Viennese artiste appeared with both Trenker and Victor Varconi and another was given over to scenes in which Miss Birell, as the wife of a soldier awaits word as to the safety of loved ones trying to break through the lines of an enemy outpost on the summit of the Alps.

BACK

Madge Bellamy is back in Hollywood and is to work with Victor and Edward Halperin in "Zombie" which is their next gesture that they are preparing to produce at the big U

WAMPAS TO HONOR CARL LAEMMLE, FILM PIONEER, ON 26th JUBILEE

Carl Laemmle, Universal Pictures president and film pioneer, celebrating his 26th anniversary as a motion picture executive, will be honored at the Western Association of Motion Picture Advertisers, The Wampas, at a dinner at The Writers Club, Wednesday evening, February 23rd.

The final event of the current Wampas year, members of the Board of Directors will join with President John LeRoy Johnston in the development of a program of entertainment which will include singing, dancing, and one or two appropriate sketches featuring famous film folk and bring together a group of outstanding newspaper, magazine and motion picture leaders.

The annual Wampas election will occur on March 8 with Frank Whitbeck and Paul Snell as candidates for the presidency.



Ruth Magden



James Gleason



Al Rogell



Tala Birell



Peggy Shannon

Theatregoers this week at the Paramount Theatre are having a fine opportunity to judge Peggy Shannon in "Hotel Continental," a Tiffany feature, who for some time was a Paramount player who was being groomed for real stardom and who bought her release from that organization, so that she might play the kind of parts that best suited her talents. Miss Shannon shares leading honors with Theodore Von Eltz and the picture was very capably directed by Christy Cabanne.

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Pictures---Reviewed and Previewed

Review

"HOTEL CONTINENTAL" And Stage Show at the Paramount Theatre

We reviewed this picture in one of our former issues but we must make a few remarks anent the audience reaction.



Arthur Forde

The preview was a great success and the huge audience gave it a "good hand" at its conclusion.

This story revolving around one of New York's large hotels which was recently razed, is quite out of the ordinary and has some clever twists given it by the writers Paul Perez and F. Hugh Herbert which is highly interesting.

Christy Cabanne's fine direction also is a great help in delineating the fine points of the story as well as the splendid photography of Ira Morgan. Of the cast Theodore von Eltz and Peggy Shannon are thoroughly competent in the leading roles and Bert Roach has been called upon to furnish some laughs to the drama.

Others in the cast worthy of mention are Alan Mowbray, Henry B. Walthall, J. Farrell McDonald, Rockcliffe Fellowes and William Scott.

The production was a credit to all concerned and especially to Sam Bischoff, who supervised.

ON THE STAGE—The Duncan Sisters, Topsy and Eva, gave an hour's fine entertainment in which they did all their old stuff as well as some new gags. George Stoll and his band played some tuneful and peppy music.

Splendid entertainment at the Paramount Theatre this week from the feature picture "Hotel Continental" to the stage show.

1 1 1

INFERIORITY COMPLEX

Only hot contacts produce results. Cold contacts are cold, meaningless, useless to both sides.

In our everyday activities, success depends upon fruitful effort. Playing with cold contacts produces no fruit.

The motion picture industry has more than its share of cold, useless contacts. They usually are studio executives who turn a negative into a brutally unnecessary insult.

This is an outward expression of ignorance. Treat with silent contempt all such and place them where they belong—among the useless contacts. Open resentment means that you have an inferiority complex. Let the insulting studio contact man, or woman, have that, for of such their attitude is born.

"AFTER TOMORROW"

Charles Farrell has another leading lady in his latest picture "After Tomorrow," shown at Uptown, from the Fox studios, although Frank Borzage is still directing him. Marion Nixon is the new lead and how that girl can troupe. How the preview audience listened breathlessly to all her troubles and hoped eventually that she would "get her man."

The story is of tenements, smacks somewhat of "Bad Girl" and Frank Borzage did a great piece of work in directing and the photography of James Wong Howe was above reproach.

That old timer, Willie Collier, played the father of Marion as only he can do and Marion Nixon was both lovely and appealing. Josephine Hall was the mother of Farrell and gave a great characterization of a woman with a "mother complex." You have seen many of this type. Minna Gimbell was the other mother. One of those "always sick sort" but bright enough to elope with the favorite roomer.

Sonya Levien wrote the adaptation and dialogue and made a good job of both. Plenty of laughs, some sobs and fine cast, direction and photography made this one of the best from the Fox studios this season. You'll like Charlie Farrell and Marion Nixon as a team. We hope to see some others as good as this one.

"BEAUTY AND THE BOSS"

Warner Bros. previewed "Beauty and the Boss" from the stage play "Poor Little Church Mouse" by Paul Frank and Ladislav Fodor.

With a hypodermic injection from that "little production genius" Daryle Zanick, Joseph Jackson, adaptor and dialogue writer makes Cinderella turn over in her grave again with a moan of "Oh, why— Oh, why did I ever become a plot for the drama."

"Beauty and the Boss" submerges a poor treatment of that aged theme with unbelievable characterization and situations, in mechanically smooth direction, high speed tempo and "belly" laughs from Charles Butterworth. "Let Charlie do it!" and Charlie does—take him out of the picture and the bankers would give three jerks at their grey hair and give themselves up.

Marian Marsh, depicting the poor little church mouse by decking her pretty figure in a clownish outfit that only a movie character would wear, crashes the portals of an international banker's office and "high-pressures" Warren Williams, the Boss, out of a secretary job. Her performance registers enthusiasm and sincerity. Her audience appeal is effective. Intelligent selection of material for this girl's ability will net Warner Bros. rich rewards.

David Manners played a bit as William's brother; Frederick Kerr was excellent; Mary Doran, another girl of great possibility, was allowed to over-emphasize; others of note in this well chosen cast are: Lola D'Avril, Barbara Leonard, Lillian Bond, Robert Craig, and Polly Walters.

The photography, by Barney McGill, is beautiful and the camera work is interesting. (L. H.)

"SALLY OF THE SUBWAY"

Jack Mulhall seems to be making a determined comeback, his work in this one lists him among the toplineers of leading men. He is ably aided by Blanche Mahaffey, who is improving with each picture as far as voice and emoting in the talkies.

Another old favorite who is fast looming back in the limelight is Dorothy Revier, who used to be in so many of the Columbia winners and suddenly she dropped out of sight. She and Crauford Kent work well together in this picture.

The plot reveals some very interesting character players who answer to the cognomens of Huntley Gordon, Harry Semels, William Burt and other equally well known. Ralph M. Like produced this one and he made a fine selection when he had George B. Seitz direct, for the latter knows his drama and kept the actors moving at a very fine tempo throughout. Jules Cronjager photographed the picture. International sound recorded it—both did a fine job.

"A FOOL'S ADVICE"

Filmland are all interested in Frank Fay's first attempt as a Producer-Author and star, rightly so, because he was a Warner Bros. star and was allowed to go the way of all others, who they felt were not up to their standard of money-makers.

With proper vehicles they are liable to find that once more they were wrong in their decision.

"A Fool's Advice" is a fair example of what Frank Fay has to offer theatre-goers as far as the screen is concerned. He is the modern Charles Ray hick to the very last letter, and the kind of a character that will grow on one the closer you become acquainted with him.

Preview audiences laughed their heads off at his antics—he suffered to our way of thinking by giving Esther Howard so much to do. She plays a character that will detract from the funniest comic on the screen. However, she was necessary to the story and Frank Fay came through with flying colors.

Others who gave a creditable account of themselves were Berton Churchill, Hale Hamilton, George Meeker, Eddie Nugent, Franklin Pangborn, Eddie Borden, Nick Copeland, Al Hill and Nat Pendelton.

Frank Fay wrote the original story of "A Fool's Advice." Walter Leon adapted and Charles S. Bolden did the continuity and dialogue. William Rees photographed and last, but by far not the least, Ralph Cedar did a fine job of directing. This is his first feature and we say you can bet that he is in line to step right up like Norman Taurog who migrated like he did from the two reels to features.

"THE SHOP ANGEL"

At the Stadium Theatre

At least Morris Schlank has given the ladies a great fashion show, and how they will "eat it up."

Outside of this Tower Productions have a picture which will "go over" in any theatre and speaks "production" at all times.

The story is of a working girl in a big store whose employer tries to take advantage of her.

Not a new theme but well written although the dialogue is a little weak in spots.

Marion Shilling is rapidly forging to the front and with a little more experience and her distinctive beauty she will become a winner.

Anthony Bushell, "the young man" who wins the girl at the finish, is splendid and convincing in the role.

Holmes Herbert as "the designing employer," carries off the part satisfactorily, while Walter Byron is good as the man who gains the girl's friendship but double-crosses her while doing so.

Dorothy Christy played the part of the employer's daughter with dignity and Creighton Hale played a small part well.

The direction of Mason Hopper showed his splendid experience and the photography of William Hyer was of the highest standard.

In summing up, this production for a Tiffany release shows careful treatment, fine direction and good acting and should be a good money maker for Morris Schlank and Tower Productions.

1 1 1

Preview

"THE COP"

At the Fairfax Theatre

Slim Summerville and Eddie Gribbon are at their best in one of the funniest comedies seen for some time.

Lew Breslau is a new director for these boys but if the rest of his productions are as funny as this one he will get the thanks of those who want to laugh these days, and who do not not?

Thelma Hill is the sprightly young lady who was cast opposite these fun makers and she has good looks coupled with fine acting abilities.

The story of course is of the police department and especially of two of its members who get into innumerable difficulties and of course extricate themselves easily.

Eddie Gribbon is a splendid foil for Slim's humor but as Summerville is one of the funniest comedians of the screen it is an easy task.

The final sequences in which Slim Summerville enters in rompers and on a kiddie car kept the audience in roars of laughter.

These comedians are not just fill-ins for a feature picture but are easily on a par with anything shown on the bill.

The latest with Lew Breslau at the directorial helm helps to keep these boys popular in the public eye and this one is one of the best shown so far.

DAD SAYS...

Dickie Moore added to cast of "The Main Event" . . . Frances Dee has the leading feminine lead . . . Henry Armetta and Martha Sleeper in cast of "Huddles" . . . Almeda Fowler added to cast of "Damaged" former title "Clare Deane" . . . Wynne Gibson and Pat O'Brien have the leads . . . Norman Foster replaces Hardie Albright in "Miss Pinkerton" . . . James Finlayson in cast of "Thunder Below" . . . Universal will star Tala Birrell in "Nana" Zolas masterpiece . . . Lee Tracy in cast of "Love Is a Racket" . . . Mae Clark has the lead, Andy Devine and Russell Hopton are featured in "Radio Patrol" . . . Edward Cahn directs . . . Ralph Ince has a spot in "The State Attorney" . . . Hubert Voight now p. a. at Columbia studios.

George Archinbaud slated to direct "Passage to Shanghai" . . . "The Monster Walks" previewed clicks, Frank Strayer directed, Action Pictures . . . Mary Astor plays opposite George Arliss in "A Successful Comedy" . . . Anna May Wong has a featured role in Richard Dix's picture "The Roar of the Dragon" . . . Radio will feature Helen Twelvetrees in "The Truth About Hollywood" . . . James Gleason, signed by Charles R. Rogers for "Madison Square Garden" . . . Will Tay Garnett directs . . . Universal to film an original titled "City Hall" . . . David Manners has male lead in "Week-End Marriage" . . . Thornton Freeland directs . . . John Boles has the male lead in "Back Street" . . . John Stahl directs for Universal.

Hank Mann has a spot in "The Tinsel Girl" . . . Leslie Fenton added to cast of "Thunder Below" . . . Gregory La Cava signs new term contract with Radio . . . Buck Jones appearing in vaudeville in the East . . . Boris Karloff and Colvin Clive featured in "The Old Dark House" . . . "Strangers in Love" new title for "Intimate" . . . Leo Carillo in "Gypsy Jim" at El Capitan soon . . . Charley Murray and George Sidney in "So We're Friends" booked for El Capitan Theatre . . . Sarah Padden has a featured role in "Young America" . . . James Kirkwood in cast of "Lena Rivers" . . . Frances Dee plays opposite James Cagney in "133 at 3" . . . "The Murder Express" to be made by Cruze Productions . . . Lily Damita has feminine lead in "Ballyhoo" Eddie Cantor's picture . . . Paramount to star Miriam Hopkins in "The Song of Songs" . . . Luke Cosgrove—a real old timer—plays "grand-daddy" in "Sinners in the Sun" . . . Constance Cummings has feminine lead in Harold Lloyd's next picture.

Tom Mix, "Dad" wishes you 100 per cent happiness . . . May Robson plays the mother role in "Strange Interlude" . . . and Dorothy Peterson plays Jackie Cooper's screen mother in "Limpy" .



Dad

SPORTS

NEXT SUNDAY TO BE ONE OF THE BIGGEST RACES
THIS YEAR AT LEGION ASCOT SPEEDWAY
THRILLS AND SPILLS AT IMPERIAL TRACK LAST WEEK — TRIPLETT
LOSING LEAD IN RACE FOR CHAMPIONSHIP

Did we say that the races at the Imperial Valley Fair last week were going to be thrilling? Well, we are forced to take off our hats to the boys directly responsible for the thrills. The first day of racing, last Saturday, saw Bob Carey strut his stuff. At the wheel of Louis Myer's straight eight Miller Special, Bob beat Triplett to the first turn and piled up a lead of almost a half mile in the thirty mile race, vindicating the reputation of straight eights for dirt track racing. Who knows, maybe Bob is the boy who will show the racing world that an eight is adaptable to a small track like Ascot.

The attendance was very poor the first day, light showers and a persistent wind in the morning scaring most of the fans away, but Sunday was another story. The grandstand was filled to the overflowing and every bit of seating space was used—even then some had to listen to the radio and get their thrills second hand. And what thrills. Triplett was out to show the world in general that there wasn't an eight cylindered car on the track that could beat his 16 valve Miller—no sir.

Well, we'll never know the answer to that one, but it looked bad for Ernie while it lasted. Carey repeated his stunt of the day before, beating Ernie to the first turn and piling up a good lead—right after Carey passed Triplett, "Shorty" Cantlon eased the gas to his Gilmore Lion and forced Ernie back into third place. Then something seemed to go wrong with Carey's mount—both Triplett and Cantlon started to overtake him—they passed him with their cars neck and neck—both boys fighting for first place.

They flashed by the grandstand with hardly an inch between them—they go into the turn broadside—Cantlon goes into a sickening skid—his tire looks bad—Ernie starts to pass him—something black detaches itself from Cantlon's right rear tire and hits Triplett in the mouth—Ernie throws up his arms to ward off the blow—his car goes into a reverse skid—his wheel catches Cantlon's wheel—they separate with "Shorty's" car turning over, throwing Cantlon clear of the wreckage right into the paths of the rest of the field—for a sickening moment you aren't sure just what happens, but when the field gets by you can see that it pays to have the best drivers in the country racing on your track.

Each and every one of them miss "Shorty"—maybe only by inches, but they miss him. Triplett can be seen standing by his car nonchalantly drinking a bottle of "pop." Wilbur Shaw is administering first aid to his friend "Shorty," waiting for the ambulance—the Doctor reports that Cantlon is suffering skin abrasions and a severely wrenched back—and with all of that excitement and the slowing of the drivers so they could clear the wrecked cars, Sam Palmer comes in for the checkered flag in the amazing time of 36.22—sixty miles on a dirt track in little over half an hour. If that doesn't excite your interest enough to go out to the Legion Ascot Speedway on the twenty-eighth, well—oh, it does? Well, we'll see you at the races.

EDDIE DEMEREE.

"MADISON SQUARE GARDEN"

Charles R. Rogers has completed negotiations with William F. Carey, president of Madison Square Garden, which gives him the rights to the title "Madison Square Garden" for an important new picture and also to produce as much of the picture as he wishes in the Garden. The facilities of this famous home of Sports Champions will be available to Rogers and he will also be given permission to photograph the many big events which take place there.

Carey has agreed to co-operate with the producer in getting champions of the various big sports to appear in the picture and the story, which is now being written by Thompson Burtis, is planned as the greatest sports picture ever filmed.

An all-star cast of screen favorites will vie with a cast of headliners from the world of sports, with James Gleason already signed to portray the role of the Garden matchmaker. Plans are now under way to secure Edmund Lowe and Robert Armstrong for other important parts.

Not only will male champions appear in the picture, but Rogers is now negotiating through the Garden to secure an internationally outstanding feminine champion to play one of the leading roles.

"Madison Square Garden" will be filmed both in New York and Hollywood and a tremendous campaign with which to launch it to the public is now being prepared.

"AROUND THE WORLD IN EIGHTEEN DAYS"

Scenes from old pictures added to scenes from all over the world, plus clever wisecracking dialogue, written by Albert De Mond, in the background results in a laugh a minute and one of the best shorts I have seen this year. Universal.

RICHARD TALMADGE STARTS

Richard Talmadge Productions, producing at Universal has started shooting on "Get That Girl"; George Crone, director; "Doc" Joos, assistant. The cast includes Shirley Grey, who played with Richard Dix in "Secret Service" and "Public Defender." She also played the lead with Edward Everett Horton in the stage play "The Unexpected Husband." Fred Malatesta, Carl Stockdale and Lloyd Ingraham support the star. Harry Jackson is cameraman.

IN HOLLYWOOD NOW

By BUD MURRAY

The recital of Mary Wigman, "High Priestess of Dance," at the Philharmonic Auditorium, turned them away,



Bud Murray

so much so that another performance was scheduled for the next evening, "The Storm," "The Witch" and "The Gypsy" dances, told the whole story of this futuristic dance art — Although sound Ballet masters won't approve of this energetic style of dance, it is still a new art, and

original, and after all if an artist is original in ideas, the program becomes entertaining, as was proven by the fact that the recital lasted two hours, of this same style of "Wigman Dance" and we weren't the least bit bored—At the door we met Ed Perkins who handled the publicity—Greta Garbo in a slouch hat as per usual—Miss Fanchon rite down in front—Alice Goodwin, Fanchon's secretary enjoying everything—Noticed Ramon Novarro in the lobby during intermission, wearing a sweat-shirt (shades of Jack Oakie)—Jetta Goudal lookt very alluring—Mr. & Mrs. Howard of the "American Dancer" in a box—Mr. & Mrs. M. P. Tate of the Examiner—Ernest Belcher, who runs a darn good dancing schol too—Mary Frances Taylor a Ballet exponent—Evelyn Brent front-rowing it—and so to the Brown Derby for a "snack," where we run into Rosco Ates, and Dorothy Darling, and Mrs. Rosco —Bill Halligan in a booth—Max Steiner "head-musiker" at Radio Pictures—Mr. & Mrs. Joe E. Brown in a booth —Wally Ford the "pitcher" actor who has forsaken the stage it seems—Our old boy friend Bobby Woolsey with the very youthful jet black hair—Phil Baker one of the stars of "Crazy Quilt" blows in with Lew Brice (Fanny's brother)—Claudia Dell the charming picture player with that ever-beaming smile—Mark Kelly Examiner sports writer with Wilson Mizner man of the world—and they are all IN HOLLYWOOD NOW.

We bumped into Bobbe Arnst (Mrs. Johnny Weissmuller if you don't mind) who has the "yen" to get back to work—and why not?—While bumping into people we ran into Billy Dreyer who is back on his feet, with the same old pep—Billy runs a darn good dancing school, too—IN HOLLYWOOD. Carlton Kelcey, our playmate of many Musicals and stage presentations is now head man of the music at KFVB

—Out at the Boulevard Theatre, where our Campbell Kids and Philis Soule and Myrtis Crinley, broke in with Al Herman's new act—we run into Eddie Rubin, now agenting in the Lew Goldner offices—Earl Yates of the Fanchon & Marco offices there, too—all giving it the one-time-look-see—and after a week of perfect indisposition your humble "Tattler" is back in the box hitting on all "eight"—collecting some new Hollywood blood for Billy Rose's "Crazy Quilt," and we still insist that we are having the most unusual California weather—No foolin' and so to bed—we'll be seein' yah—more next week, IN HOLLYWOOD.

SID and BILL
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Buffet Lunch — Sandwiches — Beer

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Personal Representation of
Artists, Directors and Writers
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NIGHT HAWK

Hollywood supported the opening of Eugene Stark's Bohemian Cafe, at 8533 Santa Monica Boulevard, with a galaxy of names from stage and screen. An inaugural squab dinner was served by shiny-haired waiters in Russian blouses, while Jackie Taylor wielded bow and baton for dancing feet between courses.

The guests of honor were Fannie Brice, Phil Baker, and Ted Healy. All members of "Crazy Quilt." Roscoe E. Arbuckle acted as Master of Ceremonies. His "Pratt Fall" is still good for a hearty guffhaw, and I see no reason why he is not doing them for the comedy producers.



Roscoe Arbuckle

William (Bill) O'Donnell produced a fine stage show and special mention was earned by Winifred McGowan, Spanish dancer; Mel Kalish, that rotund tenor; and five beauties in a flurry of pink to make up an array of rhythmic motion.

Arbuckle took advantage of some of the excellent talent available, and they all answered with the exception of Fannie Brice, who despite the persistent and enthusiastic applause, refused. Miss Brice was tired, I guess.

Roscoe Ates stuttered himself into a violin solo encore, while his charming daughter, Dorothy Ates, answered with a song and dance number as an exhibition of her talent. This girl is headed for high places, and her personality held this audience at strict attention. Some compliment, what?

Polly Moran turned out to be the life of the party, and when asked to sing "My Man" she complained that she didn't have a man to sing about.

Roscoe Arbuckle quotes Bob Woolsey as stating that RKO changed his leading woman from Helen Twelvetrees to Pauline Bush. Well, go on, laugh.

Adele Murian, Earl Burtnett's new "Blues" singer graciously contributed a song. She should be a feature worthwhile at the Biltmore.

JESS WILLARD'S MARKET

Quality Food At Lowest Prices

Vine St. at Afton Pl.

Hollywood

A few of the celebrities were: Mr. George Cukor, Mr. and Mrs. Jimmie Starr, Mr. and Mrs. Harry Lewis, Bess Meredith, Michael Cortez, Louella Parsons, Dr. Harry Martin, Mrs. Roscoe Ates, Harry Crocker, Mr. and Mrs. Gouverneur Morris, Bill Haines, Mr. and Mrs. Hal Grayson, Eileen Percy, Roger Davis, Miss Alberta Mosely, and Mr. and Mrs. Ham Beal.

Ralf Arnold succeeded in making everybody feel at home.

Isn't it funny that Hollywood and Los Angeles, supposedly the amusement center of these United States, has difficulty in finding GOOD entertainers. Something must be wrong. Just as an example, one of the larger and better known of the dine and dance spots in Los Angeles has a male vocal trio whose repertoire seems to be limited to one or two popular tunes and a novelty song or two—at LEAST once a night since this particular trio has been working at this spot, they have sang "The Soldier On the Shelf." AND, since the honorable "Bing" Crosby left our midst a certain night club has tried at least three voices, trying to get a good imitation of "Bing's" style—in fact, we were present when one of the "Bing prospects" was being given an audition for a large coffee program which originated, at that time, in this same night club,—then there is that so-called entertainer who drives one to distraction with his so-called imitations of Harry Barris at the same place. What price originality?

Donald Novis is the one bright spot in the otherwise dull program—BUT an audience tires of anything if it gets too much of it—regardless of how good it is.

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NOT a Gymnasium

Individual Conditioning ONLY

"Make Health Your Hobby"

An after thought—we wonder where they get that "All Star Orchestra" stuff.

Then in this atmosphere of dull programs and poor material, we are glad to say that there is an occasional bright spot. For instance take Jack Dunn's orchestra at the Rainbow Gardens. Jack has one of the best dance orchestras in Southern California, both in the point of popularity and musical knowledge. AND he is original, always seeking something new with which to entertain his public.

WANTED

A ghost writer. Man or woman. One of proved ability only—whose works have been published or produced. Give full particulars in your first letter and submit at least two plays, books or stories. References necessary—and exchanged. Address "X" c/o Filmograph.

TOM MIX MARRIES MABEL WARD



Tom Mix, filmdom's foremost Western star is back at Universal Studios today with his bride, the former Mabel Hubbel Ward, former circus aerialist, to whom he was married at Mexicali, Mexico, Monday noon, February 15th.

Mix left Hollywood Sunday with Miss Ward, his nine year old daughter Tomasina; his secretary Dale Tierney and Mr. and Mrs. Monte Blue for Palm Springs, Calif., after which the party proceeded to Yuma, Arizona. Finding the Yuma marriage license bureau closed because of a holiday—Admission Day, the Mix party motored to Mexicali, Mexico, where Judge General Juan Bazquez performed the wedding ceremony.

Following their marriage Mr. and Mrs. Mix returned to Hollywood with their party by way of Calexico and San Diego. Mix is slated to begin his second Universal talking picture, tentatively titled "Death Valley," on March 22nd.



BLANCHE MAHAFFEY

Ralph M. Like is not allowing any grass to grow under his feet these days, for no more than he completes producing one feature than he starts another. His latest is "The Passport to Paradise" starring Blanche Mahaffey and Jack Mulhall, with George B. Seitz directing. This another of the Action Pictures series which he is making at the International Studios, over which he presides as the chief executive, and where he has surrounded himself with a most capable staff of co-workers.

Edward R. Tinker Creates New Loyalty

Press and Studio Workers Are Given Confidence And Hope In Fox Films Outlook

STATEMENT OF MR. E. R. TINKER, PRESIDENT OF FOX FILM CORP., TO THE PRESS, TUESDAY, FEB. 16th, 1932

The public relations of this corporation aroused my interest immediately upon my coming to the company. I have given considerable attention to the matter both here and in New York. As a result I have written a letter, of which you may have a copy, to the vice-president in charge of public relations. I believe the letter fairly well indicates my conclusions in these matters.

Ours is to be an open door policy in our relations with the press. We conceive those relations to be reciprocal.

We realize that our business is almost unique in the extent to which public interest adheres to it. We feel that we have an obligation beyond our own desire to provide the press

promptly and impartially, with such information as business wisdom permits us to release. So far as we are concerned the obligation of the press ends when reasonable effort has been made to see that the news printed about this corporation is accurate. Whether or not such news as we hope will be published, is published, is entirely a matter for editorial judgment. We do think, however, that the public and the corporation and particularly the newspapers themselves, are entitled to accurate reporting.

The only changes that have been made in the policy and procedure of the advertising and publicity department are such as are intended to give effect to this open door policy and to facilitate the work of the representatives of the press in securing accurate information. We recognize that our system heretofore may have been such as to lend itself to inaccurate reporting. We trust that the new policy and procedure will work to your advantage as well as to ours.

From questions that have been asked of me in the last day or two, I assume there has been some public discussion of a new system of man-

agement at the studio. Nothing whatever that is new has been created in our management structure, except that owing to the absence of Winfield Sheehan, a Management Board has been created. This board will consist of the General Manager, Winfield Sheehan; the Business Manager, D. E. McIntyre; the General Superintendent, Sol M. Wurtzel; the Comptroller, George Bagnall; the Senior Associate Producer, Al Rockett; the Associate Producer, Robert North, and Vice-President Richard A. Rowland of the New York office. Mr. Sheehan will be chairman of the Management Board. In his absence the President of the corporation will designate an acting chairman. For the present W. C. Michel, executive vice-president, is so designated.

The Production Committee, consisting of the Senior Associate Producer, the Associate Producer, supervisors and others, is constituted and will function as heretofore. Through the operation of the Board and the Committee, the personnel of all departments at the studio will be given opportunity and will be encouraged to make recommendations and sugges-

tions and to contribute whatever they may to the excellence of our product.

The studio organization has been asked to cooperate with the advertising and publicity department, to facilitate the open door policy I have outlined. All news having to do with production should be available promptly at the studio. Because the corporate policy of the company is determined in New York, and business having to do with finance, corporate management and departmental organization, is transacted there, it has been decided that announcements having to do with these aspects of our business, shall be prepared and released in New York. Whenever possible, arrangements will be made for simultaneous release on the West Coast.

His ability to give a real performance as an excitable Italian has won Henry Armetta the role of Ramon Novarro's father in "Huddle" that goes into production at the Metro-Goldwyn-Mayer studios within the next few days.

F. HUGH HERBERT & PAUL PEREZ

"... 'Hotel Continental' without doubt one of the best... well-constructed story... romance of more sophisticated type sets in... becomes a game of guessing what will happen until the climax."

—HOLLYWOOD HERALD.

"... an outstanding offering... right up to the minute in story trend... our rating of this one in entertainment value would be 'very good'... clever treatment of story makes the picture."

—HOLLYWOOD REPORTER.

"... story and dialogue timely, away from the beaten path, and written in capable manner... here is a case of authors writing up to such heights as to make it hard to cast a picture."

—HOLLYWOOD FILMOGRAPH.

"... F. Hugh Herbert and Paul Perez, jointly responsible for story and dialogue, know their business thoroughly."

—THE CAST.

STORY & DIALOG

Now at Universal



BERT ROACH

Comedy Relief — HOTEL CONTINENTAL

This Week at Paramount Theatre, Los Angeles

HOTEL CONTINENTAL—Continuity and Added Dialogue

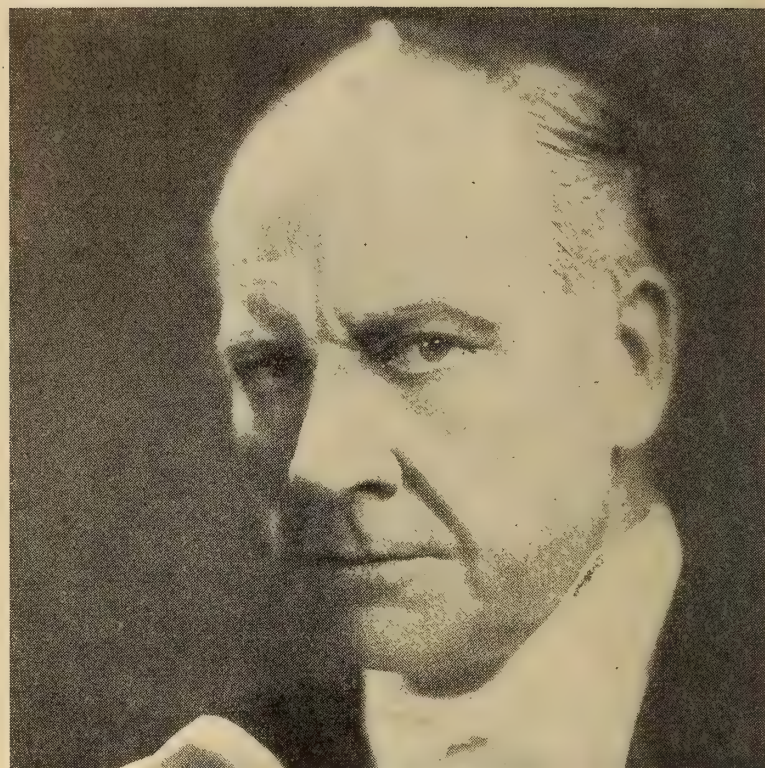
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OLGA BACLANOVA
GRUSINSKIA IN "GRAND HOTEL"
"Freaks" at Criterion Theatre



ARNOLD KORFF
Playing
"PREYSING"



John Cameron
Stage Manager

COSTEA MOOTH

Meierheim

MARION SHELDON

Mrs. Fortner - Mitsi

FRANK FANNING

Grestenkorn

PHILIP MORRIS

Chauffeur



Dorothy Tree
(Flaemchen)

ROBERT DEVIERA

Hans

MAX LUCKE

Head Waiter

Preview

MURDER ON THE 2nd FLOOR

"Murder on the 2nd Floor" comes as a breath of fresh air for the theatre-goer. It also comes from Warner Bros.-First National Picture produced at Hedington, On-the-Thames, England, bringing with it an entire English cast and the courage of conviction that English brains can match the American in the art of telling a story on the screen.

Frank Vosper has written a mystery yarn that is interesting, and Rowland Perlwee has adapted this story with the technique of both stage and screen. These gentlemen violate an American convention by successfully using the retrospect, or flash back. A method, for some reason, convicted as tabu for the last ten years in American production.

American screen authors decry the use of the retrospect with the criticism that it materially "slows up" the story; however, in "Murder on the 2nd Floor" the retrospect is necessary to supply answers to the many narrative questions, and the director, William McGan, unfolds it with interesting details.

Progressive screen authors will be assured an interesting hour in viewing the work of Messrs. Vosper and Perlwee from the point of view of screen story analysis and in searching for a new angle for story treatment.

The producers of this film do not attempt to SELL us sets, production, individual acting ability or technical assets; but, they DO sell us STORY. Which results in an abundant return on their investment.

This production radiates careful thinking, consideration of detail, and sincere effort from all departments, both artistically and technically. One is not "photography conscious," either, which is a high compliment to the photographer. He, too, takes a secondary place to story.

Audience reaction at this pre-release showing was not favorable to many situations and incidents that were presupposed to bring laughs. Had the director and author been present they would have been enlightened for future production and American reaction. Wherever the humor and comedy was forced the audience maintained a dignified silence; however, their appreciation of sincere effort was warmly expressed.

The cast, headed by John Longden and Miss Pat Patterson, includes such names as Florence Desmond, Amy Veness, Franklyn Bellam, Sidney Fairbrother, Ben Field, Oswald Skilbeck and John Turnbull. Each members work was excellent.

While the English accent becomes fascinating to the ear, those actors inclined to a broad accent are difficult to understand when they speak quickly.

THE MAN ON THE COVER
CHRISTY CABANNE

Back in the good old days when D. W. Griffith was the ace producer-director in filmland, he considered Christy Cabanne who adorns our cover this week, one of his best megaphone wielders. "Christy" was the most dependable and as a commercial investment he made more money for the Griffith organization than any of 'em, and today when the talkies have come into our midst and been proclaimed the king of the amusement world, we find Christy Cabanne among the leaders as far as directing pictures is concerned, and this week we find Hotel Continental his latest effort, showing at the Paramount Theatre.

At the present time Director Cabanne is working at the Metropolitan studios, where he is directing "The Midnight Patrol," with C. C. Burr as the producer. Edwina Booth and Regis Toomey are the stars, and is in line for better and greater opportunities in the present day pictures than he had with the old master D. W. Griffith.

WORKING

Richard Thorpe is directing an all star cast for Invincible Pictures which George Bachelior and Maury Cohen are heads of. Their first picture of a series of six, carries the title of "Deceit." Sally Blane, Anthony Bushell, Walter Long, Carmelita Gerehity, Jameson Thomas, Thomas Jefferson, Thomas Jackson and many others are in the cast. Buddy Shyer is the assistant, while M. A. Anderson is photographing the picture.

KIDDIES

BILLY'S CLICKING

Little Billy Barty is becoming the champion benefit performer among the kiddies. In the past few weeks he has been traveling around faster than a clown in a three-ring circus. One night he was entertaining at an Orphans' Home; the next night Marion Davies had him at one of her parties. The following night he was out at the Shrine Auditorium as one of the special attractions for the juvenile artists benefit.

The youngster has been doing everything from leading a juvenile orchestra to ice skating stunts at the rink. One of the finest presents that he received during the holidays was a drum and set of sticks from the famous Ludwig Drum Manufacturers of Southern California.

When you see "Cannonball Express" you'll be interested in observing the two dark-eyed youngsters who so cleverly portray Leon Waycoff at two youthful stages, they being Gene O'Brien, and Byron Wells, Billy Sor-

enson plays Rex Lease as a boy, and all three little chaps state that railroad pictures are allright, when there are so many trains to play with! Tom Moore and Ruth Renick have the important roles in this Fanchon Royer production.

Margarite and Marilyn Bouveron are the four-year-old twins who went to the toy department with their mother in "Eight to Five" for Warners-First National last week. This is the dark-eyed little girls' first picture.

Everybody who saw "Frankenstein" had words of praise for the clever bit little Marilyn Harris did with the monster, of whom she was not the least bit afraid. Marilyn's progress in swimming has earned her much praise during her picture career, and combined with her acting ability and her clear expressive voice, gave her an outstanding spot in the Universal feature.

Rabbi Isaacson Offers Brotherhood of Temple of Israel Fine Treat

Last Monday evening the Brotherhood of Temple Israel were given quite a treat in their headquarters in Hollywood, with Ben Hershfield presiding as chairman, plans were outlined for the Temple Israel midnight benefit show which is to be staged at the Pantages theatre March 12. After all the business was transacted, the evening's entertainment was turned over to Harry Burns, who presented four acts. Harry Hanna sang his way into the hearts of the great audience present. Betty Jane Fetter proved one of the most capable child accordionists, dancers and singers. Ruth Magden scored a tremendous hit by whistling two numbers. Bevo Hemlock sang and played the accordion in such a manner that won him many new friends and followers, who will watch for his next appearance on the screen, which we learned may be in "Young America," a Fox Films production. Rabbi Isaacson was given quite an ovation when he appeared and made a very fine speech.

SUES

Alice Thomas is suing Glenn Ellis for wages as secretary, while the latter was preparing we are told to produce a feature with Noah Beery and Raymond Hatton, which has failed to materialize as yet. The Labor Bureau heard the case the other day.

The Texas State Society which puts on a Special Juvenile Program once a year celebrated the event February 12th, with a program featuring the stars of Filmdom and radioland of tomorrow. Little Mary Jo Ellis was mistress of ceremonies, Maryeruth Boone, noted acrobat, Maxine Bowman, Pablo Cabezub, Will Tutt, George Dunning, and Edythe Fellows contributed to the program.

Clarence J. Marks, who has been a familiar figure at the U for some time and who collaborated on the story "The Information Kid" which Kurt Neuman is directing at Universal with Any Devine in the name part, is busily engaged gagging on the opus.

Nan Preston played one of the leading characters in "Red Coat" at the Figueroa Theatre for the Friday Morning Club under the auspices of the Troupers Club, and is once more ready to get back into pictures.

Nell Shipman informs us that she is about to produce a stage play—"The Phantom Beast," a mystery thriller, very shortly. The part of a French-Canadian girl to be played by Miss Shipman, the remainder of the cast has not been definitely decided upon, the play requiring a fine leading man and heavy as well as nine others to complete the cast.

SCORING

Old time friends of Edward Allen Biby, Casting Director and Production Executive of the pioneer days, are rejoicing over Mr. Biby's recent successes in the acting field. His work in feature parts of the William J. Burns detective series, is continuously winning marked attention.

For four years Biby was Casting Director and Director of Publicity for Charlie Chaplin, and a few years later was Studio Manager for Jackie Coogan. In Chaplin's great picture "The Kid" Biby played a part that won advice from the eminent one to carry on with the grease-paint.

"THE HURRY CALL"

Chic Sale is a "Wow" in this two reel short which Mark Sandrich directed for Louis Brock. It moves so fast that you have to watch yourself unless you will miss some of the fun-making. Chic is growing on his public with rapid strides, and if they keep giving as good stories in the features as they seem to give him in his shorts, why he will make a great place for himself in filmdom.

Producer Brock used a story cleverly written by Mark Sandrich and Ben Holmes, and photographed perfectly for tempo and all that by Roy Hunt. Brock surrounded the famous comedian with such sterling players as Charles Judels, Aileen Carlyle, Bob McKenzie, Ben Holmes, Bud Jamison, Phil Dunham and others. Give us some more of these fun-films—the market is ready for 'em and how.

IRA MORGAN

A. S. C. Photographed—HOTEL CONTINENTAL

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	Bob Steele Tom Tyler Cody-Shuford All Star	R. N. Bradbury J. P. McGowan Harry Frazer Unassigned	Paul Malvern Unassigned Paul Malvern Unassigned	Archie Stout Unassigned Archie Stout Unassigned	"The Law of the West" "The Man From New Mexico" "Mason of the Mounted" "Midnight Patrol"	R. N. Bradbury Harvey Gates Harry Fraser Unassigned	RCAPhoto.	Shooting Shooting Preparing Preparing
DARMOUR J. A. Duffy, Casting. GR. 0345 5823 Santa Monica Blvd.	Mickey McGuire	James Duffy	W. Morton	James Brown	"Mickey's Big Business"			Preparing
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Fox Hills Movietone. CR. 5111	Tracy-Robbins Warner Baxter Joan Bennett Landi-Bellamy	Frank Borzage John Blystone Wm. Howard Henry King	Lew Borzage Jasper Blystone I. L. Hough Unassigned	George Schneider J. Howe Ernest Palmer Unassigned	"Young America" "Scotch Valley" "Trial of Vivienne Ware" "Woman in Room 13"	Fred Ballard Mildred Cram Kenneth Ellis Marcin-Shipman	E. Grossman Geo. Leverett A. Protzman	Shooting Shooting Shooting Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big 4-King-All-Star Ralph Like Prod. Big 4-King-Custer Bernal-Mendez	Unassigned J. P. McGowan George Seitz J. P. McGowan Ramon Wells	Unassigned Wm. Nolte Vernon Keayes Mac Wright	Eddie Kull Edward Kull Jules Cronjager Ed. Kull Jack Fugua	"Dance Hall Kisses" "Mysterious Mr. Wu" "Passport to Paradise" "Scarlet Brand" "My Name Is Blood"	F. Willis George Seitz Barringer		Preparing Preparing Shooting Preparing Shooting
METRO-GOLDWYN-MAYER R.E. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	All-Star Jackie Cooper Unassigned Dressler-Moran Norma Shearer All Star Ramon Navarro Joan Crawford Clark Gable Robert Montgomery John Gilbert Greta Garbo Buster Keaton	Edw. Goulding Harry Pollard Marcel De Sano Leo McCarey Sidney Franklin Victor Fleming Sam Wood Clarence Brown Tod Browning Jack Conway Victor Schertzinger George Fitzmaurice Unassigned	Charles Dorian Red Golden Unassigned Unassigned Earl Taggart H. Tate John Walters Unassigned Unassigned Al Shenberg Unassigned Unassigned Unassigned	Wm. Daniels Harold Rosson Unassigned Unassigned Hal Rosson Norbert Brodine Harold Wenstrom Unassigned Unassigned Oliver Marsh Unassigned Unassigned Unassigned	"Grand Hotel" "Limpy" "Red Headed Woman" "Prosperity" "Strange Interlude" "The Wet Parade" "Huddle" "Letty Lynton" "China Seas" "Mister and Mistress" "Candle-light" "As You Desire Me" "Foot-Light"	Marion-Praskine-Spear Thalberg & Butler Katherine Brush Tuchock-Sears A. L. Martin John Mahin Meehan-Tuchock Unassigned	A. Macdonald P. Neal James Brock R. Shugart Robt. Shirley G. Burns G. Wallace	Shooting Shooting Preparing Preparing Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing
METROPOLITAN. GR. 3111 1040 N. Las Palmas Evelyn Egan, Casting. HE.4111	Harold Lloyd Christie Comedies	Unassigned	Unassigned	Unassigned	Untitled Untitled	Unassigned Unassigned	Uncredited Uncredited	Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes Arlen-Dee Chevalier-MacDonald Wynne-Gibson Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Sari Maritza Bancroft-Hopkins Morris-Lombard	Ernest Schoedsack Stephen Roberts Rouben Mamoulian Gasnier-Marcin Richard Wallace Norman McLean Wm. C. DeMille Dorothy Arzner George Cukor John Cromwell Marion Gering	Unassigned Wm. Kaplan Geo. Hippard Robert Margolis Arthur Jacobson Unassigned Sid Brod Unassigned Unassigned Russell Mathews Unassigned	Rex Wimpy David Abel Unassigned Henry Sharp Charles Lang Jr. Unassigned Ray June Unassigned Unassigned Karl Struss Unassigned	"Lives of a Bengal Lancer" "Sky Bride" "Love Me Tonight" "Clara Dean" "Thunder Below" "Horsefeathers" "Sinners in the Sun" "Jerry and Joan" "The Girl in the Headlines" "On the Black Sea" "Through the Window"	LeVino-Buchman Young-Leahy Marchand-Armont M. Marcin Lovett-Buchman H. Mankiewicz Lawrence-Young Edwin Mayer Unassigned Oliver Garrett Martin Flavin	E. Hayman E. Merritt E. Hayman H. C. Lewis J. Goodrich H. Mills H. Mills M. M. Paggi	Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting Preparing
HAL ROACH STUDIO Culver City. PA. 1151 Jack Roach, Casting	Pitts-Todd Laurel-Hardy	George Marshall James Parrot	Unassigned	Unassigned Art Lloyd	"Hot Harmony" "County Hospital"	The Staff The Staff		Preparing Shooting

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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151	Andy Clyde	Del Lord	Unassigned	Unassigned	Untitled	Staff		Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Nat Ross Prod. Allied Corp. Mascot Prod. Allied Prod.	Elmer Clifton George Curtner Wm. Cowen Otto Brower Ford Beebe Chester Franklin	Richard Heermance Unassigned George Curtner Wilbur McGaugh Unassigned	Otto Himm Elmer Clifton Gilbert Warrenton Harry Newman Ben Eline Unassigned	"Voice of Hollywood" Travelogue Shorts "Leading Citizen" "Spirit of the West" "The Shadow of the Eagle" Untitled	Louis Lewyn Uncredited Dick Smith Jack Natteford Wyndham Gittens Unassigned	Leo Tope Leo Tope	Shooting Preparing Preparing Shooting Shooting Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Charlotte Henry	Unassigned Phil Rosen	Unassigned Buddy Colman	Arthur Reed Ira Morgan	"Men of the Night" "Lena Rivers"	Robt. K. Lee Stewart Anthony		Preparing Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Freidman, Casting B. Brown, Asst. HI. 5105	All-Star Sidney-Murray James Flavin Boris Karloff Unassigned Tom Browne Unassigned	Hobart Henley John F. Dillon Ray Taylor Robert Florey John Stahl Kurt Neuman E. Frankl	Scott Beal Freidberger Norman Lacey Unassigned Unassigned Unassigned Unassigned	Merrit Gersterd Jerry Ash John Hickson Unassigned Unassigned Unassigned Unassigned	"Night Club" "Cohen's-Kelly's in Hollywood" "Air Mail Mystery" "The Invisible Man" "Back Street" "Jockey-Kid" "Adventure Lady"	Rivkin-Wolfson Howard Green Florey-Fort Gladys Lehman Earl Snell Edwin Knopf	H. I. Smith Jesse Moulin C. Carroll	Shooting Shooting Shooting Preparing Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. Rufus Matre, Casting H.E. 1151. 10-12 A. M. Bill Mayberry, Asst. Cast. Billy Gordon, Asst.	Marsh-Williams Barbara Stanwyck Ruth Chatterton Tracy-Dvorak Edward Robinson	James Flood Wm. Wellman Alfred E. Green Michael Curtiz Mervyn Le Roy			"The Mouth Piece" "So Big" "The Rich Are Always" "Tinsel Girl" "Two Seconds"		D. Thomas Robert Lee E. A. Brown A. Riggs	Shooting Shooting Shooting Shooting Shooting

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VOL. 12, NO. 6

HOLLYWOOD, CALIFORNIA, SATURDAY, FEBRUARY 27, 1932

PUBLISHED WEEKLY



BLANCHE MAHAFFEY

THE INSIDE DOPE

Ruth Magden, who has gained the title of "Queen of Whistlers" through her work on the radio, gave another fine demonstration of her remarkable ability Friday evening over KMTR, when she entertained from 9:15 p. m. to 9:30 p. m. We feel certain that her talents will be very much in demand, ever since they enjoyed her program so much the other evening.

Andy Clyde's next starring picture for Mack Sennett is now in production under the direction of Leslie A. Pearce. The title of this laugh maker is "April Fool," and the cast also includes Dorothy Granger, Richard Cramer, Knute Erickson, Pete Morrison, Joseph Girard and Lon Poff.

Esther Howard, who made such a distinguished hit in the latest "Cohen's and Kelly's in Hollywood," and in Frank Fay's picture, has been secured by the Warner Brothers for another of her remarkable characterizations. She is to play in "The Main Event," which is starring James Cagney. This time she will essay a Park Avenue dame, who in common vernacular is "cockeyed most of the time." This clever actress recently arrived from New York, but from the demands for her services, we feel sure that it will be a long time before "the power" will allow her to leave Hollywood, except on a visit to the metropolis.

Pierre De Ramey dropped into the office a few days ago and informed us that he is playing an entirely different characterization from what we have usually seen him. When the casting for "Beach Combers" was in progress, William DeMille could see no one else for the part of "A French Modiste" but Mr. de Ramey, so his services were secured, and from what we hear, it was a great success. Mr. de Ramey recently played some remarkable characterizations in both of Joan Bennett's successes at the Fox Studios.

Arthur David Hilton, "U" film editor, has been assigned the important job of editing the Tom Mix series of feature Westerns. The first, directed by Ben Stolf, is ready for preview. Hilton has been with Universal for several years. He edited the "Slim" Summerville comedies and all others made by "U" during the last six months.

Chris Pin Martin finished at Radio Pictures, where he played some very fine parts hand running. He was signed by First National-Warner's for the part of a Mexican fight manager, which is his third straight part since working in "Broken Wing" at Paramount.

Harry Lamont, who plays a French spy and steals the secret papers during a heavy rain storm, a scene from Greta Garbo's latest picture, "Mata Hari," which is now showing at Grauman's Chinese, tells this story about Mr. George Fitzmaurice, who directed the picture for M-G-M. Mr. Lamont worked alone in a deluge of water from 5 to 9 p. m., and was soaked to the skin; Mr. Fitzmaurice ordered his assistant, Mr. Tate, to give his dry raincoat and his rubbers to Mr. Lamont, ordered a special hot dinner and sent him home four hours before the rest of the company was dismissed. On top of this, Mr. Lamont was surprised to find a double check in his pay envelope.

Eunice Martin, secretary to David O. Selznick, executive vice-president in charge of RKO-Radio Pictures production, today learned that her one-act play, "God Bless the Queen," has been selected for presentation at the Writers' Club play bills on February 24th and 25th. Cast for this playlet, based on the theme of morganatic marriages, are David Leo Tilton, Elaine Von, Lottie Williams and Virginia Kami. Claude King is currently directing rehearsals at the club house on Sunset Boulevard.

Billy Bevan, one of the original Mack Sennett star comedians, returned to the home lot to be co-starred with Margy Babe Kane in the new Sennett short, "The Spot on the Rug," under the direction of Del Lord. Others in the cast are Edgar Kennedy, Bud Jamison, Marvin Loback, Bobby Dunn and Monaei Lindley.

The other day a certain insurance salesman, who is the worst kind of a chiseler and butter-in around this time, ordered a poor man away from a well-known club of which he is a member, when the man tried to earn ten cents photographing members who might happen his way and would care to help the poor devil get a break. We call this downright rotten.

Word came to us the other day that a certain independent producer permitted about fifty movie school extras to be put in his picture. Said extras worked for nothing for whoever arranged the opportunity to work in a movie for them, but the producer more than likely paid from \$3 to \$5 per head for the extras. If this is true, what suckers these producers are.

DAD SAYS...

Rosco Ates, added to cast of "The Roadhouse Murder" former title "The Lame Dog Inn," co-featuring Eric Linden and Arline Judge . . . Chester Morris, Richard Arlen—perhaps Anna May Wong—will



Dad

be featured in "Come On Marines" by Paramount . . . Now it's Margaret Perry for title role of "The Red Headed Woman," M-G-M . . . Eric Von Stroheim slated for one of the leads in Greta Garbo's next picture . . . "Are You Listening" previewed—different . . . Helen Parrish will "vamp" Jackie Cooper in "Limpy" Ralph Graves plays Jackie's father . . . Paramount will star "Stuart Erwin in "Merton of the Talkies" . . . Betty Bronson has the feminine lead in "The Midnight Patrol," Christy Cabanne directs . . . Universal buys screen rights to "Glamour" and "S. S. San Pedro" . . . Leslie Pearce directs Andy Clyde in "April Fool" for Sennett.

George W. Weeks will produce "Scoop," a newspaper story for Sona Art-World Wide Pictures . . . Fern Emmett, Tut Mace, Lynton Brent, Jack Shaw and Virginia Brooks are in cast of "Three Star's Final," Hollywood Girl Comedy at Educational . . . George Marshall will direct the next Pitts-Todd comedy titled "Hot Harmony" for Hal Roach . . . Jean Hersholt in cast of "Night Court" M-G-M

. . . Esther Howard added to cast of "Winners Take All," James Cagney's picture . . . Karen Morley "hurts ankle", Anita Page takes her role in "Night Court" . . . Ralph Block out, Myles Connolly in, as associate producer at Columbia . . . Peggy Shannon signs term contract with Fox Films, has feminine lead in "Society Girl", James Dunn plays opposite her, Sidney Lanfield directs . . . "The Careless Lady" new title for "The Widow's Might" Fox . . . Richard Bennett's first talkie for Paramount is "The Countess of Auburn" Alison Skipworth has a spot.

Gwili Andre has an important role in "The Roar of the Dragon" at Radio . . . Tay Garnett slated to direct "S. S. Atlantic" for W-F-N . . . Jacques de Bujac, stage actor, has a featured spot in "The Lame Dog Inn," J. Walter Ruben directs, Radio . . . Lupe Velez joins Ziegfeld's "Hot Cha" show . . . Felix Young now an associate producer at Universal . . . Luis Alberni, Italian stage and screen actor plays "movie director" in "The Cohens and Kellys in Hollywood" . . . Max Davidson is a bootlegger in "The Wet Parade" . . . Harry Edwards directs Harry Barris in comedy for Christie Brothers, Educational release . . . Universal will make picture version of Jack Preston's best seller "Screen Star" . . . The Etude Ethiopian Chorus, noted colored singers signed by Halperin Brothers for "Zombie" independent production. Universal . . . Buddy De Sylva production "Beau Peep" will be directed by Monta Bell . . . Arletta Duncan, Southern actress and radio artiste in cast of "Night Club" Universal . . . "The Truth Game" re-titled "Mister and Mistress."

Charles Richards, former casting director at the RKO-Pathe Studios, has gone into the aeroplane business, and is making his headquarters at the United Airport. This means transportation and flight schooling, we are told. Outside of Fred Datig, we doubt if any casting director ever held down his job as long as Mister Richards.

Harry Kerr, who recently became an agent and was associated with the Kerr-Hoffman and Quigley Agency, has been studying law the past four years. In fact, Mrs. Kerr has been sitting shoulder to shoulder with him in the Southern California law schools the whole length of the time.

Leon Waycoff has been cast for a featured role in "State's Attorney," the John Barrymore starring picture now in production at the RKO-Radio Studios under Irving Pichel's direction. Waycoff joins Helen Twelvetrees, Harry Bannister, Jill Esmond and Mary Duncan in the cast supporting Barrymore.

Clark Gable must be a real judge of good food. During the past week the managers of several exclusive cafes have whispered: "Here is a bit of news—Clark Gable eats here." We did, however, see Clark eating in the Russian Grill the other evening.

Fred A. Conture and Alice Boudin entertained Miss Elyrone Dollar at the Coconut Grove the other evening. Mr. Conture is a well known theatre owner in New Hampshire, and is visiting the Southland for a brief time.

Ann Howard (Countess Von Lenchtenfels) was the cute child artist in "The Hatchet Man" with Edward G. Robinson, whom we are told made a whole lot over the kiddie, for she really was clever. She will also be remembered for her work in "Heartbreak" and "Wicked."

Actors Equity Association, in New York City, granted William Morris Agency, Inc., a permit to represent its members in the legitimate theatre field. Lester Hammel, representing the Morris offices, is in Hollywood looking over the local field for talent according to the agreement with Equity.

P.-T. A. are to hold a monster benefit show at the Mack Sennett Studios March 4. The Mickey McGuire gang are to be the stars. Hollywood School of Dance will put on some numbers. In fact, there are to be nine big vaudeville acts.

Col. Reginald Barlow is working in "Sinners in the Sun" at the Paramount Studios. He is without a doubt the busiest of character actors in Hollywood right now, and why not? Isn't he making each part top the last one that he played.

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Senator Brookhart Takes Fling At Us

Ralph M. Like Leads Way To Finer Pictures

Plenty of Trouble Ahead for Aliens Now in Limelight

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., in Washington attended the hearing Wednesday by the House Immigration and Naturalization Committee on the Dickstein Bill, which deals with the aliens in our country who are starring in pictures, and are numbered among the biggest box office attractions, who have never gone so far as to become American citizens. In the industry there are some foreigners here who have been earning American dollars for almost thirty years and still call themselves English subjects. The Dickstein Bill is just another stepping stone to plenty of worry for the producers, who brought on great trouble for themselves by barring the press, who today are not regretting the stand Senator Brookhart or the bill brought before the Immigration and Naturalization Committee to force the European stars to become naturalized or leave the country after their allotted stay.

Senator Brookhart might investigate first, and then acclaim his findings to the Associated Press.

Ever alert to the pulse of the box office, the producer started a run on gang pictures. The cash drawer demanded, and the producer fulfilled with measure overflowing to the extent that public appetite became appeased, and it was then that they started to think about moral effect.

Then came sex themes. They rallied, but soon went the way of the democrats in 1928.

There followed the "shockers" and such experiments as "Dracula," "Frankenstein" and "Freaks." The box office is grinding out its protest, and that type of theme will go the way of the republicans in 1933.

The attack made by Brookhart upon the motion picture industry is too characteristic of his destructive attitude towards all industries to require extended comment. There's no shred of novelty in statements which he has repeated time and again. However, this latest attempt to use the political wash-tub for venting charges against the movies that long ago have been exploded in the public press has a significance which his senatorial colleagues and public opinion cannot fail to note.

The following statement is part of that issued today by Gabriel L. Hess, Esq., general counsel for the Motion Picture Producers and Distributors of America, Inc., with regard to an address delivered today by Senator Brookhart before the United States Senate:

WHO IS WHO AND WHAT THE BANKERS PROPOSE TO DO IS NOW CINEMA HISTORY

Hollywood skies are growing brighter. The unemployment situation among Hollywood actors, extras, and mechanics has been unusually bad. Gloom has been an outstanding feature of the every-day life of picture workers.

A glance over the field brings reason to believe that from the beginning of the next month, the spirit of gloom will be very much on the run.

The Fox situation is rapidly clearing and annual 1932-1933 production promises soon to be in full swing. The Fox Hills studio, the new location where all Fox productions will take place in the future, is going to be one of the best spots in Hollywood.

At the big Radio Pictures Studio, we find David Selznick, the new boss, rapidly aligning his forces, arranging the programs for individual stars, and assigning directors to their respective forthcoming productions. The reorganization of this great studio seems completed and the beginning of intensive work on the new program will be in full swing very shortly.

Universal has been busy for the past six weeks, and will continue busy for several more weeks.

The M-G-M program needs no repairing of fences. There is a normal outflow from that source with a continuation of steady work for a large force of actors, extras, and technical workers.

The same may be said of the Warners-First National organization.

United Artists go into production during the month of March. Joseph M. Schenck, chief of United Artists, has announced an extensive program, including a feature starring Norma Talmadge.

Columbia Pictures are planning plenty of activity and in the independent field, we find plenty of signs of action in the near future, with that very energetic individual, Phil Goldstone, very much on the job, especially at Tiffany's. The independent field looks very promising.

The latest news from the east tells us that the unions and producers have reached an amicable understanding, and that in that quarter peace is an assured thing. Having been assured of this, that union labor is satisfied, the big bankers who finance pictures have formally announced that they will willingly furnish all capital necessary for full capacity production by all major studios.

All in all, the Hollywood picture situation looks very bright for the immediate future and promises to continue that way until all programs for the ensuing 1932-1933 production schedules are fully completed.

WAMPAS ENTERTAIN AT THE WRITERS' CLUB

A wide variety of features marked the final Wampas meeting of the fiscal year at The Writers Club, 6700 Sunset, last night. The meeting was originally designed as a testimonial to Carl Laemmle, president of Universal Pictures, who is celebrating his 26th anniversary as a motion picture executive, and although Laemmle was unable to be present, having been called to New York Monday, on urgent business, his friends gathered at The Wampas festive board and paid him homage in many tributes.

John LeRoy Johnston, retiring president, presided, and introduced among the many guests Mayor John C. Porter, Nina Wilcox Putnam, Louella O. Parsons, Frank Lloyd, Jean Hersholt, John Miljan, Constance Cummings, Anita Louise, Marion Schilling, Barbara Weeks, Rochelle Hudson, Gloria Stuart, Claudia Dell, Onslow Stevenson, Lupita Tovar, Luis Trenker, Richard Schayer, Cyril Gardner, Paul Kohner, Bela Lugosi, Marlen Pew, editor of "Editor and Publisher," Joe Breen, Charles Emerson Cook, E. G. Milne and others notable in the field of writing and theatricals.

Entertainment was provided by William Anderson, concert baritone, accompanied by his teacher, William Markoff, Vera Van, radio blues singer, and Tut Mace, danseuse, were accompanied by David Klatzkin. The 233 Club presented a hilarious skit with Russell Simpson, Joseph W. Girard, Wilfred North, Charles Crockett, Victor Lambert, Lon Poff, Jay Hunt in the cast, and through the courtesy of Fanchon and Marco Pat West, Lee, Port and Doty, Monte and Carmo and Senor Pablo. Toshita Satow, Japanese consul in Los Angeles, presented Tashia Komatsu, president of the Asamo Shipping Company, who arrived from the Orient yesterday and gave a graphic description of political and military events in Manchuria and Shanghai, and also told of film production in Japan. Messages of congratulation for Mr. Laemmle were received from Will H. Hays, E. R. Tinker, B. P. Schulberg, Spyros Skouras, Governor James Rolph, Jr., and Prof. Albert Einstein.

The annual Wampas election will occur on Tuesday evening, March 8, with Paul Snell and Frank Whitbeck candidates for the presidency.

Brookhart is one of the trial counsel of record in a case scheduled for trial early next month that involves the very issues which he now seeks to re-air in advance by means of a senatorial inquiry. The case is Ivan Abrahamson and the Graphic Film Corporation against the Motion Picture Producers and Distributors of Amer-

ica, Inc., and many others named as defendants in the United States District Court for the Southern District of New York. When the action comes up for trial the public will have ample opportunity to determine the sincerity of Brookhart's protestations that he is seeking to protect the morals of the nation.

Finishes "A Passport to Paradise" First Of Better Series

When Ralph M. Like finishes rebuilding the International Studios, he will have one of the finest plants of its kind in Hollywood. The City Council passed on all his permits which will allow him to start rebuilding the northern part of his studios; this means new sound stages, offices, property, projection, garages, dressing and cutting rooms, in fact, he will have the most compact and centrally located plant in the industry.

With the studio in order and his plans all set as to his program, Producer Like has set out to make bigger and better pictures and his first under this system is "A Passport to Paradise," starring Jack Mulhall and Blanche Mahaffey, with Eddie Phillips and William Burt principal players and George B. Seitz, directing. The most gorgeous sets ever erected for one of these pictures will be seen in this latest opus. The company just returned from San Diego where they made scenes aboard a boat heading South and back to Los Angeles. Vernon Keays is Director Seitz's assistant with the company that finishes the picture Saturday.

The Girl on the Cover BLANCHE MAHAFFEY

Filmland has many personalities that migrated from the stage. Blanche Mahaffey, who adorns our cover this week, belongs to that clan, and it seems the longer she stays in our midst, the better folks around these parts like her, and theatregoers are finding her work in pictures most refreshing, for she knows the power of the voice as well as one's innermost emotions, and puts her very soul into her work.

Miss Mahaffey is working at present in "A Passport to Paradise," co-starring with Jack Mulhall under the direction of George Seitz, who is making the picture for Ralph M. Like, which will be released by Action Pictures. This picture is one of many that she has worked in for this organization, and we find her fan mail swelling to greater proportions with each production, and rightly so, for when her latest picture reaches the screen, they will stamp her one of the prettiest and most talented of the younger actresses now in our midst.

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No. 6

WHAT ARE YOU GOING TO DO ABOUT THE NEWSPAPERS?

An appalling amount of harm has been done to this industry in the past few years—and particularly in the past twelve months—as a result of stories published in hundreds—yes, even thousands—of newspapers—stories that have helped fan the flame of public rebellion.

It isn't a question of whether these stories have been true or untrue—right or wrong—the fact remains that they have been printed—and they are still being printed—and they will continue to be printed—until some intelligent effort is made to change the attitude of newspaper editors—or until something comprehensive and practical is done to offset and counteract this persistent public panning of Hollywood and movie people.

The flair of advertising films added to the number of editors who were looking for "Hollywood gossip"—no matter how nasty.

Advertising films were sidetracked, but the newspaper editors and publishers were never really placated.

It happened that many other problems began to hit this industry resounding whacks just about then, and so the newspaper men were allowed to "go hang" on the theory that they would be "all right now" and could be controlled by advertising appropriations.

Men who think that just don't really know newspaper men!

This industry needs the good will of the newspapers of this country. Right now this industry does not have that good will.

It cannot be won with a whip or by the threat of using the power of advertising appropriations. It can be done by intelligent, honest and sincere contact and by the presentation of a convincing desire to "play ball"—be helpful—and, funny enough, by a sincere "asking for help"—in the furthering of a legitimate, honest cause—the building of success for "good entertainment"—so that there can be more—"good entertainment."

Newspaper men are very decidedly "human." They are creative workers, however—and they cannot be handled with a club. They can be reasoned with—and appealed to.

Winning the confidence and cooperation of the newspapers of the country—to gain their real practical help in the reorganization and rebuilding of this industry—is a big job—but it can be done—if properly approached.

The good will of those newspaper editors is worth millions.

They can speed the return of confidence on the part of the public.

It's something to think about—very seriously—that is, if you desire that good will. Do you?

Are you interested enough to want to do something about it?

Wids, Feb. 12, 1932.

THOSE FRENCH PLAYS

It certainly is a darn shame that the French people care so little about a show being staged in Hollywood in their own tongue. Saturday and Sunday evening, at the Dominos Club, Le Theatre Francais de Los Angeles did their very best to entertain those who ventured out to see their entertainment. Sunday evening we found the Marquis de Falaise and his wife, Constance Bennett, Suzanne Wood, and a few others who are known in film circles, numbering what looked like less than a hundred visitors, some cash, and others on an Annie Oakley.

The show, as far as we could gather, was funny in spots; and was a credit to the artists, who worked hard under all sorts of difficulties to perform at their best. The worst part of the show was late comers walking down the aisle, making so much racket that one couldn't hear what was being spoken. A nice runner or carpet down the aisle would well be worth the price of the annoyance to the audience present.

Maurice Goulet was sponsor for the show, Emil Chautard directed, as well as playing one of the leading parts well. Adrienne d'Ambricourt pleased, as did Antoinette Vallon, Jacques Vannaire, Antonio Melillo, Denis Beaufort, and Albert Petit, scoring in "Le Feu du Voisin." They doubled in "Fe La Mere De Madame." Taking it all in all, it was a great night or nights for the French folks, but most of them stayed at home to read about the show.

IMAGINE HOW LITTLE PRODUCERS HAVE TO DO THESE DAYS WHEN THEY STOP BUSINESS TO—

What studio executives stopped their business long enough to send signed telegrams to the agents, practically putting them on the spot to advertise in a grand opening program for one of their fading stars. After the publicity head of their theatre circuit here tried everything but using a gun, and finally had the telegrams sent, and even this strong arm system didn't pull in over two agents who advertised in what proved the worst frost opening of the year, and the very selfsame producers and publicity man sent tickets to all agents—not just a pair, but as high as ten tickets—it looked like a come through or else you will be walking on the outside looking in for your actors, as far as our studios are concerned. Imagine how little these producers must have to do when they worry about who advertises in the programs of their theatres and who buys tickets, willingly or under threat. It sure listens worse than any holdup number any newspaper ever attempted to put over inside of the same company's studios.

DOUBLING IN BRASS

Many of Hollywood's best assistant directors are "doubling in brass." Not needed as assistants, they are entering the acting end of the business, competing with extras. The assistants are not to be blamed for this situation. They have families to support, and they must take what they can get. However:

To keep intact their supply of trained assistant directors, the big producers, instead of employing the idle assistants in some other technical department, thereby retaining the assistants available for call at their own expense, are forcing them into direct competition with an already greatly overcrowded field of professional extras, all of whom need all the work they can secure. The producers are holding their idle assistants at the expense of the hungry extras.

Every trained assistant director forced into extra work by the producers replaces a needy professional extra, formally registered at the official Central Casting Corporation. The major studios are instructing their casting directors to put all their idle assistant directors on a preferred list.

The situation is causing widespread dissatisfaction in the ranks of the officially registered extras, and there is much talk of an appeal to the American Federation of Labor to send an organizer to Hollywood to organize a union among the extras. If this plan is carried out, organized labor will add to its ranks some 20,000 loyal supporters.

The condition of the Hollywood extra is intolerable and cannot go on as at present. The producers themselves, through their own Central Casting Corporation, officially tell the A. F. of L. and the world that Hollywood extras, all controlled through the official casting corporation, average about 40 cents a day. The producers also admit through the same official source that, using but an average of 600 extras a day, they maintain a list of 17,500 eligibles—without any guarantee of work. Producers and their financial backers should think of these things before it is too late.

WHAT FORMER AGENT WHO IS NOW CASTING DIRECTOR OF A STUDIO HAS USED HARD BOILED TACTICS ON AGENTS AND ACTORS?

Funny, isn't, how a little power and the shoe is on the other foot; people change over night. Recently a certain agent was given a casting director's job.

Panned and labeled the most unfair studio casting director in the business, he sets his own price and valuation on actors, and what's more, unless you tie the gentleman down to whatever he promises an actor or agent, his word isn't worth the time it takes to listen to.

When he was an agent hustling to make a living, if he was treated the way he is treating other agents, why he would cry at the top of his voice that he was being given the "rawest deal ever handed to him."

So much for the picture, "take it or leave it," is one of his indoor pastimes, and what can some of the poor hungry actors do, but work for less than half of their regular salaries. This is what we call taking an unfair advantage and killing the little loyalty that actors and agents might still have within their souls.

"SEE MY SECRETARY"

It is noted that some of Hollywood's ultra have the "See My Secretary" phobia so badly they use it on representatives of the press. We wonder what these persons would think if the press—in fair play—turned about and played the same game when free publicity is the stake.

"See My Secretary" is a necessary barrier against the world at large. Against the professional life giving free publicity of the press, it means professional suicide.

The press, which creates—and destroys—public interest, just dotes on being high-hatted.

Think it over, ladies and gentlemen of the cinematic creme-de-la-creme.

WHAT THE LEADING AGENTS AND REPRESENTATIVES ARE DOING

DEMMY LAMSON and AL PELTON are the heads of the LAMSON-PELTON, INC., and are comfortably located at Yucca and Vine, where they are handling artists, directors and writers. Both are well known in film circles and well liked.

BEN HERSHFELD is the first of the standard agents to step out of the industry and give it up as a bad job. The studios have made it next to impossible for a real agent to make a living, and Ben figures why worry—life is too short.

FREDDIE FRALICK is in single harness again, having severed his affiliation with Grant Dolge, although both will continue to use the same quarters that they are occupying at the present time. They figured that it was best to do a solo job of it, rather than try and conform to each other's systems.

PAT CASEY and J. J. MURDOCK, former heads of the vaudeville world, will be charged with bringing about any changes in the present agency business methods with the studios, regardless of what is done. We saw Louis B. Mayer talk to Mr. Murdock for fully an hour at the opening of "Arrowsmith" at the United Theatre recently. We wonder what their talk was all about?

LEO MORRISON has two top line winners in Chic Sale and Leo Carrillo. Put these artists on stage or screen, and you are assured of a fine audience. Leo knows his stars as well as our best astronomers, which is no pun either.

DEFECTIVE SPEECH CORRECTED FREE LECTURE

By B. LEWIS, from the

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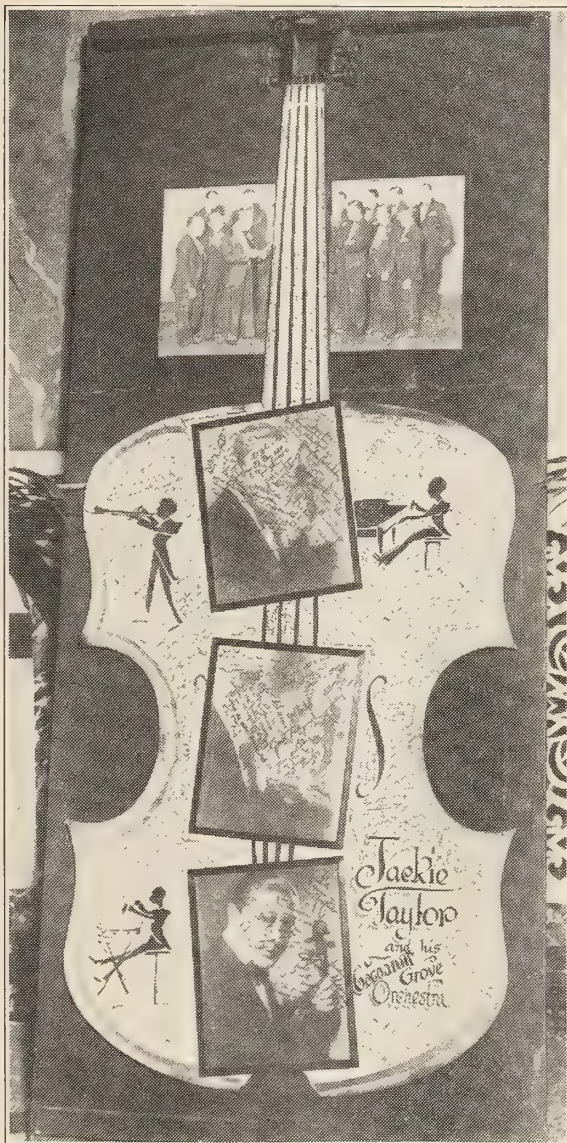
JACKIE TAYLOR CLICKS AT BOHEMIAN CLUB

EUGENE STARK AND ENTERTAINERS PROVING DRAWING MAGNET TO FAMOUS NITE CLUB

The one bright spot just outside of Hollywood is Eugene Stark's Bohemian Club, located at 8533 Santa Monica Boulevard, where satellites from stage and screen rub shoulders with some of our best known business folks in the Southland, and while they are breaking bread, they are treated to one of the best shows of its kind in the Southland.

Heading the attractions is Jackie Taylor and his Orchestra. This famous leader's name has meant much to night clubs in the past, and his return to Hollywood is on a par with the welcome that awaited Eugene Stark's taking over the Bohemian Club, and if you ask us, there isn't another band around California night spots that has won greater favor in as short a time as has Jackie Taylor and his boys.

Six beautiful and peppy girls nightly surround Mel Calish and George Lloyd, who have such a variety of funmaking acts that they are a show in themselves, and their merry-making with the girls aids those present to forget their cares of everyday life. Then there are those capable entertainers, Donna Grayson, assisted by Jack Wallace and Don Mills, offering sensational ballroom dances. With Charlie Thorpe at the piano doing his darndest to keep everybody happy the whole night long, and what's more, he is doing it.



Now Playing at
**EUGENE STARK'S
BOHEMIAN CAFE**

Rumors concerning Sidney R. Kent's asserted affiliation with the RKO organization were set at rest today by David Sarnoff, president of Radio Corporation of America. Mr. Sarnoff's statement, telegraphed to the Hollywood studio, read in part as follows: "When Sidney Kent left company with which he was formerly connected, Hiram S. Brown (president of RKO) and I had several conferences regarding this matter, but these discussions have terminated." The same telegram clarified Harold Franklin's association with the company as follows: "Hiram S. Brown, president Radio-Keith-Orpheum, announced an arrangement had been entered into with Harold Franklin for him to act in a general advisory capacity, giving RKO organization the benefit of his wide and successful experience in all branches of the entertainment industry."

"Where Happiness Reigns Supreme"

EUGENE STARK'S BOHEMIAN CAFE

8533 Santa Monica Blvd.

STARK'S

Delicious Dinner De Luxe, \$1.50

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JACKIE TAYLOR
And His Bohemian
Band

BRILLIANT
All-Star
Floor Revue

No Cover Charge At Any Time!

Open Every Evening at 6 P. M.
Including Sundays

Phone CRestview 9414 for Reservations

SELLS

Maurice Gebber, formerly owner of the Ambassador Fur Shoppe, is selling furs at wholesale price these days in his new location, Suite 702, of the Harrison Frank Building, located at 635 So. Hill Street.

O. K. AGAIN

Max Alexander is out of the hospital and feeling fine and dandy once more. He and his brother are running the Trem Carr Studios at Beechwood and Sunset, which is becoming one of the busiest spots among the independents.

PASSES AWAY

George MacFarlane, in the height of his career, was snatched from our very midst by what was a most unfortunate accident in Hollywood. His passing shocked filmland, and his memory will remain with those who knew him best as an artist and fine gentleman in or outside of the studios.

GREAT SHOW

Harry Leonhardt and Burt Thomas staged a monster boxing show last Saturday evening at the Fox Westwood Studios for the benefit of the Five Friends Club unemployment fund, and the show that they put over netted quite a sum for their worthy cause. There were boxing bouts galore, which Abe Roth and Frankie Dolan refereed. Charlie Murray told some stories. Dan Tobey was official announcer. Myrtle Fry, a ten-year-old girl bag puncher, entertained. Dan Borzage played the accordion excellently, and taking it all in all, it was a wow of a show.

**Miss Donna
Grayson**

Assisted by

**Jack Wallace
and
Don. Mills**

Sensational Ball Room Dancing

George Lloyd

Tomfoolery

Mel. Calish

Singing Songs

Charlie Thorpe

Pounding the Notes

Pictures---Reviewed and Previewed

The Troupers—This organization is rapidly getting out of the "cocoon"

The monthly dinner was a revelation, both in attendance as well as the distinguished people present.

First and foremost, the dinner was excellent and the ladies who so willingly donate their services, in preparing and serving the excellent repast, should be given a vote of thanks many times.

Then they had that magnetic personality, Lillian Burkhardt Goldsmith, who gave a short talk, which was interesting to all present, as she told of the famous people of the stage and some of their successes.

This was both humorous and educational, and she was followed by Margaret Mel, the woman who has done more for the women of the screen than anyone else. The hit of the evening was the clever entertainment produced by Carter de Haven which was headed by a clever band of musicians directed by Ruth Barron.

Joseph De Grasse and his cohorts are heading the right way with their present program and the very fact that one of the most famous Women's Clubs in the whole world gave them their theatre to play in, is a step in the right direction.

A representative from this club was present at the dinner and voiced the opinions of the fellow club members in eulogizing the President and members of the Troupers, who bid fair to become the most famous organization of people "really belonging to the theatre."

GRAUMAN'S CHINESE

Three unusual ballyhoos created by Sid Grauman are attracting throngs of patrons to his presentation of Greta Garbo in "Mata Hari" at the Chinese Theatre in Hollywood.

A huge reproduction of a spectacular scene in the picture where Garbo dances before a mammoth Hindu god, with elaborately costumed life-size wax figures of the principals, attracts crowds of sightseers all day long as a forecourt display at the theatre.

At the principal intersections of traffic arteries all over the city, he has located golden replicas of the bizarre idol to attract the attention of pedestrian, motor car, bus and street car traffic.

An ornately embellished traveling box office, with radio and loud speaker equipment and a pretty girl presiding at the window, has been put in operation on the streets and boulevards of Los Angeles and soon will be sent on a tour of Southern California cities.



Arthur Forde

"PLAY GIRL"

"Play Girl" a Warner-First National, has a distinct mass appeal and will make money in any house by reason of Loretta Young's splendid performance.

Although Winnie Lightner holds first place in the billing, Miss Young captures all the laurels with a part that puts her in the star class. Her sincerity and hard work registered every moment and she can thank Ray Enright, her director, for sympathetic guidance.

Winnie Lightner got all the breaks in the sparkling, wise-cracking dialogue written by Maude Fulton and Browne Holmes. If there is one player in the Warner Bros.' stock company that deserves story material plus sympathetic handling it is Miss Lightner. I have yet to walk out of a preview without the feeling that "again they have missed on Lightner." However, she always gives a swell performance, but they haven't touched this player's real ability.

Norman Foster's work improves with every picture, while Dorothy Burgess succeeds with a difficult characterization. Guy Kibbee, Noel Madison, and John Ellison give excellent support.

A fine script, developed out of Frank Hazlett Brennan's fairly good story; excellent interpretation by Ray Enright; fine photography by Greig Toland, and a god job of cutting by Owen Marks; all means profitable entertainment and the exhibitor can believe the salesman when he says it's good. (L. H.)

"IT'S A WISE CHILD"

The Hollywood Music Box has had a variety of shows from time to time, but the Wilbur Players offer the first stock company idea at popular prices with a change of bill weekly. "A Wise Child," by Larry E. Johnson, was their initial effort. It was done in a typical stock company way; the cast was of sufficient strength and reputation to hold interest. David Belasco staged the popular comedy years ago and made quite a hit with it, hence it was played by Barbara Brown and Robert St. Clair, as the youthful romancers. Forrest Taylor doubled in brass, playing the lawyer and staging the play. Rupert Drumm and Jean Reno, helped materially; Tove Lindan gained some laughs; Robert Linden, William Heater, Edna Ellesmere and Howard Watson round out the well balanced cast. It is a question if Hollywood will come across and patronize even such a popular priced show. It is worthy of consideration and their sincerity is commendable.

IN HOLLYWOOD NOW

By BUD MURRAY

The Mid-Winter INFLUX in HOLLYWOOD NOW—Noticed W. C. Fields back in town—Our boy friend Johnny Harris, Pittsburgh Theatre operator, back from the Orient ending his honeymoon trip—Recently married Lucille Williams—and so back to the Smoky City—Bumped into one of that "Old Gang"—Garry Owen, a singing and dancing juvenile who is IN HOLLYWOOD, NOW, trying to crash "pichers"—Eddie



Bud Murray

Foley another of the old timers, but still looking very juveniles, whom we tramped with back in 1912—in Gordon & North's "World of Pleasure", (just a Burlesque show)—and the big surprise was bumping into Mrs. Dick Wallach of Noo Yawk—who came out here two weeks ago for that "Good ole California sunshine," and thinks it's a "fake"—However, we took Mrs. "Dick" up to Noah Beery's Paradise Trout Farm, and showed her a novelty—4 feet of real white snow—But she saw that in Noo Yawk—Sunshine is what they want—Well, who don't—But after all this is unusual weather—Passed Raymond Hatton on the muddy roads to Beery's—also Doc Schiller—then back to HOLLYWOOD.

To the Olympic Fites, where Steve Hamas clipped Barrister Emanuel in the second round—At the ringside Mr. & Mrs. Joe E. Brown—Mr. & Mrs. Maurice Black—Mr. & Mrs. Al Christie—and a regiment of the Marx clan—Arthur Lyons, Noo Yawk booking agent staying here longer than ex-

pected—Bern Weinberg threatens to appear at the Fites in a Tux, even if Milton doesn't wear one—John P. Medbury columnist de luxe, scenarist, and Radio M. C.—Do you remember his "Mutter & Mumble?"

To the Brown Derby for lunch, where the sightseers and autograph hounds get their thrills—and why not—when we notice Wally and Noah Beery in a booth—Douglas Fairbanks all agog over his proposed trip to Tahiti—George O'Brien in a leather jerkin—Lowell Sherman, with the good ole monocle—yes, Ivan Lebedeff wears one too—Jimmy "Schnozzolla" Durante always the life of the party—Didja notice the new "Turtle-neck" sweaters the boys are wearing—cute?—Jack Oakie has one—and here are some more—George Raft—George Rosener—Walter Catlett—Ray Hallor—The new sweaters look just as well on the Bald-headed boys, that is if they keep their hats on—Phil Baker drops in with his playmate Ted Healy, both played in "Crazy Quilt" for two weeks only—Carl Laemmle, Jr. in a booth—Sam Jaffe, Paramount executive, close by.

At the Friday Fites at the Hollywood Legion—B. B. B. seeing one of the Fites fiting without shoes—Iron men wearing Iron Hats at ring-side caused quite a stir—we mean Director Eddie Cline—Reginald Denny and Alan Hale—Bert Wheeler and Bobby Woolsey are tired out making re-takes on "Girl Crazy"—Vic McLaughlin and Edward G. Robinson back at the Fites, and so to bed—See you around places IN HOLLYWOOD, NOW.

"WITHOUT HONOR"

A Supreme Picture

We predicted that Harry Carey would be a great attraction should the producers give him the right sort of material and this company has achieved just that. The story written by Lee Sage concerns a border character with a bad reputation but really a good man under the surface. In other words one of those Robin Hood characters who look after the poor at the expense of the rich, and in this instance a swindled widow gets her ranch back as well as her child who has been kidnapped. Of course this results in a love affair with the widow as the prize and "Robin Hood" as the reward.

Mary Jane Irving has certainly grown up rapidly and as "The Lost Daughter" she is so natural that should any of the other producers see her they will "Snap her up."

Mae Busch shows that she can play other than hard boiled characters and as "The Widow" while a characterization is sympathetically done. Gibson Gowland is a scoundrel of the first order and a host of others enter into the spirit of the story, including Ed Brady and Jack Richardson.

Bill Nigh's direction is all that the story calls for and he has the story well in hand at all times. The photography of Edward Linden is the best seen in some time and we can hear the small boys howl at the progress of this excellent production with good entertainment values.

"THE IMPATIENT MAIDEN"

At the Fairfax Theatre

One of the latest from Universal City is a story about two working girls and an ambulance surgeon in which life in a big city is depicted in all its reality. This one was intended to be a starring vehicle for Lew Ayres but he has so little to do that he is easily overshadowed by the other players in the cast.

In fact Una Merkel with that drawling accent which is so funny and Andy Devine, who made such a hit in a recent football picture, are the hits.

Mae Clarke has the leading part, that of one of the working girls, but she does not inject much life into the part and it is "wishy washy" at its best.

Berton Churchill gives a realistic performance as a doctor in the hospital and John Halliday, Ethel Griffies, Helen Jerome Eddy, Monty Montague, Lorin Baker, Cecil Cunningham, Arthur Hoyt and Blanche Payson are others who contribute to the production.

The story was written from a novel by Donald Henderson Clarke and was adapted to the screen by Richard Schayer and Winifred Dunn.

The play was beautifully photographed by Arthur Edeson and directed by James Whale.

The distinguishing part of the production was the art direction of Danny Hall who gave us an insight into every corner of a large city hospital, his operating room being a masterpiece.

SID and BILL
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Buffet Lunch — Sandwiches — Beer

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BREAKFAST LUNCH
FIVE COURSE DINNER
1759 No. Cahuenga HO 6769

Let's See---Who's Who

By HARRY BURNS

COLLEEN MOORE

One of the season's most important theatrical negotiations was closed when Henry Duffy signed Colleen Moore, for an extended run in "A Church Mouse," the William A. Brady hit which opened early in October at the Playhouse in New York City.

Miss Moore, whose marriage to Al Scott, broker, came as a surprise to her Hollywood friends last week, is now in New York for the express purpose of seeing performances of "A Church Mouse" and expects to pick up a script to study on the train enroute to Los Angeles. She is due to arrive early next week and after a brief visit with her parents in Beverly Hills, will start rehearsals in Oakland, where Duffy expects her to open early in March. Then she goes to San Fran-



Colleen Moore

cisco and later comes to Hollywood, where she has been booked as an early spring attraction at El Capitan Theatre.

EDDIE WALLER

James Gleason's double is in Hollywood. That is Eddie Waller, the man who played his part in "Shannon's of Broadway," at the El Capitan theatre with such remarkable success, that, it would be hard to pick who is who between 'em, were they to appear the same night in the same part.

Eddie Waller after he left here directed the Henry Duffy stage plays in Portland, and has returned to the Southland to take a flyer in pictures. When he was last here, he worked in a number of features and gave a very fine account of himself.



Eddie Waller

NIGHT HAWK

By the way, here's something that might interest the casual reader—attention Mr. Ripley—Jack Dunn played with one of the first orchestras to broadcast its music over the ether via the radio, which, of course, was in its infancy at the time. The name of that orchestra—you might have guessed it by this time, that is, if you are up on your radio-ology—was "The Night Hawks," under the direction of Coon Saunders, and the program originated in the Muehlebach Hotel in that thriving mid-Western hamlet made so popular by "Kitty"—K. C., Mo.

The Coon Saunders combine, so 'tis said, is broadcasting nightly from New York, while Jack Dunn, with an orchestra of his own—equally as popular as Coon Saunders—may be heard daily and nightly over the Pickwick station, KTM, and if one would like to see and hear him in person, you may do so by taking a little jaunt to the beautiful Rainbow Gardens on Vermont.

In making the rounds of the night clubs this week we learned that the Roosevelt Hotel will not be sold until the middle of April, and that Joseph Schenck, 'tis said, may buy it back. There was some fluttering hearts over that way, for if the place went under the hammer, those in charge and the entertainers would be given a passport to some other position. This over, all is quiet on the Roosevelt Hotel roster, and while there, we learned that Hal Grayson gets about five hundred letters weekly from radio fans who laud him and his band, which is broadcasting nightly from the hotel stage.

Over at the Ambassador we saw the Franks' making the rounds, while a lot of young folks from various fraternities were milling in and out. There weren't as many of the big shots of cinemaland making merry as we have seen in the past. Carlos Molina and his boys sort of please those who like their music soft and sweet amid the waving cocoanut tree. Jimmie Grier and his bombastic band almost raised the roof, and when those blues singers started yelling to their heart's content, why, it was too bad.

We then dropped out to the Bohemian Club and there we found plenty of life and fun. We ran across Mrs. Harry Winters, who for years has had the Winters' Cafe at Western and Santa Monica. Mark Kelly was very much in evidence, as was Ham Beall and the Missus, Cyril Gardner, Garrett Fort, Louis Gasnier, John Brownell, Horace Jackson, Mr. and Mrs. Harry Lewis, charming and captivating Alberta Mosley, Myles Humpton, Mr. and Mrs. Ginsberg, Freeman Lang and Missus, William Conselman and wife, T. Freeland and June Clyde (Mrs. Freeland), Charles Richards, Buddy Post, and hundreds of others. It was a night of nights for old Night Hawk, who met the milkman heading for home as we closed the door behind us at our own domicile.

Jack Trainor, back from Australia and New Zealand, where he played Solomon Levi in "Abie's Irish Rose" for two years. Jack is dusting off the old vaudeville act written by Jack Lait for him, in which he toured the Orpheum Circuit several years ago. He opens at the Hippodrome next week.

Delaney & Kohlsaatt, Inc.

Personal Representation of
Artists, Directors and Writers
402 First National Bank Bldg.
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CLICKS

Belle Donovan played the Nurse Nun in Mata Hari with Greta Garbo, and the Housemaid in "The Wet Parade," both for M-G-M.

SPORTS

By EDDIE DEMEREE

100-LAP MAIN EVENT AT THE LEGION ASCOT SPEEDWAY TOMORROW

With the winning streak of Bob Carey in fine working order, it is expected that Ernie Triplett will have to do some fancy and assorted driving at the Sunday meet at Ascot if he wants to retain his lead in the race for the Pacific Southwest Championship. Not only winning all but one of the races in which he started during the past three weeks, Bob has been breaking records right and left—with such disregard for the other drivers that it is downright disconcerting, to say the least.

Carey is rather a newcomer to Pacific Coast race fans, having come out here from the East about two months ago. At first he had a hard time finding a suitable mount with which to show his stuff, but Louis Myer, owner of the Miller Special which Bob has been driving in his recent victories, "took a chance" and gave the Eastern boy a break. That was the smartest move Louie ever made, and he doesn't seem to be regretting it. Now it remains to be seen whether Bob can repeat his performance on the smaller track.

There are some of the wise railbirds who are of the opinion that a straight eight is too large a car for the five-eighths track—they are of the opinion that Ernie Triplett and the Gilmore team will show Bob plenty of dust—and then there is another threat to Bob's winning streak in the person of the diminutive Wilbur Shaw, who promises to have a new car on the track Sunday. Incidentally, Wilbur is the lad whom the AAA gave the title of the "best dirt track driver in America" too—he didn't win that drinking beer in Mexicali.

As far as we are concerned it's anybody's race—all we know is that Jill Dennett, popular stage and screen star, will be on hand to present the winner of the Helmet Dash with the trophy—and the winner will deserve it.

WARNER BROTHERS SOLVE EXTRA QUESTION?
Ramage Tames the Wildcat at Olympic Tuesday Night

There has been a lot of publicity to the effect that Ace Hudkins could "take" any of the leading heavyweight fighters if given the opportunity—wonder what they think of that publicity now—or if they think Ramage can take Dempsey by virtue of his win over the Wildcat last Tuesday. From where we sat every round went to the youngster—Ace's mauling tactics seemed to have little effect on the lad from the South.

Here's something to ponder over—Warner Brothers saved plenty of the coin of the realm last Tuesday night by staging a "faked" fight, using fight fans as atmosphere—that's a GREAT way to help clear up the extra situation.

It seems James Cagney is in the throes of making a fight picture, so after two sizzling curtain raisers that are on the up and up, the management rings in a framed fight in which Jimmie, by proxy, of course, is supposed to be staging the battle of the century, so to speak. With the extra situation as desperate as it is, and with general public tiring of being used as free atmosphere, it would seem that both Warner Brothers and the Olympic Stadium authorities would have more business sense than to pull such a "raw deal".

HOLLYWOOD LEGION STADIUM

Gene Doyle and the American Legion Stadium boys have found the answer to hard times in popular prices, plus better shows. Last week's bill starring Vearl Whitehead and Seferino Garcia, was a complete sell-out, with several hundred gallery fans left facing a "Sold Out" sign. The card was good from curtain raiser to the main event. Whitehead entered the ring with plaster over both eyes, nice targets for the husky Filipino to pop at with a lightning-fast left, until Referee James J. Jeffries was implored by ringsiders to stop the fray. A tossed towel ended matters when Whitehead's eyes were almost closed.

Some criticized Jeffries for not stopping the bout sooner; but he seemed to want to satisfy the fans—to give them a fight, what they paid their money to see. Why criticize him for that? It was up to Whitehead's seconds to do just what they did—toss the towel.

The popular prices now prevailing at the Legion Stadium, to the surprise of all who expected quality to suffer, produced the opposite result. The popular price shows are better than many previously given. Doyle is matching the best talent to be found.

This week Fidel La Barba and Varias Milling to a fine preliminary card.

"ARE YOU LISTENING"

"Are You Listening" screams of bad script, unimportant story and spotty direction; dragging in the trick department to remove monotonous fade-outs by the over-done sliding screen effect, which serves to emphasize an episodic construction of a story idea set against the interest and new background of a broadcasting station. Produced by M-G-M, it looks like small time product.

Confusion of identity resultant from lack of contrast in the casting of three photographic blondes who, in the long shots, photographed alike, added much to the disturbance of smooth story unfoldment.

Director Harry Beaumont displays creditable understanding in individual scenes, but lack of story building, in some instances, relieved much of the intended suspense.

Whether Bill Haines' fan mail will increase as a result of "Are You Listening" remains to be seen.

Madge Evans, Karen Morley and Anita Page were well chosen aside from their photographic contrast, and gave excellent performances. Neil Hamilton, back doing the genteel heavy, is convincing. Jean Hersholt gives a characteristic performance. John Miljan is outstanding as the double crossing editor, and Wallace Ford succeeded with little to do.

Inasmuch as this is not a camera man's picture, Hal Rosson, photographer, delivers a smooth piece of work.

Keen interest in a well handled radio background plus a few good moments of comedy and drama, is all I can give this one. See it before you sign.—(L. H.)

BULLETIN BOARD									
STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS	
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	Cody Shuford All Star All Star Tom Tyler	Harry Frazer Christy Cabanne Otto Brower Harry Frazer	Paul Malvern J. Sullivan Unassigned Paul Malvern	Archie Stout Lew Physioc Unassigned Archie Stout	"Mason of the Mounted" "Midnight Patrol" "Western Limited" "Honor of the Mounted"	Harry Fraser George Jesske Unassigned	Balsey-Phillips	Shooting Shooting Preparing Preparing	
DARMOUR J. A. Duffy, Casting. GR. 0345 5823 Santa Monica Blvd.	Mickey McGuire	James Duffy	W. Morton	James Brown	"Mickey's Big Business"			Preparing	
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Fox Hills Movietone. CR. 5111	Tracy-Robbins Joan Bennett Lundi-Bellamy Gaynor-Farrell	Frank Borzage Wm. Howard Henry King Al Santell	Lew Borzage I. L. Hough Unassigned Unassigned	George Schneidern Ernest Palmer Unassigned Unassigned	"Young America" "Trial of Vivienne Ware" "Woman in Room 13" "Rebecca of Sunnybrook Farm" "Down to Earth"	Fred Ballard Kenneth Ellis Marcin-Shipman	E. Grossman A. Protzman	Shooting Shooting Preparing Preparing	
FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	Will Rogers All Star All Star All Star	John Blystone Henry Hathaway John Medbury John T. Medbury	Unassigned	Unassigned	"Jade" "Travelaughts" "Curiosities"	Unassigned Henry Hathaway	Randall-Anderson	Preparing Shooting Shooting	
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4 King All Star Big 4 King-All Star Ralph Like Prod. Big 4 King-Custer United Producers	Unassigned J. P. McGowan George Seitz J. P. McGowan Eric Strayer	Unassigned Wm. Nolte Vernon Keayes Mac Wright Vernon Keays	Frank King Eddie Kull Edward Kull Jules Cronjager Ed. Kull Jules Cronjager	"Dance Hall Kisses" "Mysterious Mr. Wu" "Passport to Paradise" "Scarlet Brand" "Temptations Workshop"	F. Willis George Seitz Barringer		Preparing Preparing Shooting Preparing Preparing	
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	Jackie Cooper Unassigned Dressler-Moran Norma Shearer Ramon Novarro Joan Crawford Clark Gable Robert Montgomery John Gilbert Greta Garbo Buster Keaton Holmes-Page	Harry Pollard Marcel De Sano Leo McCarey Sidney Franklin Sam Wood Clarence Brown Tod Browning Jack Conway Victor Schertzinger George Fitzmaurice Unassigned W. S. Van Dyke	Red Golden Unassigned Unassigned Earl Taggart John Walters Unassigned Unassigned Al Shenberg Unassigned Unassigned Unassigned Marchant	Harold Rosson Unassigned Unassigned Hal Rosson Harold Wenstrom Unassigned Unassigned Oliver Marsh Unassigned Unassigned Unassigned	"Limpy" "Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "Lettie Lynton" "China Seas" "Mister and Mistress" "Candle-light" "As You Desire Me" "Foot-Light" "Night Court"	Thalberg & Butler Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Unassigned	P. Neal James Brock R. Shugart Robt. Shirley G. Wallace	Shooting Preparing Preparing Shooting Shooting Preparing Shooting Preparing Preparing Preparing Shooting	
METROPOLITAN. GR. 3111 1040 N. Las Palmas Evelyn Egan, Casting. HE.4111	Harold Lloyd Christie Comedies	Unassigned Harry J. Edwards	Unassigned Ralph Black	Unassigned Gus Peterson	Untitled "Love Nuts"	Uncredited Carl Harbaugh	Uncredited	Preparing Shooting	
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes Arlen-Dee Chevalier-MacDonald Wynne-Gibson Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Sari Maritza Bancroft-Hopkins Morris-Lombard	Cromwell-Schoedsz Stephen Roberts Rouben Mamoulian Gasnier-Marcin Richard Wallace Norman McLeod Wm. C. DeMille Dorothy Arzner George Cukor John Cromwell Marion Gering	Unassigned Wm. Kaplan Geo. Hippard Robert Margolis Arthur Jacobson Unassigned Sid Brod Charles Barton Unassigned Russell Mathews Unassigned	Rex Wimp David Abel Unassigned Henry Sharp Charles Lang Jr. Unassigned Ray June Unassigned Unassigned Karl Struss Unassigned	"Lives of a Bengal Lancer" "Sky Bride" "Love Me Tonight" "Clara Dean" "Thunder Below" "Horsefeathers" "Sinners in the Sun" "Jerry and Joan" "The Girl in the Headlines" "On the Black Sea" "Through the Window"	LeVino-Buchman Young-Leahy Marchand-Armont M. Marcin Lovett-Buchman H. Mankiewicz Lawrence-Young Edwin Mayer Unassigned Oliver Garrett Martin Flavin	E. Hayman E. Merritt E. Hayman H. C. Lewis J. Goodrich H. Mills H. Mills M. M. Paggi	Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting	
HAL ROACH STUDIO Culver City. PA. 1151 Jack Roach, Casting	Pitts-Todd Laurel-Hardy	George Marshall James Parrot	Don Sandstrom	Len Powers Art Lloyd	"Strictly Unreliable" "County Hospital"	The Staff The Staff		Shooting Shooting	

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R.K.O.-RADIO. 780 Gower Lynn Shores, Casting. HO.5911 11 A. M. to 12 Noon Harvey Clermont, Asst. 10 A. M. to 11 A. M.	Ann Harding Constance Bennett Barrymore-Twelvevrees Dolores Del Rio Oliver-Ates Judge-Linden Richard Dix	Unassigned E. A. Griffith Rowland Brown King Vidor Unassigned J. Walter Rubin Wesley Ruggles	Unassigned Unassigned Hal Walker Lucky Humbersto Unassigned Unassigned Unassigned	Unassigned Unassigned Leo Trover Clyde De Vinna Unassigned Unassigned Unassigned	"Westward Passage" "Free Lad" "State's Attorney" "Bird of Paradise" "Hold 'Em, Jail" "The Roadhouse Murder" "The Roar of the Dragon"	Charles Kenyon Whittaker-Le Vine Gene Fowler Wells Root Uncredited I. W. Ruben H. Estabrook	L. J. Meyers C. Portman	Preparing Preparing Shooting Shooting Preparing Preparing Preparing	
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151	Andy Clyde	Leslie Pearce	Gene Yarbrough	John Boyle	"April Fool"	Staff		Shooting	
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Nat Ross Prod. Allied Corp. Allied Prod.	Elmer Clifton George Curtner Wm. Cowen Otto Brower Chester Franklin	Richard Heermance Unassigned George Curtner Wilbur McGaugh Unassigned	Otto Himm Elmer Clifton Gilbert Warrenton Harry Newman Unassigned	"Vagabond Adventures" "Travelogue Shorts" "Leading Citizen" "Spirit of the West" "The Stoker"	Louis Lewyn Uncredited Dick Smith Jack Natteford Unassigned	Leo Tope	Preparing Preparing Preparing Shooting	
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Charlotte Henry	Unassigned Phil Rosen	Unassigned Buddy Colman	Arthur Keed Ira Morgan	"Men of the Night" "Lena Rivers"	Robt. K. Lee Stewart Anthony		Preparing Shooting	
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Freidman, Casting B. Brown, Asst. HI. 5105	James Flavin Boris Karloff Unassigned Tom Brown Unassigned	Ray Taylor Robert Florey John Stahl Kurt Neuman E. Franl.	Norman Lacey Unassigned Unassigned Alfred Stern Unassigned	John Hickson Unassigned Unassigned Arthur Edeson Unassigned	"Air Mail Mystery" "The Invisible Man" "Back Street" "Information Kid" "Adventure Lady"	Florey-Fort Gladys Lehman Earl Snell Edwin Knopf	C. Carroll	Shooting Preparing Preparing Shooting Preparing	
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. Rufus Matre, Casting HE. 1151. 10-12 A. M. Bill Mayberry, Asst. Cast. Billy Gordon, Asst.	Tracy-Dvorak Edward Robinson Joe E. Brown Joan Blondell James Cagney George Arliss	Michael Curtiz Mervyn Le Roy Ray Enright Lloyd Bacon Roy Del Ruth John Adolph			"Tinsel Girl" "Two Seconds" "Tenderfoot" "Miss Pinkerton of Scotland Yard" "Main Event" "The Successful Calamity"		A. Riggs	Shooting Shooting Shooting Shooting Preparing	

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VOL. 12, NO. 7

HOLLYWOOD, CALIFORNIA, SATURDAY, MARCH 5, 1932

PUBLISHED WEEKLY



SUZANNE WOOD

THE INSIDE DOPE

Leon Waycoff completed his role of city prosecutor in "States Attorney" just in time to go to Warner Brothers-First National for the part of Barney Davis, a financier, in George Arliss' starring vehicle, "A Successful Calamity."

Fanchon Royer has signed Spencer Gordon Bennett to direct her next picture, a newspaper story, which goes into production Tuesday at the Hollywood Studios. The cast is now being selected for the film, which will be the fourth Miss Royer has made for George W. Weeks.

Ken Maynard, whose series of action pictures this season has been among the most successful on the market, has been re-signed by Tiffany Productions, Inc., on a long term contract. The new group of pictures which is being planned for the popular hero of outdoor dramas will be a complete innovation, details of which are to be announced shortly. During the current season Maynard made eight Westerns on the regular line-up, followed by "The Texas Gun Fighter," and "Whistlin' Dan," which are being released as specials.

Producers should co-operate with one another as to loaning stars whenever it is possible for them to do so, in order that they might help keep the life of this industry in motion rather than hoard their stars and let the other producers starve for want of proper talent to put into their pictures.

Geneva Mitchell was a busy little lady on the Universal lot the other day, working with two companies. Having finished in "Night Club" she signed for a Richard Talmadge picture, and while working in this she was called back for added scenes for the other picture, so what could the poor little girl do but work in both on the same day.

In reviewing the French plays staged at the Domino's Club last week we left the name of Jacques Jou-Jerville out of our review. He is not only one of the players, but is one of the prime movers in the company to help make a success of these plays. Sorry, kind sir, said the little boy.

Ted St. Leo finished at the Bohemian Cafe, and was working in the Richard Talmadge picture at Universal when last heard from. He said something about Gene Morgan going to work at the Pyramid Cafe, where he is to sing and dance for the Hollywood natives.

Rudy Vallee and the Missus attended the El Capitan Theatre Sunday evening, giving Leo Carrillo, who plays "Gypsy Jim," the once over. This might sound funny—few people knew him, while in New York he would almost stop traffic. Such is fame.

Louise B. Mayer, chief production head of the Metro-Goldwyn-Mayer Studios, was elected president of the Producers' Association at the annual meeting. Jack L. Warner, in charge of production at the studios of Warner Brothers-First National, was re-elected first vice-president; Ben Schulberg, in charge of production at Paramount, was elected second vice-president in place of Joseph I. Schnitzer, former president of RKO. Fred W. Beeton, the executive vice-president of the Association, was re-elected to his post as secretary-treasurer.

Gilda Gray is working once more after a brief illness. Miss Gray is breaking box office records with her act, "Gone Native," written by Jack Henley. Last week she panicked them at Providence, Rhode Island. She and her troupe are under the personal management of Harold Berg, Tishman and O'Neal, 1560 Broadway, New York.

Many complaints are being registered by the agents who find it difficult to get starting dates for their players, although they have been assigned to the picture and some have actually started working long before their agents can obtain a signed contract for their clients. Bad business, this little game of stalling, that is being played from the front office to the casting director's very door.

Rex Bailey is a member of the Lyons and Lyons Agency, after serving Radio Pictures for years as their casting director, which goes to prove that not even casting directors can figure how they are sitting in the studios, although Rex resigned after they promoted him to a higher position and turned his office over to Lynn Shores.

Kate Campbell had a very narrow escape in an auto accident the other day. Walter Percival, who is Kate's hubby, reports that the missus is doing fine, and that it will not interfere in any way with her stage and screen career.

Selznick and Joyce have called the cameramen into their fold, and are now representing them, along with all other branches. If this firm will take in the technical directors and publicity agents, they will then be ready to start a three-ring circus show and make the motion picture industry jump every time that they snap the whip, with the producers the actors, and Selznick and Joyce the ringmasters. The stockholders will continue to pay their admission into the biggest joke show of the year.

ROSCOE KARNS, veteran portrayer of newspapermen, was cast today as a driving city editor in RKO-Radio Pictures' "The Roadhouse Murder," now in production. The actor has played newspaper types for the past fifteen years. One of the best of these roles was his "Hildy Johnson" in the Los Angeles presentation of "Front Page." Another was as the columnist in the Ben Markson-Allen Rivkin one-act play, "Is My Face Red?". This play was recently purchased by RKO-Radio Pictures for early production. "The Roadhouse Murder" features Eric Linden and Dorothy Jordan, with Roscoe Ates, Phyllis Clare, Purnell Pratt and Jacques de Bujac.

JUDITH VOSSELLI writes us from Reno that little did she think when she played the other woman in the picturization of Reno that she would some day

be there obtaining a divorce. She promises to be back soon and again take her proper place in pictures. And if you ask us, it is some worthy place in cinema circles.

A. ALLEN BOONE has been elected to the editorship of Game and Gossip, and by the way the new offices of the publication are located at 676 South Lafayette Park Place. Mr. Boone succeeds Eugene Swarzwald who is retiring as President of Western Sports Publishing Co.

As a reminder of the past and for a last glimpse to motion picture fans throughout the world, Ralph Staub, director of Screen Snapshots for Columbia release, has compiled shots that he made in past years of: Rudolph Valentino, Barbara La Marr, Milton Sills, Mabel Normand, Louis Wolheim, Lon Chaney, Lya De Putti, Theodore Roberts, Wallace Reid, Alma Rubens, Robert Ames, Larry Semon, Dustin Farnum, George Beban, William Russell, Tom Santschi, Rudolph Schildkraut, and others whose memory will live forever in the minds of picture fans. It is Staub's idea to have this released not only for Memorial Day, May 30th, but for months afterwards, so fans might have that second look at their favorites of the past.

ON THIS WEEK'S COVER SUZANNE WOOD

While visiting the Tiffany Studio recently to watch Christy Cabanne directing "Hotel Continental," we met Suzanne Wood, who played the part of a society matron in the production.

Meeting Miss Wood reminded us of a beautiful party we attended in Chicago several years ago. The hostess was Mrs. Jno. J. Dean, who was quite prominent in Chicago society. Among the guests were people of social prominence from all parts of the world. There was an English nobleman, an Indian Prince wearing a red fez and a scarlet sash across his shirt front indicating membership in some foreign order. The hostess wore several medals or decorations received at court functions abroad. We learned that the hostess had been presented at the Court of Saint James to King Edward VII, according to a framed document in the library—in fact, it was a very swanky affair. And there were a lot of REAL PEOPLE there.

And what has all this to do with meeting Suzanne Wood at the Tiffany Studios? Just this—Suzanne Wood, who played a society matron in "Hotel Continental," was Mrs. Jno. J. Dean, our hostess at that swanky affair in Chicago several years ago. That, of course, was before some of us had heard of the financial crash in Wall Street in 1928, the recent depression, defunct building and loans, etc. However, Miss Wood smilingly admits that it might have been worse—they didn't get it all.

With this splendid background and a natural talent, Miss Wood should go far in pictures. In the short time that she has been in Hollywood she has appeared in such productions as "Tailor Made Man," "Daybreak," "Laughing Sinners," "Gallagher," "Polly in Person," and "Hotel Continental."

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TABLOID MUSICALS CLICK ON WEST COAST

Legitimate Theatres Coming In To Their Own Radio Studios Take On Busier Appearance

Improved Brand of Shows Are Gaining Public Favor In the Southland

Show business is looking up these days, in fact the legitimate theatres are in for the best run in years, if the producers continue to try and please the atreagoers as they are today. There is plenty of variety and amusement in the programs slated in the best Southland theatres at present and in the very near future.

"Sons O' Guns" with Ethelind Terry opens Friday at the Carthay Circle Theatre with one of the finest of musical shows. Sunday evening, Edward Everett Horton makes his return to the boards in "Springtime for Henry" at the Hollywood Playhouse. Walter Hampden opens Monday at the Biltmore in "Cyrano de Bergerac." With Joe E. Brown slated to follow Leo Carrillo into the El Capitan when Mr. Carrillo finishes in "Gypsy Jim" we will find Joe E. Brown in "Square Crooks" and Colleen Moore stars in "A Church Mouse." While at the Hollywood Music Box "The Trial of Mary Dugan" holds sway with the Wilbur Players. The Mason Theatre is dark from time to time, offering an occasional new play.

The Belasco Theatre has as its current attraction Richard Bennett and Kay Johnson in "Cyrano de Bergerac" with Grace George slated to follow this banner show in "The First Mrs. Fraser" with other famous stars and plays slated to follow throughout the season. Edward Belasco is in New York looking over the big hits in the Metropolis with an eye to bringing some of the shows intact to the Coast.

There are no end of small theatres operating here, The Beverly Hills Community Players will stage Allan Mowbray's new play "In the Spirit." The Major Theatre offers "Lena Rivers." The Plays and Players, Los Angeles Junior College will offer "The Royal Family" March 9 to 12, then there is The Theatre Mart, The Egan and Figueroa Theatres who all offer theatrical shows from time to time which adds to our theatre activity in the Southland.

GARNETT ARRIVES SATURDAY TO BEGIN WARNER PICTURE

Tay Garnett telegraphed Warner Brothers today that he leaves New York, Wednesday (3rd) and will arrive in Hollywood, March 6 to begin work on "S. S. Atlantic." The delay in his return was brought about by conferences with his publishers, Horace Liveright, Inc. Miss Miller is remaining in the east to make personal appearances on the stage.

SUCCESS OF "LUCKY DAYS" INSPIRES MANAGERS WITH IDEA OF PRODUCING FAMOUS MUSICAL COMEDIES

When Alexander Pantages produced a tabloid version of "Lucky Days" at the Pantages Theatre, he started something in local theatricals, for it immediately met with public favor, and theatre managers started bidding for Good News, Girl Crazy, and other famous musical comedies, and you can look forward to R-K-O and Warner Theatre Circuits offering such tabloid musical comedies as added attractions. This is to offset the present 10 big vaudeville acts that are being advertised with the feature pictures taking second place in the billing of their programs.

The sudden switch of the Warner Bros. advertising their 10 Big Vaudeville acts over their picture presentations, has sort of started many nasty rumors in theatrical circles. Charges have been made that the present crop of Warner pictures are so bad that they find their receipts falling off miserably and they have to fall back on the variety shows in order to keep their theatres from being forced to close down. Others say that they are openly trying to break down the R-K-O drawing power with the combination of vaudeville and pictures, playing up the 10 acts as a teaser to help drag in the cash customers.

IN HOLLYWOOD NOW By BUD MURRAY

Agua Caliente — With the reduced prices in the club house, and entrance fees lowered, a capacity gate was realized for the first time in many weeks, at this delightful resort—After a few days boiling out our "Flu" complex, then for the big day "Fashion Stakes"—Thanks to Jimmy Arnold, of the "Awah Calyenta" staff, we were started off on the rite foot—we noticed William Gibbs McAdoo furtively watching the ponies—Harry Wardell, the Al Jolson mentor, vacationing here for the "Meet"—tells us Al will soon be IN HOLLYWOOD—Henry Fink, the Hollywood M. C., dashing about—Mrs. Dick Wallach, of Noo Yawk, knocking off the "wheels"—Mrs. E. J. Mannix entertaining three girl friends—Lou Anger in and out of the club house—Al Green lunching in the club house "verandah"—Our boy friend, Col. Irwin, from up north, who knows his "Hoss-flesh"—Jack James, sports writer of the Herald—Jimmy Gleason (hatless) basking in the sun-lite—and then for the special race, which brought dear old "Mugsy" McGraw (Mr. Jawn J. McGraw to you), but years ago in Noo Yawk we hailed him as just plain "Mugsy"—Well, he crowned the winner with the flowers, etc.—and to see him step around would amaze you—such pep—same as ever—and those flip quick answers he gives out—With the new 4-way roads cross-



Bud Murray

ing the border to alleviate the usual exodus at 6 p.m. where the congestion used to be a 2-hour wait—It now takes a few minutes, with the excellent new policing and inspection—And so back to Hollywood, looking forward to the Agua Caliente Handicap in two weeks—you must come over.

Back IN HOLLYWOOD—to a delightful luncheon given by the Dancing Teachers Business Association, in honor of La Argentina, at the Jonathan Club, where many notables attended, including the Argentine, Mexican and Spanish consuls—L. E. Behymer, concert-manager deluxe, presided, and eloquently made the welcoming address, which really moved Argentina, although her knowledge of the English language was limited—She returned with an even more human speech—Many California Dance Maestros attended, including—Maurice L. Kusell—Ernest Ryan—Tom Sheahy—A. Prince—Paul Dinus—Sam Mintz—Miss Elisa Ryan—Miss Wanda Grazer—Miss Mary Frances Taylor—Miss Gladys Murray—Miss Norma Gould—Trinidad Goni—Mme. Praeger—and many others whom we missed, and who run darn good dancing schools IN HOLLYWOOD NOW.

To the Brown Derby for a "snack," where a few of the Marx Brothers are glimpsed—John P. Medbury rushing a quick lunch to get back to burn his midnite oil, in preparation for his next week's radio program — Rube Wolf taking a well-earned rest—Vivian Duncan in a dash of white—Charley Mosconi rushing the season with the white flannels—Mr. and Mrs. Ralph Graves in a booth—Vic McLaglen wearing a cute mustachio—and they are all IN HOLLYWOOD—Now, so we will "seeayahplaces" and things, IN HOLLYWOOD.

Four Companies Are At Work on Some of Their Best Stories

With all departments forging forward at full speed, the spring production drive at the RKO Radio Pictures' studio began in earnest today with four major features before the cameras.

The films in production are "Westward Passage," starring Ann Harding; "The Roadhouse Murder," featuring Eric Linden and Dorothy Jordan; "The Bird of Paradise," which stars Dolores Del Rio, and "State's Attorney," starring John Barrymore.

With three more features in the final stages of preparation still greater activity is in prospect for the immediate future. On this list are the forthcoming Constance Bennett vehicle, "Free Lady," "The Roar of the Dragon," which will star Richard Dix, and "Hold 'Em Jail," next Bert Wheeler-Robert Woolsey comedy.

Preparations are also being rushed on "Is My Face Red!" the recently purchased Ben Markson and Allen Rivkin play, with early production in prospect for this drama of a wise-cracking newspaper columnist's activities. Lowell Sherman is to direct.

Robert Milton is directing the Harding vehicle, "Westward Passage," and J. Walter Ruben is guiding "The Roadhouse Murder" company. "The Bird of Paradise" now on location in Hawaii, is expected back at the studio next week. King Vidor is directing. The Barrymore film, "State's Attorney," is being directed by George Archainbaud.

SANDRICH GETS DAY OFF ALSO BECOMES FOND PAPA

A six and a half pound son was born to Mr. and Mrs. Mark Sandrich at the St. Vincent's hospital last Wednesday morning. Mark says that RKO's policies suit him very well about such things, explaining that two hours before the boy was born the studio called him and cancelled the shooting scheduled for that day due to an unexpected switch in production plans.

AUTREY OPENS NEW STUDIO

Max M. Autrey has opened his new studio at the corner of La Brea and Sunset Boulevard, and if atmosphere and artistic surroundings are conducive to the production of high grade photographs, Mr. Autrey's studio is the last word. A complete display of artistic lighting effects and unusual shadow studies await the inspection of the discriminating costumer. During the six years Mr. Autrey was at the Fox Studios he made many friends in the profession who have favored him with their patronage, which accounts for the recent expansion and new quarters.

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Vol. 12

Hollywood, California, Saturday, March 5, 1932

No. 6

CIVILIAN ATMOSPHERE

Welfare societies, periodicals, special articles, statements by producers, advise of our city mother, and police department have warned people against coming to Hollywood unless those visitants had enough money to be independent. Our overcrowded list of aspirers to movie and social fame has caused failure to provide for our legitimately established brothers.

Just when we think we have the situation under some sort of control a bomb of publicity is exploded by Read Admiral Upham, who informed the house naval affairs committee that the Navy Department favored a partial transfer of the Naval Academy post graduate school to the University of California at Berkeley.

When asked why he did not favor the establishment of the post graduate school at the University of California at Los Angeles, he said he believed that the "civilian atmosphere" of Berkeley was better for young officers. He also answered Chairman Vinson's question by implying that Hollywood was his particular reason for not going to Southern California.

So Hollywood must prepare for a rush to our fair city by those young officers whose knowledge of Hollywood is limited by their geography and a few fan magazines. Fast coastal air transportation and sunny spring week ends will no doubt entertain curious young officers from Berkeley. Just because the doctor says Berkeley civilian atmosphere is better.

Tell a young man that he mustn't court a certain young lady, and of course—he won't.

And, if Lillian Bond's published statement that "the navy needn't be afraid to have its men come near Hollywood. There are so many good looking men in films that the girls wouldn't even look at the navy men." holds any weight of influence our feminine population will be duty bound to uphold the tenets of my first paragraph.

And in answer to Miss Lillian, the courageous young sailor says: "Oh! Is THAT SO!"



BOOKS

EDWIN T. GRANDY

SUITABLE SCREEN STORIES

"Bodies Are Dust," by P. J. Wolfson, gives the low-down on New York police graft and the underworld. Written in such a brutal manner as to make one wonder how anyone who has not really lived this stirring and exciting story could so well transcribe it. A good leading role for George Bancroft. (Vanguard, N. Y.)

"Sunrise in the West," by David Carb, is about Babette, a young Jewish girl. She comes to America to seek a husband, because she has no dowry to attract one in the old country. Her husband killed in the Civil War, her son a soldier at Fort Worth, and her grandson joining the French army in the World War, make Babette a character for an excellent movie. (Brewer, Warren & Putnam, N. Y.)

"Windfall," by Robert Andrews. What would you do if someone left you a million dollars? Ten people had to decide that, in this excellently well-written novel, which is packed with human interest and drama galore. Good roles for some good actors and actresses. (John Day, N. Y.)

"Birds of the Night," by Austin Moore. Molly Langton secures a position as secretary and discovers that the perfume samples she takes to France are a blind for the forged notes packed in the bottom of her case. The author carries her from one difficulty to another, in a fascinating tale. An excellent role for Irene Dunne. (Richard R. Smith, Inc., N. Y.)

"The Murder Tree," by Leslie McFarlane. Two farmers return at night and are held up at their gate until a car drives out. They find a new grave in the yard, with the corpse's hand sticking out. (Aren't you intrigued?) A clever detective escorts you through ever so many thrilling scenes. Never a dull moment. (Dutton, N. Y.)

Conrad Seiler's hilarious comedy-satire "Censored," which closed its world premiere engagement at the Pasadena Community Playhouse, Saturday, has been bought by Dimitri Ostrov, New York producer, formerly with the Shuberts.

DEFECTIVE SPEECH CORRECTED

FREE LECTURE

By B. LEWIS, from the

VIENNA UNIVERSITY CLINIC

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BODIL ROSING

You will have to hand the palm to Bodil Rosing for seeing the value of working in stage plays in between her work on the screen, for it is improving her delivery of speech, and giving her what we would call a better stage appearance than ever, not, that there was anything wrong with Miss Rosing when she played in "Sunrise" or any of the silent or talking pictures, but it is a wise actress that knows what the producers want and then tries to give 'em just that, and since they favor stage actors and actresses, why



Bodil Rosing

she is proving to them without a single doubt that they can call upon her to play and act any part that she looks. We find her slated to appear in Allan Mowbray's new play "In the Spirit" at the Beverly Hills Community Players Theatre, March 7 to 13, with such sterling players as Judith Wood, Branwell Fletcher, George Kern, Richmond Lewis, John Page, Ethel Griffis, Russell Simpson, and Raymond Lawrence.

Written by Allan Mowbray who is famous abroad as a stage director, author and star player, the show will be staged and directed by Claude King, who needs no further introduction, for he like the author has made a place for himself both here and abroad. Miss Rosing's work will be of special interest to producers, directors and casting directors, for she will prove her contentions, without a question, when she appears in the Beverly Hills show.

"THE CROWD ROARS"

Now that the country is again "race conscious" "The Crowd Roars," a Warner automobile race picture, previewed at Santa Barbara, will probably be a box office success, in spite of the story, smacking of the five and ten days. The picture goes from tears to thrills and back again, but with all the melodrama, weeps and "mush," the picture clicks, thanks to the superb driving of real chauffeurs like Wilbur Shaw, Billy Arnold, "Stubby" Stubblefield and others of the racing fraternity, combined with the excellent photography of Charles Stumar and Sid Hickox. William Wellman directed the opus. It was quite evident on the face of it that Eric Linden knows absolutely nothing of any kind of an automobile, much less a racing car—his close ups while he is supposed to be doing some spectacular driving were pitiful. James Cagney, again playing the role of "James Cagney," while not our idea of the average race driver, showed his ability to take direction. Ann Dvorak overplayed her role, while Joan Blondell, at times amusing, was a little out of character. Frank McHugh, as Cagney's team-mate, and Guy Kibbee as the father, though their parts were small, came near to stealing the picture. The one relieving scene that saves the day is the fade out—a scene that was probably a spontaneous suggestion of Cagney's—which shows two ambulances racing to the hospital after the finish of the race, leaving you with a smile.

EDDIE DEMEREE.

"GYPSY JIM"

Leo Carrillo came back to the El Capitan Theatre and made 'em howl long and loud throughout every minute that he was on the stage in his latest play. There is a great moral at this time, when all is so upset in every walk of life. Henry Duffy has given Mr. Carrillo a fine supporting cast in such sterling players as Gavin Gordon, Ara Haswell, Mitchell Harris, Helen Kleebe, James Eagles, Richard Carlyle, Marion Clayton, Gale Gordon, Lois Manners and Donald Campbell. Edwin H. Curtis directed the play in his typical capable manner. He seems to understand the personality and characterizations such as Leo Carrillo offers theatregoers, and with each play he improves the manner of the treatment that he gives the plays that Mr. Carrillo appears in. Leo Carrillo's curtain speeches are a show in themselves. He never repeats his stories, no matter how often he returns to the local stage.

"SO BIG"

Warner Bros. have a picture that smacks of "Mother's Cry," which they made with Dorothy Peterson some time ago. They have used the same tricks and treatment for this one that they did then, which sort of makes us believe that Mr. Zanuck and Warner, who are handling the West Coast studios, are getting brain weary and are falling back on the old reliables for "So Big" rather than work out a new angle on the story. The first part of this one is a weak sister. It flounders all over the place, but when Barbara Stanwyck arrives to take her place as school teacher, she sort of finds herself, even if Alan Hale does talk in a language that might be Jewish, Swedish or what have you in trying to characterize his part.

Dickie Moore was given very little to do. It is a shame, for the great audience applauded his very appearance and were hungry for him to be allowed to do something. What he did gained a lot of praise. Dick Winslow was excellent, George Brent pleasing, but little to do. Earle Foxe is improving with each picture. Donald Cook acceptable, also Bette Davis, Guy Kibbee, Robert Warwick O. K., Harry Holman a fine doctor—natural. Mae Madison, Blanche Frederici, Arthur Stone, Dorothy Wolbert, Sumner Getchell, Theodore Lorch, Harry Beresford, Lon Poff, all helped put the picture over, for what it was worth. William Wellman's direction was good in spots. The story was by Edna Ferber, which we doubt she could recognize. Screen play by J. Grubb Alexander and Robert Lord. Sid Hickox photography fine.

"SEVENTH HEAVEN"

The second play presented by the Wilbur Players Stock Company at the Hollywood Music Box was generously received by an appreciative audience. Barbara Brown, as Diane, and Robert St. Clair, as Chico, have the leading roles. Their work in the first act was especially commendable. Wm. Heater, as Boul, and Forest Taylor, as Brissac, were both very good. The entire cast deserve credit for giving a well balanced performance. Hollywood now has a stock company, at prices within the reach of all, and who deserve the support of the theatre-going public.

DAD SAYS...

Lois Wilson has feminine lead in Tom Mix next picture, "Death Valley Tom." Al Rogell directs... Eddie



Dad

Quillan has a good spot in "It's Got To Be Good," Jimmy Durante also in cast. M.G.M. ... Columbia buys screen rights to "Brief Moment" for Barbara Stanwyck... Ricardo Cortez, not Robert Armstrong will star in "Is My Face Red" Lowell Sherman directs, Radio... Action Pictures now known as Mayfair Pictures... Dorothy Jordan has the feminine lead in "The Roadhouse Murder"... Clarence Muse plays 'Curfew' in "Lena Rivers" Tiffany.

Roscoe Ates has a good spot in "The Roadhouse Murder"... Zasu Pitts added to cast of "Westward Passage" Ann Harding's picture, Radio... "Young Bride" not "Young Wife" new title for "Veneer" Helen Twelvetree, star... Margaret Perry has a featured role in "Thunder Below" Tallulah Bankhead picture. Paramount... Ralph Forbes also has a featured role in "Thunder Below"... Sally Eilers and Jimmy Dunn have the leads

in "The First Year," Fox... Noah Beery, Jr., 18, signs term contract with Universal... Colleen Moore arrives in town... Kenneth MacKenna directs Warner Baxter in "Man About Town" starts Monday... Roscoe Karns added to cast of "The Roadhouse Murder"... Antonio Moreno to direct another picture in Mexico City... Bryan Foy first feature is "And God Smiled" Lew Seiler directs, Foy studio, Culver City... Charley Grapevin in cast of "The Woman in Room 13" Fox... David Torrence in cast of "The Successful Calamity."

"Ambition" to go back to its original title "Hot News" so it is said... Gloria Stuart not Marian Marsh has second lead in "Street of Women"... Dorothy Mackaill off on a personal appearance tour... C. Henry Gordon in cast of "The Roar of the Dragon"... Ray Cooke and 'Snub' Pollard added to cast of "The Midnight Patrol" Christy Cabanne directs for C. C. Burr at Monogram... Ronald Colman slated to star in "The Brothers Karamazov" United Artists... Allan Dwan to direct "The Banker" studio title for Columbia... Ernest Torrence leaves soon for England, may do a picture while there... Russell Gleason in cast of "Clara Deane" Paramount... The Three Barrymore's to appear together in a talkie... George O'Brien to star in "The Killer" Fox... Rex Ingram to direct for Fox, returns soon from London... Leo McCarey will direct his own story "If I Was President" starring Will Rogers, Fox.

February 29, 1932.

Mr. Harry Burns, Editor
Hollywood Filmograph, Inc.
City.

Dear Mr. Burns:

I doubt if there is anyone in Hollywood who would deny that the Motion Picture Relief Fund is a very worthy organization and one which is performing a creditable work and benefit to the down and out actor and extra.

Do not misconstrue the intention of this letter. I am not going to throw any brickbats at the aforementioned organization, but I will get to the point:

I have heard rumors, well-founded, I believe, that tried and true extras—that have not sought the financial assistance of the Fund are being supplanted in studio calls by the request of the Fund that names handed in by the said Fund be given the work instead.

Mr. Burns, this thing, if true, is carrying a good thing too far. It means that some (the less fortunate) are given both food and work, while these who have not asked for help have to sit at home and wait for calls that never come. Does it seem fair that the feeding hand should provide not only food, but work, to the detriment of those who only ask the chance to get work? This alone seems bad enough, but listen: Some of those registered in the Fund, whose names have supplanted the "ones who sit at home," have been given work in studios and have never before even been on a studio lot.

This means two things: (1) that the fund is being bitten by chiselers and (2) that the more worthy extras are being imposed upon by the request calls of the Fund.

I have heard this as a rumor. You may discard it if you wish, but my object in writing you is to ask your investigation of the matter (phone casting offices) and if the rumor is true give the responsible parties a scorching editorial and help the ones who ask only the opportunity to work, not financial and edible charity.

Very truly yours,

"FAIR PLAY."

P. S. Immediate action if you will!

MORRIS GOODMAN, associated with Universal Pictures Corporation for several years, recently resigned to become associated with Mascot Pictures Corporation to handle distribution. Mascot will again produce four twelve-episode serials for the 1932-1933 season. Preparations for the production of the first are now under way in Hollywood under the personal supervision of Nat Levine, president of the company. "The Shadow of the Eagle," Mascot's fourth and last of the current season, was completed last week.

There are about three times as many restaurants in Hollywood as there are of any other line of business. This may account to some extent for the many failures among restaurants recently. However, serving food to the public—is a business—not a racket as many evidently consider it to be. A. J. Chirva proprietor of the Russian Grill at 1759 N. Cahuenga, has evidently solved the problem of building a successful restaurant business. His problem is to find seating room for his guests during the dinner hour. Many people well known in pictures make the Russian Grill the place where they "take her to a restaurant at least once a week."

LOMA WORTH, musician, actress and artist has just received an aviation pilots license. Miss Worth is at the El Cortez Hotel while rehearsing with a Fanchon & Marco review. She is the daughter of the late Jake L. Hamon of Oklahoma City.

NIGHT HAWK

GENE MORGAN TO OPEN NEW SUPPER CLUB

Gene Morgan, one of America's most popular "funsters," will be the host of buffoonery Friday night, March 11, when the "Gene Morgan Pyramid Club" has its formal premier.

Morgan is well-known in the Southland and is a favorite among the film folk.

"I will give Hollywood the type of supper club that I believe it wants. I have engaged 'Bunny' Welden to put on our floor show, which will, in my opinion, be the best show seen in the Southland in many a moon," Morgan stated recently.

"A chorus, selected from the most beautiful girls in Hollywood, has been engaged, and they will each be named after one of the major studios. For example, there will be a Miss Paramount, Fox, Metro-Goldwyn-Mayer, Universal, United Artists, Columbia, Radio-Pathe, and Warner," he continued.

After the formal opening, one night a week will be turned over to one of the studios as a special night, and Gene feels sure that the club's success is assured.

ON THE WALL OF SID AND BILL'S Buffet Lunch at 6606 Hollywood Blvd., among other trophies, there hangs the pelt of a huge timber wolf, and thereby hangs a tale. The beast once had a state wide reputation in Wyoming and hails from the Big Horn Basin country where Noah and Wallace Beery were born and raised. He is credited with having destroyed more calves than any wolf that ever roamed the basin. He evaded all efforts to capture him until Bert Mills, uncle of the Beery brothers, changed his address from the Big Horn Basin to Hollywood. This is one of the finest specimens ever captured in that section.

And again we have with us Henry Halstead—remember when he used to be at the Grove? Those were the good old days when the Grove still had good music. Speaking of good music reminds us that Jack Dunn hasn't been doing so bad for himself, what with his picture work, electrical transcriptions and his radio broadcasts, to say nothing of his nightly dance program at the Rainbow Gardens—a full day for anyone.

BOHEMIAN CAFE we dropped into say hello to Eugene Stark at this popular cafe, and the first one we ran across was Mr. and Mrs. Tom Mix. They were as happy as a couple of turtle doves all by themselves, and on each side of 'em were many prominent folks, for instance we saw Anita Stewart and her hubby, Harry Crocker, Monte Blue, B. B. B., Abe Roth, Erwin Gelsey, and hundreds of others, which space nor time permits us to go into. We sat actually thrilled while George Lloyd sang China, China Town, which sort of reminded us of the Junie McCree dope act, which was a riot for years. Mel Calish has more soul crowded into his song than many of the cinema stars present crowd into a whole picture. Jackie Taylor and his band made our feet just shuffle their way to the dance floor even if our feet felt dog tired from covering our beaten path. The way Eugene Stark and his floor man Ralf Arnold makes one feel at home, you sort of hate to go home until the wee hours of the morning. There is no cover charge at the Bohemian Cafe and they give three shows nightly at 8:30 P. M., 11:30 P. M., and 1:30 A. M. It is cheaper to eat, dance and see a show there than in any place in the city.

"MISTER AND MISTRESS"

Previewed at the Alexander. A set of sterling performances, snappy dialogue, and a very unusual story, combine to make "Mister and Mistress" one of the most amusing of the new series of smart drawing room comedies which seem about to flood the screen. On the fault side, it has a poor title, too much dialogue, and not enough motion picture.

Almost every member of the cast of this new M-G-M film is really brilliant. The honors of the picture, however, I would unhesitatingly give to Heather Thatcher, an English girl who should be an American star in a very short time. Miss Thatcher is essentially a comedian, with a drollness that is refreshing, yet she turned in the best dramatic scene of the evening, and so swayed the audience's sympathy that the ending of the picture should almost be changed to give her the hero.

Robert Montgomery is the star of the picture, and he gives a thoroughly fine, thoroughly funny performance. But if M-G-M are not careful, they will type him. There has not been enough variety in his pictures. As Montgomery's father, C. Aubrey Smith again proves himself one of the best character actors on the screen. Frederick Kerr is hilariously outstanding.

Eleanora Gregor is the heroine, and is decidedly a screen personality, very clever in her work. Edward Everett Horton, Eva Moore, Nils Asther, Doris Lloyd, and Forrester Harvey are far better than their meager parts.

Ivo Novello wrote continuity and dialogue from a play of his own. Oliver Marsh handled the photography well. Jack Conway directed, and is no doubt one of the reasons why every character seemed so utterly human—though utterly mad.

When clipped to a more reasonable running time, "Mister and Mistress" should have an exceedingly successful career. It is possible, however, that the Culver City studio has erred in introducing so many faces new to American audiences in one film.

—HAROLD WEIGHT.

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Pictures---Reviewed and Previewed

AS SEEN and HEARD

By ARTHUR FORDE

"TORMENTO"

At the Parisian Theatre

It may surprise many people to know that the Italians are making pictures for Italian consumption right here in Hollywood. We previewed the first "Triumphant Picture" as they are to be named a few days ago and were greatly surprised at the results achieved. The story is of a student of music who is torn between her great love of her art and her love for a music teacher, who is responsible for her success. The production is lavish in every sense and some of the scenes



Arthur Forde

in and around the theatre, where she makes her great success, are splendidly done. Livia Maracci is the Italian star featured and she possesses both talent and great beauty. A rare combination these days.

Several songs written especially for this production by Aldo Franchetti are sung by Miss Maracci, during the un-reeling of the picture, and she shows a voice of fine range and very pleasing.

Rino, Naldi as "The Boy" is a new find but from the work shown in this production, you may feel sure that he will be heard from frequently.

Cesare Vanoni, Paul Cremonesi and Louis Colombo are other members of the cast who add greatly to the success of the film.

The direction of Bruno Valetty is splendid, while the photography of Ernest Miller, the only American used in the picture, is superb.

The recording of James Stanley of International Sound Recording as well as the work of Max de Vegas, Film Editor is of the first order.

The story of Alexander Giardelli is quite out of the ordinary and too much credit cannot be given to Arthur Barberi-Rubin for the excellent production.

There is no doubt that splendid productions of this character will be an incentive for other foreign countries to make their pictures in Hollywood.

SCARFACE

Howard Hughes has a ten-strike in "Scarface." It is the greatest recommendation that the present generation can offer as a cure for gang life and warfare in a civilized universe, and if the government of the supposed to be censors of this country want a good reason why their heads should be examined for a sign of insanity, let them try and stop "Scarface" from being shown in any part of the world. It was one of the best told stories perfectly directed by Howard Hawks.

Paul Muni is the living and breathing idol of gangland and as we have been educated to accept through the daring tabloids published. He is even more wicked and thrilling than "Little Caesar" ever dared to be. The manner in which he portrayed the upstart gangster and his fade out in the end was never surpassed in the history of underworld pictures. Adapted from the book by Armitage Trail. Screen story by Ben Hecht. Continuity and dialogue, Seton I. Miller, John Lee Mahin and W. R. Burnett.

Next in line comes George Raft, a newcomer to the screen, who as the right hand pal of Scarface loses his life, not, in standing by and protecting his boss, but, from his very gun, when, he is found with the kid sister of the gang leader. His misunderstanding of their relations brings about his untimely death and finally ends the most sensational career of the most noted underworld character in gangland history. The death scene as enacted by George Raft was on a par with the highest spots in the picture which was Ann Dvorak (Scarface's Sister) turning on Scarface after he killed her sweetheart, and Scarface's scene when he realizes that the end is near. Settings by Harry Oliver and Editing by Edwin Curtiss helped materially.

Ann Dvorak outshone Karen Morley a thousand ways, although the latter had a most difficult role to raise to any great heights in. C. Henry Gordon was by far better in Mata Hari than he was in this one, although he hasn't an equal as a rat detective who sneaks in and out of tight spots to get his man. Vince Barnett was very funny. Boris Karloff good in what he had to do. Edwin Maxwell actually made you believe that he was the chief of Detectives. Inez Palange as Scarface's Mother was fine. Tully Marshall helped round the cast out. Henry Armetta caught our eye, as did Eddie Dillon, Rita LeRoy, Gino Corrado, Jack Sullivan, Warner Richmond, Bert Starkey, Hank Mann, and many others. Howard Hawks directed superbly with Dick Rosson co-director. Photography by Lee Garmes and L. W. O'Connell.

"DESTRY RIDES AGAIN"

Tom Mix makes a triumphant return to the screen in this one. He is even better in the talkies than he was in the silent days. He has a twang to his voice that appeals, and when he sits astride Tony, his favorite mount, and starts going places to do things to some one that has done him wrong, why, the kids just yell their heads off, and the grown-ups sit tight and watch and admire his riding to the highest degree.

If you want your thrills and romance dished up to you a la Western, you can get ready to go the limit with Tom Mix in his new series. He got out of the hospital to do this one, and when we say that he put it over in a typical Mix fashion, we are not mixing matters, but just laying it on the line cold.

No one else matters in Mix pictures. Give him a story that he can get his teeth into, and some characters that are a menace, like Stanley Fields and Earl Foxe, throw in a pretty and captivating girl like Claudia Dell, who knows how to act, ZaSu Pitts for a laugh of two, with Andy Devine to help, and Chris Pin Martin as the bragging bad man who meets his Waterloo, and you have plenty of work for Mister Mix to do, and he is doing it—and how.

Isadore Bernstein, who understands the Tom Mix angle best, wrote the screen play. Stanley Bergerman supervised it. Arthur Hilton cut the picture, which was photographed by Mix's ace cinematographer of old, Dan Clark; while Ben Stoloff made an excellent job of the direction.

CYRANO DE BERGERAC

Richard Bennett in a curtain speech told Belasco Theatre audiences that he was not trying to compete with any one in appearing in Cyrano de Bergerac but was trying to keep alive the romance in the theatre, and that the public owed Messers Curran and Belasco, himself and his entire company a debt of thanks for undertaking such a work of art and fine piece of entertainment. Which about tells the story of the romantic comedy by Edmond Rostand starring Mr. Bennett who has as his stellar players Kay Johnson, Albert Gran, Crauford Kent, and almost one hundred others. It is the most beautiful and artistically staged show that William Keighley has handled at the Belasco Theatre. The costumes furnished by the United Costumers, Inc., were gorgeous, and added much to the show. The list of the players follows:

William B. Farrell, John Alexander, Cyril Delevanti, Kernan Cripps, David Young, Joseph Kane, Alma Powell, Harriett Lorraine, Clive Oliver, Richard Calvin, John Graham, William Grey, Zoila Conan, James Harper, J. P. Scott, Raymond Erlenborn, Richard Earle, Robert Lake, Walter Gannes, Ingoberg Saun, Richard Vaughn, Marian Green, David Loring, Elliott Duvey, Robert Fairfax, John Clearman, Harry Willard, Jean Grant, Antoinette Breisse, Frederick J. Pymm, Frederick Blanchard, Lowden Adams, Norval Mitchell, Hilda Graham, George Ball, Lillian Harris, Sue Gomes, Ann Chase, Helen Watson, Betty Cox, Mary Evans Land, Fred Blanchard, Robert Grant, Edward Marrs, James Arthur, Robert Green, Glen Boles, Raymond Erlenborn, Frances Fischer, Cyril Delevanti, Frederick J. Pymm, Richard Earle, Arthur Fitz-Richard, Barney Kisner, Louis Hall, David Roberts, Forrest Barnes, Clive Oliver, David Loring, Elliott Duvey, John Coleman, Dwight Satterlee, Raymond Erlenborn, Eugene Fischer, Sydney Eastman, Lowden Adams, Harold Johnson, James O'Hara, Richard Carpenter, Carl Franklin, Howard Chaldecott, Garland Weaver, Phyllis Coghlan, Margaret Fealey, Charlotte Young, Louise Segal, Virginia Howard, Zoila Conan, Phoebe Campbell.

Preview

"CARNIVAL BOAT" At the Stadium Theatre

When they have two comics such as Harry Sweet and Edgar Kennedy in any picture you may be sure that the remainder of the cast will suffer in consequence and in the latest RKO-Pathe offering these boys "do dominate."

Marion Jackson and Don Ryan gave us an interesting story of the timber country and its rivalry, with its Show Boat diversions, and James Seymour provided a good screen play.

Albert Rogell directed and made a good job of it, while Ted McCord provided some excellent photography.

As for Bill (Moving picture) Boyd in the leading role—if he wishes to carry along juvenile roles he should get some good hair dye for that "old grey hair." In fact two flappers next to us remarked that "They would never fall for that old guy," and it was certainly apropos.

Ginger Rogers, as the head of the Show Boat Company was good to look upon and did the little assigned to her well.

Fred Kohler, Hobart Bosworth, Marie Prevost, and "how that little gal is growing," Charles Sellon, Walter Percival, Jack Carlyle, Joe Marba, Eddie Chandler, and Bob Perry were others who assisted.

But why do they have their "he man of the great out-doors" so beautifully tailored. Bill (M. P.) Boyd, looked like a fashion plate, even after his sousing in the raging waters.

However, it's a good old-fashioned drammer with fine shots of the timber country and a corking runaway train for excitement.

ENTERTAIN

The Edward Clark Academy of Stage and Screen Arts is presenting its twelfth program of four one-act plays at the Academy Little Theatre. The programs will continue nightly until and including Sunday, March 13, 1932. The bill consists of the following plays: "Parallel," by Janet Elsie Clark; "God Bless the Queen," by Unice Martin; "Suppressed Desires," by George Cram Cook and Susan Gaspell; and "A Better Mouse Trap," by Marion Holbrook. With the exception of William H. Strauss, Janet Elsie Clark and Edward Clark, from the professional stage and screen, the casts are made up from the students of the Academy. Although some of the students have had as little as six weeks' training, there is no semblance of the amateur about their work. One would think the players were seasoned troupers. Too much credit cannot be given Mr. Edward Clark, and his method of instruction.

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Let's See---Who's Who

By HARRY BURNS

JOHN M. STAHL

With "Strictly Dishonorable" adding new laurels to his directorial brow, John M. Stahl is ready to get under way on "Back Street" the Fannie Hurst famous novel. Irene Dunne and John Boles have been assigned to the leading roles, and a stellar supporting cast will be placed in the story by Universal, who have given Director Stahl every opportunity to obtain suitable talent and editorial help to make this picture one of the outstanding offerings of the season.

LOWELL SHERMAN

Two strategic assignments in connection with the filming of RKO-Radio Pictures' "Is My Face Red!" a three-act play by Ben Markson and Allen Rivkin, were announced today by David O. Selznick, executive vice-president in charge of production.



Lowell Sherman

Ricardo Cortez will play the leading role—that of a wise-cracking Broadway columnist. Lowell Sherman will direct. Selznick announced also that production will start about the middle of March.

The play was purchased last Thursday, at which time no names were in mind. "Is My Face Red!" was presented at the Writers Club in Hollywood last October, when it proved one of the most sensational one-act plays in the club's history.

Since then Markson and Rivkin elaborated it to full stage length. Negotiations were on for its production on Broadway when the studio bought it.

THE FOLLOWING REGULATIONS SHALL APPLY TO THE EMPLOYMENT OF ALL EXTRA TALENT FOR UNIVERSAL PRODUCTIONS

- EXTRA TALENT EMPLOYED BY CENTRAL CASTING:**
Unless otherwise provided for in these regulations, all extra people must be employed by and through the Central Casting Corporation.
- SPECIAL REQUESTS:**
Company requests for extra people must be limited to 25% of the total number on call and must be restricted to non-relatives and to those players who have been registered at the Central Casting Bureau for at least three months.
NOTE: A relative shall be designated as a father, mother, brother, sister, child or wife, wholly dependent for support upon any Universal employee and to whom such assistance is an essential.
- ALL REGISTERED PLAYERS ELIGIBLE TO WORK:**
No player, duly registered and DIRECTLY employed by Central Casting, will be barred from any Universal call.
- CLASSIFICATION OF PLAYERS:**
Each requested player will be rated and used on the basis of their classification as given by the Central Casting Bureau.
- DISTRIBUTION OF WORK:**
Any individual player is not to be used on more than one set in each picture nor on two calls in one day, unless an absolute requirement by production demands.
- SOLICITATION OF EXTRA WORK:**
All employees are urged to discourage solicitation of extra work on the Universal lot and not make promises. Refer those seeking or expecting calls to the Central Casting Bureau, 5504 Hollywood Blvd., HO. 3711, from whom the individual will receive any call that may be forthcoming.
- REGISTRATIONS:**
Employees are also urged to discourage those seeking letters requesting registration with the Central Casting Bureau, as all such registrations can only result in further aggravating an already overcrowded condition without at the same time affording the applicant any opportunities.

HENRY HENIGSON.

EDITOR'S NOTE: Hollywood Filmograph feels that Universal is more than doing their bit to help regulate the extra situation, which is in a deplorable state, owing to the industry being overrun with would-be extras who get in through hook or crook and crowd legitimate day workers out of the business. The above order proves our claims.

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SPORTS

By EDDIE DEMEREE

FAMOUS RACE DRIVER PROMISES TO REVOLUTIONIZE RACING

Wilbur Shaw, one of the most spectacular and, at the same time, one of the safest and sanest drivers to hear the call of speed, has contributed many new ideas to the racing fraternity in the past—that is fact. Now for theory. In the past—and at the present time—horsepower and motor speed has been the least trouble to a driver. He has always had plenty of "sap" in his power plant, but was unable to use it. Why? Traction. When the accelerator was pushed down to the floor boards there was a tendency to spin the wheels, going into a skid or a complete spin, resulting in a loss of forward motion and, of course, cutting down the average.

Here is the way Wilbur Shaw hopes to beat the game. Dual rear wheels. For quite some time Wilbur, with the assistance of Harry Miller, famous for his Miller racing cars, has been working on the idea and now they are ready to put it to trial. If it is a success, instead of having more horsepower than he can use, Shaw will have to find a more powerful motor than his 160 H. P. Miller. Funny, isn't it, that Leon Duray, Ralph De Palma, Sig Haugdahl and the rest of the "old timers" never thought of this? Shaw says that he expects to turn the Legion Ascot track in less than 26 seconds—that is moving when you consider it wasn't long ago that drivers thought 30 flat was the fastest time possible on that particular track. Well, we're behind you Wilbur—so is the rest of the field.

ENTER MISTER DEMPSEY

The Hollywood Pantages boasts of a veritable four-ring circus of attractions for the week beginning Thursday. The world premiere of "Dempsey Returns," a three-reel historical arrangement of the great battles in which Jack Dempsey fought, with vocal description by Curtis Benton, is one of the four; Marie Dressler in "Emma" is in a class by itself; Fanchon and Marco's "Gobs of Joy in Bermuda," Idea, and Roscoe Arbuckle in person, round out the quartet of attractions.

"Dempsey Returns," or "Can Jack Come Back," with Curtis Benton's rapid machine-gun like description of each of the world championship events is said to be something unusual in sound pictures.

AT THE HOLLYWOOD STADIUM

Referee Charley Randolph proved himself a strategist when he gave his decision in last week's main event between Tommy Herman and Eddie Murdock, welters. During the course of ten rounds of perfunctory slapping by Murdock and bull-like rushes by Herman, to the astonishment of the fans, he gave the verdict to Herman. The astounded Mr. Herman received the honor with what looked like reluctance, but all that was lost in the funny noises made by the retiring spectators. Mr. Murdock's disappointment was so great he left the ring from the wrong corner. A switch in main eventers hurt the business, but the house was well filled. George Hansford and Harry Wallinder, lightweights, furnished the best bout of the night, the decision going to Hansford. This lad has speed and a good punch. He was too fast for the rugged and very aggressive Wallinder kid. This fight was worth what the fans paid.

Ralph Carpenter, heavyweight, won from Tony Brown. Julio Romero got the decision over Herman Ritterhouse. George Atwood, lightweight, beat Lupe Castro. Joe Skube, welterweight, won a doubtful decision over Happy Romero in the curtain raiser. Tonight Stanley Poreda, heavyweight, meets Sailor Flinker. Poreda is considered by some a better fighter than Steve Hamas.

The Olympic Stages Plenty of Thrills

Tuesday night's fights showed us that Baby Arizmendi has been a lucky little fellow not to get his block knocked off, he is great when he can take a Sunday at some guy's beeper, but when he gets into a corner he hasn't sense enough to come in out of the rain, and all the thumping that Claude Varner unnecessarily gave him was because he allowed the rushing bull (Varner) to corner him and Toreador (Arizmendi) wasn't up to the tricks of the trade of side-stepping an attack, and he was given a lucky decision by Larry McGrath. There was another highlight when Harry Thomas KOed Chief Thunderbolt or something like that, the fight was over before you could say Jack Robinson, but Mister

Thomas will either lick the world one of these days or be killed off like he was struck by lightning by some dub who levels on his chin as he comes in wide open as the widest gate.

More Swatfests

TONY ROCAFFORD battles RAY LEE in main attraction at Culver City Arena, Monday.

In the semi-windup, 4 rounds, Johnny Weber, light heavyweight champ of the U. S. Navy, will mix with Tex Fuller.

Elmer Mateas meets Harry Purdue at 128 pounds.

Leo Rubidoux boxes Tommy Irwin in the second bout.

Young Sharkey meets Johnny Godinez in the opener for four rounds at 126 pounds.

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CARR STUDIOS 6448 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	Cody-Shuford All Star Tom Tyler All Star	Harry Frazer Otto Brower Harry Frazer Unassigned	Paul Malvern Unassigned Paul Malvern Unassigned	Archie Stout Unassigned Archie Stout Unassigned	"Mason of the Mounted" "Western Limited" "Honor of the Mounted" "The Fatal Alarm"	Harry Fraser Unassigned Adele Buffington	Balsey-Phillips	Preparing Preparing Preparing Preparing
DARMOUR J. A. Duffy, Casting. GR. 0345 3823 Santa Monica Blvd.	Mickey McGuire	James Duffy	W. Morton	James Brown	"Mickey's Big Business"			Preparing
FOX Wm. Crawford, Casting Dave Fidd, Asst. CR. 0135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Tracy-Robbins Ian Bennett Lanli-Bellamy Gaynor-Farrell	Frank Borzage Wm. Howard Henry King Al Santell	Lew Borzage I. L. Hough Unassigned Unassigned	George Schneider Ernest Palmer John Seitz Unassigned	"Young America" "Trial of Vivienne Ware" "Woman in Room 13" "Rebecca of Sunnybrook Farm"	Fred Ballard Kenneth Ellis Marcin-Shipman Kate D. Wiggins	E. Grossman A. Protzman	Shooting Shooting Shooting Preparing
FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	Will Rogers Warner Baxter Dunn-Shanon	David Butler Ken MacKenna Sidney Lanfield	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Down to Earth" "Man About Town" "Society Girl"	Homer Croy D. Clift Larkin, Jr.-Beahan		Preparing Preparing Preparing
INTERNATIONAL STUDIO 4370 Sunset Drive. OL. 2978	All Star All Star All Star	Henry Hathaway John Medbury John T. Medbury		Frank King	"Jade" "Travelaughes" "Curiosities"	Henry Hathaway	Randall-Anderson	Shooting Shooting Shooting
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	Big 4-King-All-Star Big 4-King-All-Star Big 4-King-Custer United Producers	Unassigned J. P. McGowan J. P. McGowan Frank Strayer	Unassigned Wm. Nolte Mac Wright Vernon Keays	Eddie Kull Edward Kull Ed. Kull Jules Cronjager	"Dance Hall Kisses" "Mysterious Mr. Wu" "Scarlet Brand" "Temptations Workshop"	F. Willis Barringer		Preparing Preparing Preparing Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708	Jackie Cooper Unassigned Dressler-Moran Norma Shearer Ramon Novarro Joan Crawford Clark Gable John Gilbert Greta Garbo Buster Keaton Holmes-Page All Star	Harry Pollard Marcel De Sano Leo McCarey Sidney Franklin Sam Wood Clarence Brown Tod Browning Victor Schertzinger George Fitzmaurice Unassigned W. S. Van Dyke Victor Fleming	Red Golden Unassigned Unassigned Earl Taggart John Walters Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Marchant H. Tate	Harold Rosson Unassigned Unassigned Hal Rosson Harold Wenstrom Unassigned Unassigned Unassigned Unassigned Unassigned	"Limpy" "Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "Lettie Lynton" "China Seas" "Candle-light" "As You Desire Me" "Foot-Light" "Night Court" "The Wet Parade"	Thalberg & Butler Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Unassigned	P. Neal James Brock R. Shugart Robt. Shirley G. Wallace	Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing Shooting Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Dattig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Unassigned Unassigned	Allan Dwan Irving Cummings	Unassigned Unassigned	Norbert Brodine Unassigned Unassigned	Unassigned Unassigned	John Mahin	C. Burns	Shooting Preparing
HAL ROACH STUDIO Culver City. PA. 1151 Jack Roach, Casting	Brook-Holmes Arlen-Dee Chevalier-MacDonald Wynne-Gibson Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Bancroft-Hopkins Morris-Arlen Stuart Erwin Skipworth-Bennett George Bancroft Boy Friends	Cromwell-Schodack Stephen Roberts Rouben Mamoulian Gasnier-Marcin Richard Wallace Norman McLeod Wm. C. DeMille Dorothy Arzner John Cromwell Marion Gering Stephen Roberts Unassigned Unassigned Unassigned	Unassigned Wm. Kaplan Geo. Hippard Robert Margolis Arthur Jacobson Unassigned Sid Brod Charles Barton Russell Mathews Unassigned Unassigned Unassigned Unassigned	Rex Wimpy David Abel Unassigned Henry Sharp Charles Lang Jr. Unassigned Ray June Unassigned Karl Struss Unassigned Unassigned Unassigned Unassigned	"Lives of a Bengal Lancer" "Sky Bride" "Love Me Tonight" "Clara Dean" "Thunder Below" "Horsefeathers" "Sinners in the Sun" "Terry and Joan" "The World and the Flesh" "Come on Marines" "Merton of the Talkies" "The Countess of Auburn" "The Challenger" "Girl Trouble"	Robt. Riskin Joe Swerling LeVino-Buchman Young-Leahy Young-Hoffenstein M. Marcin Lovett-Buchman Kalmar-Ruby Lawrence-Young Edwin Mayer Oliver Garrett Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt The Staff	E. Hayman E. Merritt E. Hayman H. C. Lewis J. Goodrich H. Mills H. Mills	Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting

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R.K.O.-RADIO. 780 Gower Lynn Shores, Casting. HO.5911 11 A. M. to 12 Noon Bobby Mayo, Asst. 10 A. M. to 11 A. M.	Ann Harding Constance Bennett Barrymore-Twelvetrees Dolores Del Rio Wheeler-Woolsey Linden-Jordan Richard Dix Cortez-Armstrong	Robert Milton E. A. Griffith George Archambau King Vidor Norman Taurag J. Walter Ruben Wesley Ruggles Lowell Sherman	Percy Ikerd Unassigned Hal Walker Lucky Humbersto Unassigned Jimmy Anderson Unassigned Unassigned	Lucien Andriot Unassigned Leo Tover Clyde De Vinna Unassigned Roy Hunt Unassigned Unassigned	"Westward Passage" "Free Lady" "State's Attorney" "Bird of Paradise" "Hold 'Em, Jail" "The Roadhouse Murder" "The Roar of the Dragon" "Is My Face Red?"	Bradley King Jackson-Ornitz Gene Fowler Wells Root Uncredited J. W. Ruben H. Estabrook Unassigned	Earl Wolcott L. J. Meyers Geo. Elles C. Portman John Tribby	Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned	Del Lord	Unassigned	Unassigned	Untitled	The Staff		Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Nat Ross Prod. Allied Prod. Mascot Prod. Supreme Prod.	Elmer Clifton George Curtner Wm. Cowen Chester Franklin Unassigned Christy Cabanne	Richard Heermance Unassigned George Curtner Unassigned Unassigned Unassigned	Otto Himm Elmer Clifton Gilbert Warrenton Unassigned Unassigned Unassigned	"Vagabond Adventures" Travelogue Shorts "Leading Citizen" "The Stoker" "Last of the Mohicans" Untitled	Louis Lewyn Uncredited Dick Smith Unassigned Unassigned Unassigned	Leo Tope	Preparing Preparing Preparing Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Unassigned Ken Maynard	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	Arthur Reed Unassigned Unassigned	"Men of the Night" "Illustrious Corpse" "King of Range"	Robt. K. Lee Unassigned Unassigned		Preparing Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Tom Brown Unassigned Tom Mix	Robert Florey John Stahl Kurt Neuman E. Frank Unassigned	Unassigned Unassigned Alfred Stern Unassigned Unassigned	Unassigned Unassigned Arthur Edson Unassigned Unassigned	"The Invisible Man" "Back Street" "Information Kid" "Adventure Lady" "Death Valley Tom"	Florey-Fort Gladys Lehman Earl Snell Edwin Knopf Unassigned		Preparing Preparing Shooting Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. H.E. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Edward Robinson Joe E. Brown Joan Blondell James Cagney George Arliss William Powell Loretta Young Kay Francis Fairbanks, Jr.-Dvorak Dickie Moore	Mervyn Le Roy Ray Enright Lloyd Bacon Roy Del Ruth John Adolfi Unassigned T. Freeland Archie Mayo William Wellman Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned	Sol Polito Gregg Toland Barney McGill Robert Kurre Unassigned Unassigned Ernest Haller Sid Hickox Unassigned	"Two Seconds" "Tenderfoot" "Miss Pinkerton" "Winner Take All" "The Successful Calamity" "The Dark Horse" "Week-End Marriage" "Street of Women" "Love is a Racket" "Rags to Riches"	Harry Thew Caesar-Banks Busch-Hayward Wilson Mizner Parker-Howell Joe Jackson Sheridan Gibney Charles Kenyon Courtenay Terrett Maude Fulton	A. Riggs	Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting Preparing

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READ FOX FILMS PLAN TO COMPLETE SEASON'S PROGRAM ON PAGE 5

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VOL. 12, NO. 8

HOLLYWOOD, CALIFORNIA, SATURDAY, MARCH 12, 1932

PUBLISHED WEEKLY



GEORGE RAFT

THE INSIDE DOPE

GEORGE BYRON and not Murray Kinnell played that very funny and clever character part in "The Deceiver," that we referred to in our review in January 23 issue through an error, and we want to take this means of giving credit where credit is due. Lou King directed the Columbia picture. George Byron is under the management of J. G. Mayer agency. Mr. Kinney played the cop and played it well.

SPENCER CHARTIERS will be unable to play in Harold Lloyd' present picture owing to the fact that the famous funmaker delayed his starting date, instead we will find Mr. Chartiers in the best part of his screen career in the "Jewel Robbery," a Warner Bros.-First National production. This engagement was arranged by Leo Morrison Agency. BERTON CHURCHILL was also arranged by Leo Morrison Agency. BERTON CHURCHILL was also production.

B B B opens March 31 at Pantages Theatre in "Girl Crazy," playing the part that he played in the original stage production here at the Biltmore Theatre. This tabloid play is being produced by Gregory Ratoff who is sending the troupe over a circuit of theatres which will keep the artists busy for almost three months. Ginger Rogers plays her original part that she played in the New York production.

AL ROSEN is slated to reopen the B B B Cellar within two weeks, he will put on a fine show and many new features we are told. B B B is slated to return there within a short time, or in other words as soon as he finishes his show engagement on the road.

SLICKEM, the colored lad who shines shoes at M-G-M studios, put the lid on a fire Tuesday at noon that started in an ash can standing outside of the cutting room, and possibly saved the studios from having quite a blaze and thrill.

Plans for the formation of a cooperative motion picture producing and distribution organization sponsored by Roy J. Pomeroy, is under way in New York, according to word received. Sidney R. Kent, former Paramount executive, is interested in the proposition which is expected to include several other former studio officials. Pomeroy left Hollywood three weeks ago for Florida to confer with Kent. The two men are now in New York on further conferences. Those in close touch with Pomeroy have known for sometime that his trip East was for the purpose of grouping together several prominent film personages in a new project. Although Kent's future plans are not at present known, it is thought that Pomeroy will figure prominently in his activities.

LONDON—Herbert Wilcox, director of productions to British and Dominions Film Corp. Ltd., announced completion arrangements to bring Victor McLaglen from Hollywood to appear in a talkie version of Jeffery Farnol's "The Broad Highway" at a salary of \$5,000 per week. McLaglen has an eight weeks leave of absence from Fox Studios and returns to America when "The Broad Highway" is finished.

Occupying a press table on the "State's Attorney," set at the RKO-Radio studios today, were seven new additions to the cast of the John Barrymore starring picture. They are Eileen Percy, Frank Mills, Eddie Harte, Gladden James, Eddie Hearne, Ann Shaffer and Marshall Ruth. All portray newspaper reporters covering the murder trial in which Barrymore prosecutes Mary Duncan.

"The Pearl Diver," a tale of the South Seas, among the best sellers, is a forthcoming Universal feature, prepared for the screen by Ray Doyle. Universal once made a South Sea picture called "Shipwrecked Among Cannibals," directed by Edward Laemmle, who spent several months cruising among the islands, later being decorated by the Chinese Government. This Laemmle opus was a fine box office success, which seems to make Edward the logical man for "Uncle Carl" to select to make "The Pearl Diver."

WILLIAM HOLDEN, ANDREW WALDRON, AND LOUIS BARTELS, all have gone on to the GREAT BEYOND, all left behind them a service mark on time that will long be remembered in theatrical and film circles.

CHRIS PIN MARTIN is again on the Radio lot. He was signed to play in Tom Kenne's feature directed by Fred Allen. Chris is fast making a place for himself among the character actors, especially where they want the Latin type.

"STRIKE THREE" is the story that FRANK GAY is offering studios at this time, which would be a steal for any that can get the Cubs and Giants during their practice baseball season at Catalina.

WILLIAM SEITER was the possessor of a coveted assignment today. He will direct RKO-Radio Pictures' glamorous tale of picture making, "The Truth About Hollywood." The announcement was made today by David O. Selznick, executive vice-president in charge of all RKO production. Adela Rogers St. Johns Hyland is completing the story which will present the film city and its people in true perspective. Seiter is one of the screen's busiest directors, having completed six features within the past year. His latest is the new Helen Twelvetrees film, "Young Bride."

ROSCOE ARBUCKLE left Thursday for Seattle where he is to play a week's engagement in one of the leading stock theatres in "BABY MINE", this coming on top of his success at the Pantages Theatre here, speaks well for what the future holds in store for him.

LUGI LISERANI is in charge of the Fox Films studios commissary, like he was at The Munchers Club at the old Fox lot. Here is one of the most polite and capable managers of such a place, outside of Hollywood.



MR. AND MRS. TOM MIX AND TOMISINA

The happiness that came to Tom Mix when he married Mabel Ward in Mexicala, Mexico, doubled when his young daughter Tomisina, whom he loves greater than anything else in life, actually fell in love with Mrs. Mix, and here we have a picture taken of the trio snuggled together like three turtle doves. When the Mix company goes to Yuma, Arizona, for exterior scenes in "Destry of Death Valley", within the next week, the newlyweds will be remarried in the United States and will enjoy their second honeymoon. Lois Wilson plays opposite Tom Mix. Fred Kohler is the heavy, Edythe Fellows, Filmograph's cup winner is the cute child artiste. Mae Busch, Jack Raymond, Frank Hagney, Otis Harlan, Stanley Forrest, Francis Ford, Richard Cramer, Pete Morrison, Lloyd Whitlock, Jess Devorsk, Buster Phelps, Chas. Lemoyne, with Albert Rogell directing. Stanley Bergman, supervising. Dan Clark, photographer. Al Senator in charge of makeup. The first scenes taken on the Western street at Universal City brought out hundreds of extras, with Tom Mix riding Tony, the king of horses, in the typical Mix style and fashion which has made him famous all over the world. Jack Cunningham and Al Martin are responsible for the story and screen play.

CHESTER M. FRANKLIN STAYS WITH HOFFMAN

Director Chester M. Franklin, who made "File 113" and the ultra-modern version of Trackeray's famous story under the title of "Vanity Fair of Today," both pictures being a part of the Allied Classics program, has been retained on a long-term contract by M. H. Hoffman, president of Allied. Franklin, however, will be temporarily shifted from the Classics to the Monte Blue unit, which is just getting under way at the Allied Studios in Hollywood.

Mrs. Will Hays, Mrs. Milton L. Davidson, Mrs. Charles A. Beard, Miss Mayme Ober Peak and Miss Marian L. Mel were guests of the Studio Club Committee of Management at luncheon on Tuesday, March 8. Blanca de Castejon and Virginia Ruiz have left for Mexico City where they have parts in a play.

To fill a long felt want, Bud Murray, principal of the Bud Murray School for Stage and Screen, on 3636 Beverly Boulevard, has just signed Miss Madge Cleveland to head the Dramatic Department for Children, and also direct the Junior Theatre, now added to the Bud Murray School. Miss Cleveland was educated in the University of California, and has had actual stage experience, and the children under her jurisdiction will be taught Dramatics in a professional manner, under the personal supervision of Bud Murray who is now arranging to give monthly recitals, in the plays rehearsed by the enrolled children. Pupils are accepted at any age, and there is a special primary division for children under eight years of age, where plays and monologues are given. Enrollments are now going on for the classes which meet daily at 4 p. m.

Fay Wray is back, after a long absence from the screen, playing the lead in "Nikki," the New York stage play written by her husband, John Monk Saunders. This young lady, termed one of the ten real beauties in Hollywood, recently finished "Stowaway" for Universal, in which she has the featured feminine lead.

Reported to be rapidly recovering from his recent operation for appendicitis, Perc Westmore, motion picture make-up expert, today was removed from the Hollywood Hospital to his Laurel Avenue home.

Western features will remain a part of the RKO-Radio Pictures program with Tom Keene starring in a new series of six outdoor films. This important announcement was made today by David O. Selznick, executive vice-president in charge of all RKO production. Opening the forthcoming series will be "The Law Rides," a story by Bennett Cohan.

Tom Tyler Is To Star In "Vanishing Men"

Governor James Rolph Jr. Pays Tribute to Carl Laemmle

Harry Fraser Directs Western Favorite For Monogram Pictures

Raymond Keane, former featured player for Universal, terminates an absence from pictures of nearly two years, with his addition to the cast of Monogram's "Vanishing Men," a Tom Tyler Western. Others in the cast are Yakima Canutt, W. L. Thorne, Charles King, James Marcus, John Elliott, Dick Dickinson, Lew Short and Adele Lacy. Harry Fraser is directing under the personal supervision of Trem Carr.

REDUCING

State wide reductions of the stage craft, which includes musicians, will be made on a graduated scale. There will be a reduction of five per cent up to a \$70.00 salary, stage hands, musicians, and all allied crafts.

DOING FINE

Bobby Mayo is working at the Radio Studios in the casting offices as right hand man to Lynn Shores, casting director, and is doing fine and dandy.



Michael Visaroff

LATEST RELEASES:

"Mata Hari"
"The Man Who Played God"
"She Wanted a Millionaire"
"Air Devils"
"Freaks"
"Devil's Lottery"
"Arizona Terror"

OLD RELEASES:

"Two Arabian Knights"
"Dracula"
"The Last Command"
"Morocco"

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AT THE BREAKFAST CLUB IN HONOR OF 26TH ANNIVERSARY AS PRODUCER

The Breakfast Club Wednesday morning was the scene of the most auspicious gathering since the days when President and Mrs. Calvin Coolidge were the honored guests. Carl Laemmle, president of Universal Film Corporation and of the Breakfast Club, was being feted in honor of the 26th anniversary of his career as a producer of motion pictures. Governor James Rolph, Jr., was the honor guest, and he paid the veteran of filmland one of the finest tributes that one man could pay another. This was one of many which rang through the spacious auditorium where the Breakfasters and their guests enjoyed their usual dish of ham and eggs to their heart's content.

Uncle Carl was presented with the degree of R F (Regular Feller), an honor bestowed upon few, according to Past President Rufus B. von KleinSmid, president of the University of Southern California. Another gift was a caricature which we reprint here of Carl Laemmle riding the horse when being initiated into the club, as drawn by William Hyer, a noted caricaturist whose work hangs in the famous London salons and other famous art halls both here and abroad. While the club's annual book, with a picture of President Laemmle and other famous men, was tendered Mr. Laemmle as a gift from the club.



CARL LAEMMLE, SR.

Every star, director, scenarist and supervisor that draws a Universal check was on hand to pay homage to his boss. Tom Mix trotted out Tony, the world's most famous horse, and put on a half hour show with his trained horses and cowboys, proving himself one of the most capable Western stars. The show that Tom Mix put on was preceded by such sterling entertainers as Arthur Kay and his orchestra of sixty musicians, who gave their services for the occasion. Pietro Gentile sang to great applause, as did Albertina Pickens and Gordon Berger. Edwin Lester acted as master of ceremonies. Freeman Lang's loud speakers were on hand.

Louis B. Mayer made a sterling speech in honor of Carl Laemmle and introduced the Governor and Irving G. Thalberg. Harry Rapf took a bow. Leo Carrillo topped 'em all with the shortest and most beautiful tribute to Uncle Carl. All in all, it was a great event, one that did Carl Laemmle, the Breakfast Club and the motion picture industry a world of good.

PRODUCTION STARTS ON "PHANTOM EXPRESS"

Determined that Emory Johnson is to have the very best of everything for his first production, Franklin and Stoner, producers, today O.K'd the following players: J. Farrell McDonald, Buster Collier, Jr., Hobart Bosworth, Sally Blane, Huntley Gordon, Robert Ellis, Tom O'Brien, David Rollins, Alan Forrest, Eddie Phillips, Jack Mower and Jack Berrick. Lina Basquette plays the lead.

"The Phantom Express" is an original story—a railroad mystery melodrama written by Emory Johnson and Laird Doyle.

RITA KISSIN is in New York where she has been writing on one of the dailies under the name of MARGERITA NISSIK. Her column covers the theatres and players. We are arranging with the popular writer to cover the Broadway shows for this publication.

ANNOUNCEMENT

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THE MAN ON THE COVER GEORGE RAFT

With three big pictures in a row to his credit, George Raft has made a place for himself in film circles. This week he is appearing as the heavy in "Dancers in the Dark," directed by David Burton for Paramount, at the Paramount Theatre. The next picture which will be released will be "Night Life," produced by Universal and directed by Hobart Henley, with the third, and his outstanding picture, "Scarface," soon to be shown at the United Artists Theatre here, in which he plays the chief aide to the notorious gang leader, and in which he gives the greatest account of himself since he came to filmland.

George Raft came here originally with Texas Guinan as one of Broadway's greatest hoofers. He won the hearts of theatregoers, and then decided that he liked us and pictures, and if you ask us, here is a new and refreshing personality, who will start a new type of heavy to the hall of cinema fame. Nat Goldstone is looking after the business interests of the actor, and has many fine parts looming on the horizon for him, one of which calls for a long term contract with one of the major studios.

VAL CLICKS AT RADIO

Val Paul, studio manager of the Radio Pictures, and in charge of production, is proving one of the best bets that the lot has had in many a day. He knows production and when it comes to cost, he is in a class all by himself.

Leo Carrillo is to appear in "The Bad Man" under the Henry Duffy banner, playing one and two night stands in the various cities near Los Angeles. Upon finishing this play he will tour with "Lombardi, Ltd.," "Mr. Antonio" and "Gypsy Jim."

Ross Lederman is directing Tim McCoy in "The Riding Kid From Santa Fe," with Shirley Gray, Wheeler Oakman, Wallace McDonald, Russell Simpson, Lafe McKee, Vernon Dent and others. Irving Briskin is producing the series. The company is shooting at the Tec-Art Studios. Wilbur McGaugh is the assistant.

Louis Lewin will produce thirteen shorts which will be known as "Hollywood On Parade," to be released by Paramount. The deal was put through by Mary Pickford and M. C. Levee. Ninety per cent of the earnings of the pictures will go to the Motion Picture Relief Fund.



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HARRY BURNS, President and Editor

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Vol. 12

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No. 8

THE ACCOUNTANT

What sage was it that once said NATURE IS THE STRICTEST ACCOUNTANT, AND WHEN SHE SENDS IN A BILL WE MUST PAY. Well, folks, we paid the freight for the year of 1931 and we made many mistakes, it was what some people would call a bad year, and now that the studios are settling down to a picture making basis, let us be better able to pay THE ACCOUNTANT'S BILL when 1933 rolls around.

When we find ourselves with our backs against the wall, that is the time we fight the hardest to win our battle with whatever problem we figure faces us, we just figure we have such-and-such a problem—let us accept it as a matter of form and duty and go about doing it happily and with understanding and see how easily it fades out of sight. We are still at peace with the world—why declare a war of your own, on yourself and deal yourself a lot of trouble? Accept only that which you feel is best for you, throw the rest to the winds.

"IS MY FACE RED"

RKO-Radio has ambitious plans for the Broadway columnist play, "Is My Face Red!" authored by Ben Markson and Allen Rivkin. Casey Robinson, writer-director, has been borrowed from Paramount to collaborate with Markson in rushing the screen version for production early in April. Robinson is the author of "The Last Parade," and wrote the screen play for "The Squealer."

David O. Selznick, executive vice-president in charge of production, has assigned Harry Joe Brown, associate producer, to supervise, and Lowell Sherman to direct. The cast thus far includes Ricardo Cortez, Robert Armstrong, Jill Esmond, Phyllis Clare and Arline Judge, and will be bolstered by a half dozen other important names for pivot roles.

"Is My Face Red!" was a sensation in one-act form at both the Writers Club and Masquers, where it first attracted the attention of producers. Later it was developed into three acts.

Gene Fowler, ace newspaperman and author of best sellers, is sitting in with Robinson and Markson to polish off the dialogue.

"Is My Face Red!" caught fire in Hollywood instantly. No other play in recent months has excited as much comment due to its colorful characters and staccato tempo.

LECTURES INTEREST SCREEN FOLKS

With the advent of talking pictures many well-known actors and actresses disappeared from the screen because their voices could not keep pace with the type of character they were best qualified for or because their sounds being imperfect, indistinct or even almost incomprehensible.

Some of these artists have been abroad to visit the famous Vienna University Clinic for the correction of defective speech. But the expenses of such trips attached to the necessity of remaining in Europe for a great length of time prevented many an artist from taking advantage of this world known training.

B. Lewis, from the Vienna University Clinic, and more recently from Chicago, where an enormous practice kept her busy for six years, is now in Hollywood, where she is lecturing at her studio, 2048 Cahuenga Boulevard, every Tuesday evening at eight o'clock. B. Lewis is already training quite a number of pupils, who are fast improving their speech, having suffered from stammering, stuttering, lisping and other defects in speech. Among the interesting cases is that of a six-year-old child who a short time ago was unable to say a word, a so-called hear-mute child. B. Lewis hopes to be instrumental in bringing back to the screen many of those artists who believed their career to have been shattered with the inception of talking pictures.

TO TALK MATTERS OVER

A meeting of the Technicians' Branch of the Academy of Motion Picture Arts and Sciences will be held on Thursday evening, March 17. The subject of "Film Editing" will be discussed, and papers will be presented dealing with the mechanical aspects of the subject as well as the artistic and dramatic.

This is the first of four technical meetings planned for the coming year by the Papers and Programs Committee of the Technicians' Branch, of which Carl Dreher is chairman. In line with Academy policy, each of these meetings will deal with some practical phase of motion picture production.

"SPRINGTIME FOR HENRY"

Edward Everett Horton proved even smarter than the smartest lines that Benn V. Levy wrote when he penned "Springtime for Henry," for it was only through the ability of this funmaker that the play now running at the Hollywood Playhouse got across the footlights, for it is a light three act farce which the author also staged, lacking any real punch, but bordering on the risqué enough in cross-fire repartee until you sort of shift in your seat trying to keep up with the keen wits that are speaking the author's lines so rapidly at times, that you lose the sense and meaning of their pointed remarks.

Like all Horton shows, he is the whole show in himself, regardless of those who work in his plays. Herbert Mundin, a very clever English comedian, worked hard to keep up with the pace that Mr. Horton set, but found it difficult, although he gained howls of laughter, principally because of his ability to put across his laughs like the true trouper that he is, and he wouldn't allow even his audience to lose him for a second.

Lillian Bond and Irene Purcell were very good, especially Miss Bond, who has a quaint personality, that gets across the footlights possibly better than on the screen, but when she learns more about screen technique she'll surprise a lot of 'em. Miss Purcell had a difficult part of a faithless wife, and carried the role to the final curtain in fine form.

The finish although unusual, doesn't smack of good drama. There is little or no moral and sends the audience away with a bad taste in their mouths after enjoying a splendid show and performance—it looked like the author became tired at the finish and said, "Oh let anything happen that you care, since we have gotten over that the girl killed her husband, and the other man's wife loves another man, so as the curtain drops we find"—Go see it and choose your weapons afterwards.

"THE TRIAL OF MARY DUGAN"

The Wilbur Players at the Music Box are attracting larger audiences and are gradually becoming more popular with regular patrons each week. In their latest offering, "The Trial of Mary Dugan," staged and directed by Forrest Taylor, they present one of the best performances of this dramatic play seen on the local stage.

You all are familiar with the story written by Bayard Vieller as it has been seen both on the stage and screen. However, Richard Wilbur and his co-workers have given this one a lavish production and with such experienced players as Barbara Brown, Frederick Mackay, Rupert Drumm, Howard Wilson, Harry Ray, William Heater, Al Weston, Tove Linden, Amy Johnson, Alice Lucas, Robert Linden, Violet Knight, Edna Ellsmere, Harry King, Arthur Wellington, Cora White, Ralph Gardner, Del Baldwin, Joseph Luckie, and Audrey Carpenter the entire performance was a great success.

This week the Wilbur Players are to show a play never seen on the stage before and of a subject which is always interesting the public, "Napoleon Had It Too," by Madeline Blackmore and Sada Cowan, and being an up-to-date comedy with Hollywood as a background, promises to be one of the sensations of the season.

"SONS O' GUNS"

The Carthay Circle is an ideal spot for musical comedies. "Sons O' Guns," starring Ethelind Terry, with Richard Powell, Fredrick Santley and Wyndham Standing, as equal stars, holds forth in a melange of songs, dances and music, the likes of which haven't graced the Carthay boards for some time, and which, when whipped into shape, will be far better than when we saw the show the opening performance.

Jack Donahue and Fred Thompson wrote the book. The music was by Arthur Swarnstrom and J. Fred Coots, while the production was staged by Frank M. Ranger. John Britz was conductor, with Leo Flanders, associate conductor. Eddie Larkin staged the dances.

Settings, singing and dancing were on a par with the funmakers. There are almost one hundred artists in the show.

BILLY MOONEY is out of the hospital after a very serious illness and feels greatly indebted to Dr. George Berg, who has been taking such excellent care of him for over a month. Mr. Mooney says that he can't find word laudatory enough to fit what he wishes to say about the physician for his help in his hour of need.

ROSCOE ARBUCKLE received one bouquet of flowers that he prided in as much as any he received during his engagement at the Pantages Theatre recently, it was from Joe Mann who is the Generalsimino of the Blossom Room in the Roosevelt Hotel. Joe never has lost faith and interest in "Roscoe" who would travel any distance to let "Joe" serve him, which about makes it mutual.

OLYMPIC AUDITORIUM

The Tuesday night fights were packed with plenty of thrills. Any one of the preliminaries was worth the money, and the fight between "Speedy" Dado and Rudolfo Teglia was one the fans will not forget for some time, even though it had to be stopped in the seventh round.

Teglia is a new boy from the Argentine and he will be plenty tough for boys not so clever as Dado. The main event between Bobby Pacheco and Armando Santiago was not so bad, but looked slow compared to the other bout.

The March 15th card features "Dynamite" Jackson and Ray Elliott in the main event, with "Star" Frisco and "Oggie" Curtis in the semi-final. There will be forty rounds of boxing, and the prices have been cut to \$2, \$1, and 50c.

THE FINAL CURTAIN FOR JAMES NEILL March 15, 1931

"A combination and a form indeed, Where every God did seem to set his seal,
To give the world assurance of a Man."

In loving memory of a devoted Husband and Brother.

EDYTHE CHAPMAN NEILL
EDWIN H. NEILL.

FOX LOT BECOMES BUSY SPOT

Trem Carr Has Four More Features To Make Ralph Murphy-Zion Myers To Direct Edna May Oliver

HAVE FIFTEEN MORE FEATURES TO COMPLETE
ON THIS SEASON'S PROGRAM OF FORTY-
EIGHT PICTURES

With four productions now before the cameras, and with eleven pictures ready to go into production, Fox Film Studio announces that the completion of these fifteen will wind up the current season's production schedule of forty-eight pictures by the middle of August, when the new production season begins.

Pictures ready to go into production are:

"Man About Town," featuring Warner Baxter, with Kenneth MacKenna directing. Screen play by Leon Gordon.

"Rebecca of Sunnybrook Farm," starring Janet Gaynor and Charles Farrell, Alfred Santell directing. Screen play by S. N. Behrman and Sonya Levien.

"Society Girl," featuring James Dunn and Peggy Shannon, Sidney Lanfield directing. Screen play by Elmer Harris.

"Week Ends Only," with Joan Bennett, John Francis Dillon, director. Screen play by William Conselman.

Pictures being prepared for early production for 1932 release are:

"Precious," which Alfred Werker will direct. Adaptation by Barry Connors and Philip Klein.

"The Killer," featuring George O'Brien, with David Howard directing, and Al Cohn writing the screen play.

"After the Rain," with Peggy Shannon, John Blystone directing, and Guy Bolton preparing the screen play.

"Under Cover," to be directed by Henry King. Byron Morgan adapting it for the screen.

"My Dear," with Janet Gaynor and Charles Farrell, will be directed by Frank Borzage. Behrman and Sonya Levien are writing the screen play.

"Burnt Offering," with Elissa Landi, to be directed by Frank Lloyd. Bradley King preparing Harry Harvey's story for the screen.

Pictures now in production include:

"Bachelor's Affairs," with Warner Baxter, Marian Nixon, Rita LaRoy, Lucille Powers, David Landau, Frankie Darro. The director is John Blystone. Doris Malley and Frank Dolan wrote the screen play, with William Conselman writing the dialogue.

"The Trial of Vivienne Ware," a radio melodrama, with Joan Bennett, Donald Cook, Richard "Skeets" Gallagher, ZaSu Pitts, Lillian Bond, Allan Dinehart and Herbert Mundin, to be directed by William K. Howard. Screen play by Philip Klein.

To Finish Present Season
Of Monogram Features
And Westerns

In an effort to clean the slate for the 1932-33 program of forty pictures, Trem Carr, Monogram production head, has okayed the scripts for three new melodramas and will personally supervise the production of a Cody-Shuford Western, with all four productions scheduled to get under way within the next fifteen days.

The approved scripts include "The Fatal Alarm," an I. E. Chadwick production, with Otto Brower to direct; "The Arm of the Law," an original by Arthur Hoerl; an untitled melodrama to be produced by C. C. Burr, who recently completed "The Midnight Patrol," starring Regis Toomey and Betty Bronson; and "Mason of the Mount," starring Bill Cody and Andy Shuford, with Harry Fraser directing.

In addition to the Monogram pictures, Carr will also start the second of the Bob Steele Westerns for Sono Art-World Wide release from an original screen play by Wellyn Totman.

"Young America" features Spencer Tracy, Doris Kenyon, Tommy Conlon, Ralph Bellamy and Beryl Mercer. It is directed by Frank Borzage from William Conselman's screen play.

"The Woman in Room 13," Elissa Landi's second 1932 production, has in featured roles Ralph Bellamy, Neil Hamilton, Myrna Loy and Gilbert Roland. Henry King is directing. Samuel Shipman and Max Marcin wrote the stage play. Guy Bolton wrote the screen play.

"Hell Bent for Election" is
Vehicle Selected for
Radio Pictures Star

Capitalizing on the present national interest in politics, the RKO-Radio Pictures Studio today completed plans for the early production of "Hell Bent for Election," a comedy specially designed for Edna May Oliver and an all-star cast.

Production is tentatively set for April 15th, with a supporting cast of the best comedy names available, according to an announcement by David O. Selznick, executive vice-president in charge of all RKO production.

The busy typewriters of S. J. Perelman and Ralph Murphy are clicking out the last comedy sequences of the story.

Zion Myers will co-direct with Murphy.

The election story is to follow "Hold 'Em Jail," which is to star Miss Oliver and a brilliant supporting cast of star comics in a comedy based on the well-known activities of a famous prison football team.

They're Unanimous! "LADY WITH A PAST"

In
NEW YORK

"Much the week's best film-fun is offered in Edward H. Griffith's well directed, thoroughly amusing picture . . . Director Griffith has distinguished his picture with a dozen distinctive touches that enhance its entertainment value and guide the action skillfully and smoothly through spots that might have proven clumsy in less distinguished hands. . . ."
N. Y. AMERICAN.

"Edward H. Griffith directed 'Lady With A Past,' and made a splendid job of it."—GRAPHIC.

"Excellent entertainment. It will delight the customers. It is captivating."—THE MIRROR.

"Bennett is ever so much more enjoyable in 'Lady With A Past' than she has been in her recent films."—SUN.

"'Lady With A Past' is bright entertaining. Handsomely staged, with many amusing incidents and particularly clever dialogue."
HALL in THE TIMES.

"The plot keeps you interest-bound . . . E. H. Griffith directed intelligently."—DAILY NEWS.

"'Lady With A Past' is excellent entertainment."
—PELSWICK in THE JOURNAL.

"The skill of Edward Griffith's direction and sprightliness of the dialogue, combined with Miss Bennett's wholly captivating performance, makes 'Lady With A Past' a consistently refreshing picture."
—DELEHANTY in THE EVENING POST.

In
NATIONAL SYNDICATES

"Darn entertaining. Edward H. Griffith, the man who directed Ann Harding in 'Paris Bound' and 'Holiday' and Ina Claire in 'Rebound,' did the megaphoning on this one—and a darn good job he did, too. There isn't a slow place in it."—DAN THOMAS, NEA.

"Now Constance Bennett fans have something to cheer about. 'Lady With A Past' is undoubtedly Miss Bennett's best cinema contribution to date. E. H. Griffith's direction is brilliant."

—JIMMY STARR in the BLOCK NEWSPAPERS.

In
TRADE PAPERS

"Cleverly worked out with the aid of a well-balanced cast. One of the cleanest bills of screen fare presented under the Constance Bennett banner. . . . Equal credit should go to Edward H. Griffith for his excellent direction, and to Horace Jackson for the screen play. . . ."

—MEEHAN in HOLLYWOOD HERALD.

"'Lady With A Past' is by far the happiest vehicle in which Miss Bennett has found herself for many a moon. Edward Griffith's direction is his best since the memorable 'Holiday'."—HOLLYWOOD REPORTER.

"It is the best Bennett picture turned out on the lot and fits her perfectly. . . . Edward H. Griffith knows his comedy equally as well as drama."—FILMOGRAPH.

"This is Miss Bennett's best picture. It is real entertainment. Director Griffith has handled it with gripping speed and masterful appreciation of every situation."—HOLLYWOOD SCREEN WORLD.

"This will be regarded by many as one of Constance Bennett's most enjoyable pictures. . . . Much of the success of the picture is due to capable handling of the script, for which Director Edward H. Griffith and scenarist Horace Jackson are entitled to a few bows. Recommended to exhibitors as a strong booking."—TAMAR LANE'S OPINION.

"LADY WITH A PAST"

Was Directed By

EDWARD H. GRIFFITH

Next: Constance Bennett in "Free Lady," also for RKO.

HAL GRAYSON • and • His NATIVE SONS ORCHESTRA

• Now Playing
8th Month at
**BLOSSOM
R O O M
ROOSEVELT
H O T E L
H O L L Y W O O D**

Mitzi Green

Just finished in
"GIRL CRAZY"

Radio Pictures

TOURING R.K.O. CIRCUIT

Back Soon

Vaude Review

WARNER'S DOWNTOWN

Without an outstanding picture to draw them in and judging from the holdouts noticed during the week ending March 9, indications are that the ten-act Bert Levy booked shows are having the desired effect. This bill, holding nine acts plus Jack Russell m.c.'ing, ran the preceding show a close second for quality. Whether this pace of good ten-act bills can be maintained seems to be the problem. It is surprising that ten acts can be recruited right here two weeks in a row and deliver real entertainment with hardly any conflict. A distinct advantage in the ten-act bills is the speed necessary in the running time, this bill allowing only eighty minutes for the vaude section.

Billy Carmen got the show away to a fast start with his xylophone, and the McKoene Family of Tumblers closed the long bill. The latter, who feature little Bobby in a three high somersault from a basket pitch, made a spectacular closing number. Their pyramid building and fast tumbling made the six men and two fem members one of the highlights of the show. They were an applause hit as well as a big flash. A dog act that is a credit to that style of entertainment was presented by George Cortello. A good feature act for any house. Besides the fine manner in which he puts his canines through their stunts, Cortello displays a brand of acrobatics that could put him over minus dogs.

Novak and Fay, a couple of boys with comedy acrobatics, were next to last, and held the pot to big returns. That speaks pretty well for them. Three Girls in Blue presented a pleasing harmony routine. Nothing to get excited over, but filled in nicely. Treen and Barnett, a tall girl and a somewhat shorter one, scored a fine comedy success, as they figured to do. Bob Brandies in blackface has some talk that gets laughs and a pleasing voice. His bit with the dress stood out in the comedy section. Eddie Vine and Joe Morrison, billed from "Nine o'Clock Revue," managed to pass on the strength of Morrison's voice. Vine's contribution consisted of a Chinese number that did not help any.

PARAMOUNT

Georgie Stoll, holding down the dual role of musical director and producer at the Paramount, offered fifty-five minutes on the stage this week. Stoll was fortunate, or rather used fine judgment, in securing Fuzzy Knight for the show. Fuzzy may not sound so forte in the billing, but what an artist on the stage. If there were more Fuzzy's the answer to stage problems would be solved. Fuzzy is primarily a nut comic who works at the piano. But unlike other comics of this order, there is something about Fuzzy that is distinctly different. There is class and dignity, elements usually lacking in nut offerings. His material is clean and new in these parts. In fact, as Fuzzy himself says: "He would sing 'Muddy Waters,' but he don't want to use dirt in his act."

Fuzzy Knight was one of the biggest hits at the Paramount in a long time and that includes the name acts drawing up to \$8,500 that appeared here recently.—J. J.

Character Actor Writes Songs In Spare Time



Stephen E. Soldi

For many years in pictures, Stephen E. Soldi has dedicated his latest song hit to Hollywood.

In Hollywood Now Novelty Fox-Trot

There's a town called Hollywood, and it's known the whole world o'er.

It's the place where many come,
The melting pot of the world.

Actors, Writers, Soldiers, They
all come here by the score.
From all walks of Life they
come, For fame and fortune
galore.

Chorus:

I packed my grip, took a little
trip—Out where the stars all
shine.

Now I'm rubbin' shoulders with
the rest of the world, Out in
Hollywood now.

I walk along, Down the Boule-
vard, Faces from films I see,
Passing old and young, You bet
and beauties galore here in
Hollywood now.

Why there are Dukes and
Counts, and aces of the air,
ex-queens, and athletes, I see
them everywhere, Here's
where I've come, and I'm
here to stay.

Under these western skies, For
I'm rubbin' shoulders with
the rest of the world. Out in
Hollywood now.

Other songs published to his
credit are—"Just to be Think-
ing of You," "You Gave Me
the Gate," etc.

STEPHEN E. SOLDI
1415 Le Moyne St.
DUNKIRK 2592

HAL GRAYSON BLOSSOM ROOM HIT

ENTERTAINED ROOSEVELT HOTEL VISITORS EIGHT MONTHS WITH SPLENDID MUSIC AND ENTERTAINMENT

Hal Grayson and his Native Sons orchestra have been holding down the top spot in the Blossom Room for eight months to splendid success. And while they have been doing this, radioland has been finding their popular musical organization just as delightful entertainment on the air as the elite of Hollywood and Los Angeles have found them at this famous cafe and hotel.

With Dave Boyce as the new manager of the Roosevelt Hotel, we are going to find Hal Grayson given even greater opportunities to entertain with his clever boys, and from time to time there will be new features added, that will stamp Hal Grayson and his Native Sons orchestra the most talked of in the Southland.

Hal Grayson is a Native Son and has surrounded himself with California boys, who work diligently and earnestly to give their leader every support and aid that they can, and we feel certain that the Blossom Room will be more popular than ever with the new plans afoot as to the future entertainment program and policy now being formulated.

NIGHT HAWK

STARK'S BOHEMIAN CAFE

Years ago Jackie Taylor was the king pin of orchestra leaders in the Southland. Paul Whiteman and the rest of these kings of jazz were among the unheard of stars. Jackie finally went East and won new laurels and friends, but his hankering for Hollywood and his colony of friends finally won out, and right now he is back and is nightly clicking in greater measure than ever before at Stark's Bohemian Cafe, where he is playing for the elite of the Southland who dance till the wee hours in the morning in what is the prettiest of night life spots, and with Eugene Stark as their host, they are assured of the night of nights. Any time they drop out to this amusement place they will find an excellent show on tap. This week, aside from Jackie Taylor and his orchestra, there is the well known team of Murdock and Goodrich, crafty athletic funmakers; Nimo Sisters, who dance on their toes equally at ease as the best steppers in the business do; Ruth Layne sings her way into the hearts of her hearers; Erma Purviance puts over a nice specialty; while the old favorites, George Lloyd, Mel Calish, Don Mills, Dona Grayson and Jack Wallace come through with flying colors. This show is staged three times nightly, at 8:30 P. M., 11:30 P. M., and 2:00 A. M.

Among those present we found a new Hollywood face, Nada Borka, who reminds us of Evelyn Brent and Kay Francis rolled into one. She just came on here from New York City. Then there was Al Kaufman, Mr. and Mrs. John M. Stahl, Frank Lloyd, Mr. and Mrs. Monte Blue, Tom, Wilbur and Morton May, heads of the May Store in Los Angeles, Roscoe Arbuckle and Addie McPhail, the sweeter than ever little beauty Alberta Mosley, who tells me she is getting a break at Warner Bros. studios. She's a darling. BBB doing a single act, his dog Snozzle deciding to stay outside in the car. He was finally allowed to run the spot for the actors, and when asked if he had a union card he showed us he belonged to the union, so we faded out. Clarence Morehouse danced to his heart's content with Miss Borka. Tubby Garon was as usual plugging his bosses' songs. Charlie Thorpe tickled the ivories—and how. What a night, mates, yes, what a night.

BLOSSOM ROOM

Happiness reigns supreme at the Blossom Room, located in the Roosevelt Hotel in Hollywood, where Hal Grayson is the star attraction with his orchestra. Dave Boyce has cast his lot to put the hostelry over the top, and we today as far as cafes are concerned, the Blossom Room will click once more.

Joe Mann is the official greeter that meets you at the entrance to the Blossom Room, and he knows how to be polite and to take care of the guests' wants, and now that the management of the hotel is settle, and Mr. Boyce, who is well known and respected by the entire organization, is on the job, every one is putting his shoulder to the wheel. We learned that the Roof Garden will soon be thrown open atop the Roosevelt, where afternoon teas and dinner dances will hold sway. Popular price meals with no cover charge will predominate there until the regular summer season nightly dances and dinners are served. Right now, 'tis said' the carpenters and painters are rearranging and improving the roof garden for an early opening, which will soon be announced.

In the meantime, new entertainment and plenty of added features will be offered by Hal Grayson and his Native Sons Orchestra, with solo numbers and features added with each new show. Night Hawk promises to drop in more often at the Blossom Room than in the past, for there seems to be more life and interest there than ever before found in that locality.

"Where Happiness Reigns Supreme"

EUGENE STARK'S

BOHEMIAN CAFE

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STARK'S

Delicious Dinner De Luxe, \$1.50

Saturday, \$2.00

JACKIE TAYLOR
And His Bohemian
Band

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All-Star
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No Cover Charge At Any Time!

Open Every Evening at 6 P. M.
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"IN THE SPIRIT"

Alan Mowbray, has given us another treat in his latest stage effort, only this time it is in the form of a three act play, "In the Spirit," at the Beverly Hills Community Players Theatre. It is exactly like it sounds, it deals with ghosts, liquor and romance, 'tis trimuate of teasers, all go to help make good entertainment and we must say, that the work of Bramwell Fletcher and Judith Wood, as the young romancers smacked of the real article, even under such trying circumstances, of working in a community theatre where your audience can actually hear their actors breathe, and pick up every line of makeup on their faces.

Bodil Rosing, Russell Simpson, Henry Mowbray, Raymond Lawrence, Ethel Griffis, Richmond Lewis and John Page, all give excellent characterizations, especially Miss Rosing, Messrs. Simpson, Mowbray and Lawrence. Claude King directed the play in an understanding manner, it must be said right here and now that Alan Mowbray has something on the ball that producers should cultivate both as an actor, author, and director, and we advise producers to place his name in their little note book for future reference.

Mrs. Lew Lipton is credited with the title of production manager, her work on this play was a credit to the fine organization and her co-workers, the settings and the manner in which the show was presented, should win the club many new friends.

THE FAMOUS McKEONE FAMILY OF TUMBLERS

Featuring

BOBBY McKEONE

In a Somersault Three High from a Basket Pitch

Ending March 9, Warner's Downtown

Now State Theatre, Long Beach

A. F. FRANKENSTEIN

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Pictures---Reviewed and Previewed

"THE PRIVATE SECRETARY"

At the Filmarte Theatre

If you want to have a lot of laughs as well as hear some delightful music, you will certainly visit the Filmarte Theatre, where they have another of those splendid musical films, such as only German studios seem to have the knack of producing.

While the "Private Secretary" has many dramatic moments, the humor is prevalent.

They also have Renate Mueller in the starring role, and if you remember this beautiful and talented actress in her former successes, she is even better in this one. Her singing alone is a delight.

Then Felix Bressart is another member of the cast who cleverly inserts himself into the plot of the story.

The direction is by William Thiele, who is reputed to be one of the ace directors of the German films.

The photography is the sort which most everyone is interested in, as it concerns the troubles of a working girl who eventually triumphs.

Don't miss this one at the home of the foreign films, as it is one of the best seen so far from any European studios.

PRINTZLAU PLAY AT THE SPOTLIGHT

The next production to appear at the Spotlight Theatre will be "Window Panes" by Olga Printzlau, directed by Gene Lewis. It opens March 15th for an extended run. This production recently closed a long run at the Mansfield Theatre in New York City. A professional cast will present the play here.

PLAYS SUNDAY

Walter Giesecking, German pianist, who plays Sunday afternoon at Philharmonic Auditorium, never seeks to impress his listeners, but by his simple playing of music for its own sake he arouses greater enthusiasm than any pianist of this generation.

His American debut was made at Aeolian Hall, February 22, 1926, and he was an immediate success, despite the fact that his initial appearance in this country was practically unannounced. Giesecking, the man, is unusual. He is approximately six feet two inches in height and has been described as "a tall, hulking man who resembles a physician rather than a musician." His hand has a spread of a thirteenth, but is capable of an almost imperceptible pianissimo.

NOTE—Hollywood Filmograph's new address: Thomson Building, 1606 Cahuenga Ave., corner Selma.

"VANITY FAIR"

Becky Sharp has come to life again, this time in a modern version. It is true that William Makepeace Thackeray, author of "Vanity Fair," wouldn't recognize his masterpiece as it was produced by M. H. Hoffman, but he would find one of the finest independent pictures turned out in many moons and would place his stamp of approval on Myrna Loy, the beautiful and gorgeous one, as the best of the actresses who has found it necessary to age during the unreeling of a picture—you actually see the girl go down and down in her struggle to make a place for herself, after she has failed to be a gold digger of the first water.

Conway Tearle played his part with understanding and his voice never failed to register the emotions and feelings that he was to convey with plenty of lights and shades in his acting to prove his ability to emote, and his work especially with Myrna Loy, Lionel Belmore and Montague Love, was very impressive.

Billy Bevan was one of the surprises of the picture, his funmaking antics won him many a hearty laugh, and what more he proved quite capable in the dramatic scenes as well.

Barbara Kent and Anthony Bushell looked and acted well in their given roles as did Walter Byron. Montague Love did a good character bit, a newcomer who scored was Lilyan Irene as the maid—she is another Polly Moran type, keep your eyes on her. Mary Forbes as the Mother was splendid—here is a very fine actress who needs better things to do; while Herbert Bunston again played a typical Fatherly role.

F. Hugh Herbert made a fine treatment for the screen and is deserving of a great deal of the credit for the class of the picture, for here is a case of the story being the thing, backed up by a perfect cast and production, excellently directed by Chester M. Franklin. M. H. Hoffman was the Associate Producer on the job and had as his right hand man, Sidney Algier as production manager. The picture was beautifully photographed by Harry Neumann and Tom Galligan. Wilbur McGaugh assisted Director Franklin. The recording by L. E. Tope was far superior than anything he has done so far. Beautiful gowns by Alfreda are worthy of special mention. IT'S A WOW OF A PICTURE, MISTER EXHIBITOR, BOOK IT WITHOUT FAIL.

"GIRL CRAZY"

Radio Pictures can chalk up "Girl Crazy" as the best Bert Wheeler and Robert Woolsey comedy that they have produced up to date, the famous funmakers actually belonged in this vehicle, and when the film editor gets through clipping some of the sequences such as weak songs, too much horseplay in the early, middle and last part of the picture, exhibitors should sing with joy at receiving such a splendid gloom chaser as this fun-film.

Hollywoodians will tell you that some of the Wheeler-Woolsey gags and jokes are as old as the town that the picture was shot in, but, who cares and what of it, as long as it makes good entertainment. The cast that surrounds and supports the funmakers, are given all they are worth to the picture to do, and, that is all that we can ask. Eddie Quillan suffered by being given a leading man's part when he is an out and out comedian and cannot play straight romantic roles, however, it won't make or break him.

Mitzi Green was dragged by her heels into the picture. They will say that the play never had any such artists in it, but, Mitzi is cute, clever, impish as a little devil, and wows her audience with her imitations, in fact she is one of the highlights of the show. Kitty Kelly needn't worry about this picture hurting her standing or rating, it will help her to become more established; she is OK to our way of thinking. Arline Judge, Dorothy Lee, Lita Chevre, Brooks Benedict, and Monte Collins were among those present. Stanley Fields and Chris Martin were the menace to the comics and "Stan" plays everything the same, Chris a new face, wasn't allowed to do much of anything, but, he looked good.

William Seiter's direction was excellent, a tough assignment if you ask us, but he clicked. Tim Whalen wrote the screen play, Herman Mankiewicz made the adaptation, Eddie Welch and Walter De Leon added dialogue, J. Roy Hunt photography, Artie Roberts edited, while Max Steiner was the musical director. William Le Baron handled the production, which you can mark up to his credit as a producer. David O. Selznick carries the title of executive producer of Radio Pictures and this is the second picture he has had his eagle eye on that we have seen and which will command the industry's attention.

HE'S A HONEY

Al Christie is out to make another Bing Crosby as far as public favor is concerned, out of Harry Barris, and in this comedy, he gives the famous song writer actor singing star every opportunity, and has surrounded him with such sterling funmakers as Bobby Vernon, who proves a very funny semi-heavy, which is far away from his former roles in Christie Comedies. Edgar Kennedy gained many laughs as the Father; Stella Adams played the Mother well; the girls, Elnor Hunt and Helen Mann, looked beautiful and emoted very nicely. Eddie Baker, George Waggner and others rounded out the cast; the story was by The Scribblers. Walter Graham directed with fine understanding as to comedy tempo and nursed all the situations for all they were worth. Eddie Snyder was responsible for the photography. Bobby Vernon's came over in surprising form—he gained a howl when he said "Scram" in a deep basso voice—it came as such a surprise in a tense moment.

CHICAGO JUDGE DISCUSSES CRIME AND ITS PREVENTION

The above announcement would pack almost any auditorium at this time. Consequently the meeting of the Brotherhood of the Temple of Israel was well attended Monday evening when Judge Joseph E. David, of the Superior Court of Cook County, Illinois, discussed this subject. Among other things the judge declared that he believed that poverty was responsible for a large percentage of crime. The 18th Amendment came in for its share of consideration. And in less than forty minutes Judge Davis passed on to his audience the result of forty years of observation and study on crime prevention.

After the intermission several entertaining acts were arranged for the Brotherhood by Leon Lance. Jimmie Tolson, well known for his work in pictures, sang several popular selections. Jimmie has a splendid voice, but his method of "putting a song over" pleased the audience very much. Gustave Passian, formerly tenor with the Vienna Opera Company, rendered two delightful selections. An Hawaiian string band completed the evening's entertainment.

"DANCERS IN THE DARK"

At the Paramount Theatre

Here's the latest with Miriam Hopkins featured, but she does not show up so well as the "taxi dancer" who, sacrificing everything for the saxophone player in the dance hall, as she did in her former successes.

William Collier, Jr., does the best work of his career playing opposite Miss Hopkins, and they have at last given Jack Oakie something entirely suited to his abilities.

George Raft is another member of the excellent cast who shines as the gangster who captivates most of the habitués of the dance hall with his lavish use of cash. Here is a player who scores in most everything given him, and in this one his performance is vivid.

Eugene Pallette gets a lot of laughs out of a naval petty officer patron of the taxi dancers.

Lyda Roberti is quite attractive as a tough taxi dancer and goes over big with her accent.

Maurice Black, DeWitt Jennings, Paul Fix, George Bickel and Frances Moffatt are others who fit nicely into the story.

David Burton directed cleverly and showed a knowledge of his subject, while the photography of Carl Struss was without a flaw.

The screen play by Herman Manciewicz from the play, "Jazz King," by James Creelman, is another of those stories of the taxi dancer.

On the stage—A great aggregation of well known acts, including Fuzzy Knight, The Rangers, Warner and Co. Sally Sweet, Jazzbo, William De Cecil and the Paramount Ensemble of snappy dancers.

Clever and attractive shows which are getting more popular each week at the Paramount Theatre.

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AS SEEN and HEARD

By ARTHUR FORDE

“THE SPOTLIGHT”

Here's a real name for Hollywood's Little Theatre Club, as the spotlight is on the players who are participating in the performance.



Arthur Forde

When we were there recently we noticed several representatives from the major studios, as well as quite a few prominent agents.

To show the versatility of these people, they put on fourteen acts of variety which were far above those seen in regular vaudeville theatres.

However, this is not the purpose of Eulalie Andreas, the founder, and Charles Maurice, supervising director, as they expect to put on some real plays during the season.

Their next will be “Window Panes,” by Olga Printzlau, as produced at the Mansfield Theatre in New York last year.

Mildred Keats, a newcomer from the New York stage, will play the principal role and an entirely professional cast will be carefully selected to fill the other roles.

To get back to the recent performance, it may be worthy of note that “Good Time Charlie,” a sketch by Paul Gerald Smith, was put on in the short time of thirty-six hours, and Leo Britt, recently arrived from the London stage, was responsible for the excellent staging, as well as playing the principal part.

Lester New, Ruth Channing and Charles Maurice were the other excellent players who carried this little offering to perfection.

A bright, snappy little orchestra, Thelma Daniels, Curt Branch, Sonny Ray, Eleanor Thatcher, Frank Atkinson, Frank Konyi, and the most wonderful child player, Ruth Naomi Stevens, were others who contributed to one of the most enjoyable evenings we have spent in some time.

Review

“THE STOWAWAY”
A Universal Picture

Anything savoring of the sea is usually interesting, and the latest from Universal has kept the atmosphere splendidly.

While the story is a little draggy at the start it “gets movement” as it progresses.

The story is of a young girl who is thrown into a dance hall atmosphere and eventually escapes. Finally, after she is pursued by the cops, she finds her way to a boat and becomes a stowaway.

She is befriended by a young sailor, but another one who had a fight with her in the dance hall is stabbed by a member of a band smugglers and the young sailor is suspected.

This is all cleared up by a secret service agent who is on the boat in disguise, and all ends well; with the girl and the young sailor leaving the boat to get married.

Phil Whitman made a good job in the directing and a good command of his subject, both in the dance hall sequences and the scenes aboard ship. Leo Shamroy showed us some lovely photography; especially his fog scenes were gems of beauty.

Fay Wray was lovely as the bewildered girl who is thrown into an atmosphere totally unsuited to her.

Leon Waycoff is very natural as the young sailor who befriends the girl and eventually loves. This young player is rapidly forging to the front with his splendid work.

Roscoe Karns, Leo Moran, Betty Francisco, Montagu Love, Knute Erickson and Paul Porcasi were others who added realism to the story. The supervision of the picture was in the capable hands of Samuel Freedman, who made a splendid job of it.

“THE GREEKS HAD A WORD FOR THEM”

At United Artists Theatre

Do you want a lot of laughs. Some splendid acting. A gorgeous production and for the ladies some gowns by Chanel which will make them rave.

Then see the latest from the hands of Samuel Goldwyn. Zoe Akins' play, “The Greek Had a Word for Them.”

This picture was perfectly directed by Lowell Sherman, who also plays one of the leading roles.

It's all about that species known as “Gold Diggers,” but the superlative sort who really make a business of it and get away with murder. Ina Claire, Joan Blondell and Madge Evans are a trio such as never have been assembled in a motion picture before.

Miss Claire shows her best performance, as this sort of a thing seems to fit her like a glove, and then it seems unnecessary to speak of Joan Blondell in any other terms than perfect. This gal has such a grand sense of humor that to see her is good for a laugh.

Madge Evans plays the sweet one, and she has such gorgeous beauty that she carries the role to perfection.

As for the male actors, David Manners is just real enough to stand out with his splendid personality.

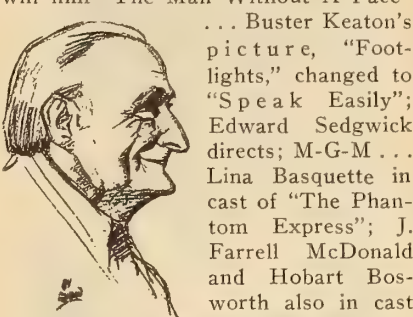
Phillips Smalley is not seen often enough on the screen, and he adds dignity and realism to the dignified father of the young man caught in the web of the gold diggers, and Sidney Bracey gets a lot of humor out of a small but necessary part.

We could go along and tell you more about this barrel of fun, but see it and be convinced for yourself.

Several shorts help the programme along, but “The Greeks Had a Word for Them” gives you plenty for your money.

DAD SAYS

Universal buys screen rights to “The Prison Doctor” . . . R. K. O.-Radio will film “The Man Without A Face” . . . Buster Keaton's picture, “Foot-



Dad

lights,” changed to “Speak Easily”; Edward Sedgwick directs; M-G-M . . . Lina Basquette in cast of “The Phantom Express”; J. Farrell McDonald and Hobart Bosworth also in cast . . . Paramount will feature Mary Boland in “As Husbands Go” . . . Helen Twelvetree will star in “The Truth About Hollywood” . . . Lionel Atwill slated to star in “Doctor X,” Fox . . . Mervyn Le Roy will direct “Central Park,” W.-F.N. . . Don Cook has a spot in “After All,” M-G-M . . . Charlotte Greenwood, Eddie Quillan, Jimmy Durante and Jean Hersholt in cast of “It's Got To Be Big”; Chuck Reisner directs . . . Loretta Young signed by W.-F.N. for spot in “Week End Marriage.”

“Girl Crazy” previewed; it's a “clicker”; Mitzi Green and Eddie Quillan are “hitting” . . . Rochelle Hudson has lead opposite Tom Keene in “Sunrise Trail” . . . Peggy Shannon will be starred in “After the Rain” by Fox . . . Edmund Lowe is the star in “The Criminal Court,” Columbia . . . Victor Schertzinger to direct John Gilbert in “Candlelight” for M-G-M . . . Wilfred Noy in cast of “Letty Lynton” . . . M. H. Hoffman to produce “Without Children” as a special roadshow picture . . . Frances Dee has one of the leads in “Come On Marines” at Paramount . . . Hobart Henley will direct “Glamour” for Universal . . . Creighton Chaney in cast of “The Roadhouse Murder” at Radio . . . Barbara Stanwyck returns to Columbia to make “Brief Moment” will also star in “The Mud Lark” for W.-F.N. . . Charles R. Rogers “rents” space at Universal . . . Will be a lone producer . . . RKO-

Radio buys screen rights to “The Most Dangerous Game” . . . Fay Wray has one of the leading roles in “Doctor X” at W.-F.N. . . Henry Armetta has a good spot in “Huddles” at M-G-M.

Joan Blondell has leading role in “New York Town”; starts March 28, W.-F.N. . . Rex Bell's first starring picture for Monogram is “Arm of the Law”; Louis King directs; in cast are Mary Nolan, Pat O'Malley and Bryant Washburn . . . May Robson is screen mother to Joan Crawford in “Letty Lynton” at M-G-M . . . George Fitzmaurice to direct Constance Bennett in a picture to follow “Free Lady” . . . Fox will star George O'Brien in “The Killer” . . . Eric von Stroheim and Albert Conti have important roles in Greta Garbo's pictures, “As You Desire Me.”

Fred Newmeyer will direct “They Never Come Back” for Al Mannon; has a prize fight background . . . Owen Moore has the role of “Tino” in Greta Garbo's “As You Desire Me” . . . Ivan Lebedeff booked over RKO vaudeville circuit, in a sketch called “Lessons in Love”; Betty Tyree plays opposite him; two plant in audience . . . Chic Sale returns to W.-F.N. latter part of this month for “Competition” . . . Dudley Murphy to direct “The Glass Key” for Paramount . . . “Love Nuts” new title is “Now's the Time”; Harry Barris' last comedy for Al Christie . . . Walter James in cast of “The Roadhouse Murder” . . . Irving Pichel added to cast of “Westward Passage” . . . “I, Jerry, Take Thee, Joan” in “factory”; to be remade “Merrily We Go” . . . Murray Roth returning to Hollywood . . . James Marcus has an important role in “Vanishing Men,” Monogram . . . Arnold Lucy plays butler in “Westward Passage,” Radio.

George Rosener added to cast of “Dr. X,” W.-F.N. . . “Yes and No” is the next “Our Gang” comedy at Roach . . . Mitzi Green booked over RKO vaudeville circuit . . . Noah Beery, Jr., in cast of “Heroes of the West,” Universal . . . Harrison Ford and Alberta Vaughn in “Temptation Shop” at Ralph Like's studio.

CHRISTIAN SCIENCE

“O man greatly beloved, fear not: peace be unto thee, be strong, yea, be strong.” These words from The Book of Daniel constituted the Golden Text on Sunday in the Lesson-Sermon on “Man,” in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon cited Paul's words to the Colossians: “If ye then be risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God. Set your affection on things above, not on things on the earth. . . Lie not one to another, seeing that ye have put off the old man with his deeds; and have put on the new man, which is renewed in knowledge after the image of Him that created him.”

A passage from the Christian Science textbook, “Science and Health with Key to the Scriptures,” by Mary Baker Eddy, stated, “Mortals must gravitate Godward, their affections and aims grow spiritual—they must near the broader interpretations of being, and gain some proper sense of the infinite—in order that sin and mortality may be put off.”

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Let's See---Who's Who

By HARRY BURNS

DIANE BRENT

The stage has sent us another player from the legitimate to the screen in Diane Brent. She has worked in stock companies in the East and Mid-West with the Wilkes Players, the Illitch Gardens Summer Stock and right here in Los Angeles at the Belmont Theatre with Ruth Helen Davis.



Since coming to Hollywood she has appeared in a number of features. Her latest work was in "Fifty Million Frenchmen," "Lena Rivers" and other pictures with the major companies, and some independent studios.

Miss Brent is blessed with plenty of personality and a pleasing voice, and seems just as suited for the screen as she was for the stage, according to those who know her work best.

PICKING UP

State Long Beach Theatres have been playing four and five acts now increased to six and seven acts. They had their pick of RKO acts, but with this new policy they will secure their acts from other circuits as well.

RUMORED

Ben Black is reported to have succeeded to the berth vacated by Frank Newman recently in his Warner Bros. theatre connection here.

DUE BACK

Eddie Peabody, who is now at St. Louis, at the Fox Theatre, will be back on his ranch at Riverside the latter part of this month.

Jean Armand, his representative, is getting things ready for him.

BUSY TIMES

Three is considerable activity around the Meiklejohn offices these days. In addition to their full week at the Million Dollar Theatre, this office is also booking a week in Arizona and a couple of one and two-day stands. They are also doing some spot booking in the Paramount and Hollywood Pantages, and break a jump east in Salt Lake City.

HELP OUT

Collections were taken up for Josie Page, one of the chorines in the "Rhythm Idea," who was taken ill while appearing at Lowe's State Theatre when it played the Los Angeles theatre here two weeks ago. Several of the artists on the bill contributed. Miss Page returned to her home in Chicago.



GERALD PIERCE

With producers making pictures that appeal to Young America, Gerald Pierce just about commands the best of attention, for he is every inch a typical youth that represents the living image and likeness of our land. His work on stage and screen further recommends him for this kind of work.

CHRISTY CABANNE

The silent screen directors are today proving the most successful of talkie megaphone wielders. Christy Cabanne belongs to the category and has proven his ability through his recent direction of a feature for Universal, dealing with the Fourth Estate; next in line came an independent for Alfred Mannon, following this with "Hotel Continental" for Tiffany, and just finished "The Midnight Patrol" for Monogram. You can look for Christy Cabanne to hold up the high standard attained by best known directors of the silent days, who are like himself, clicking with the present day productions that they are making.



Christy Cabanne

Commercially Christy Cabanne is one of the best investments as a director, because he knows every angle of his work, and never loses an opportunity to place every dollar in the picture and on the screen, that it is humanly possible to squeeze out of the appropriation allotted his pictures.

SPORTS

By EDDIE DEMEREE

THREE NEW CARS TO THREATEN CUMMING'S WINNING STREAK AT LEGION ASCOT SPEEDWAY THIS SUNDAY SHAW, BRUNMYER AND GARDNER WHEEL OUT NEW MOUNTS

Three of the best drivers in the racing game today—or at any time, for that matter—are ready to "strut their stuff" at the Legion Ascot Speedway tomorrow afternoon with three of the best four cylinder jobs ever built at the Miller plant. They are, Arvol Brunmyer, Wilbur Shaw and Chester Gardner.



Jimmy Sharp

Chet is working night and day trying to get his mount ready for the race, while both Brunmyer and Shaw have their cars ready and in perfect running condition. With 100 laps for the feature race, one of the strongest threats in the lineup of drivers, is Jimmy Sharp, who two weeks ago ran his first race since his accident quite some time ago. Jimmy is driving the car that Wilbur Shaw piloted before he got his new one and did some fancy and assorted driving, coming in second in the Helmet Dash and finishing third in the 100 lap feature race.

It is gratifying to see automobile racing coming back into the good graces of General Public again. Not long ago racing was one of the most popular of American sports, but, with the coming of the smaller cars, the use of superchargers and the withdrawal of the automobile manufacturers entries, racing went into a decline. Last year at Indianapolis the small cars were out of the running, supercharged motors barred and a place was made for the manufacturers. This immediately revived the public interest and we now see the grandstands filled to the overflowing at every race track in the country. We'll tell you more about this revived interest next week—explain it more in detail—just remember that you have a date to keep at the Legion Ascot Speedway Sunday afternoon at 2:30. We'll be seeing you.

AT THE HOLLYWOOD LEGION STADIUM

Last week's Stadium show presented a night of surprises. An idol in the person of Ralph Chong, Chinese welter from New Orleans, was hurled from his pedestal by the Mexican southpaw, Johnny Romero. A lot of the fans disagreed with Referee Abe Roth, but the Chinese boy missed enough punches to lose against tany self-respecting pug. Surprise No. 2 came when the much-touted Stanley Poreda won the main event against Sailor Flinker in two rounds. The surprise was that Flinker could stay two rounds. At that, Poreda failed to impress—maybe he is good. The fans who saw him beat Flinker don't know. Charley Randolph handled the main event. Other results: Del Wolf, a rugged heavyweight, lost the nod to Max Mazick. It might have been a draw. Wolf is tough and can hit. If he stops trying to box and sails in, he will go somewhere. Del Price, heavyweight, decisioned Tony Brown; Santiago Lujan, 122, beat Gene Espinosa. In the curtain raiser, Jimmy Galindo, 126, won the nod over Solly Smith. The house, while not packed, was good. This week Fidel La Barba meets Varias Milling.

IRISHERS TO BATTLE AT CULVER CITY ARENA MONDAY

Jack O'Brien meets Mike O'Connor in the main event at the Culver City Arena Monday night. Bruce McDowell meets Babe Colima in four rounds at 124 pounds. Sailor Weber vs. Larry Navarro, 175 pounds, 4 rounds. Elmer Mateas vs. Harry Purdue, 124 pounds, 4 rounds. Jimmy Rivers vs. Joe Lujon, 138 pounds, 4 rounds.

HOLLYWOOD BOXER GETS LICENSE

George Goodman, winner of the International Bantamweight Championship, held in Chicago, May 26, 1931; also winner of the Olympic Championship held at the Auditorium last September, has received his license to box in California and will appear at the Hollywood Stadium, March 18th against Pete Bastall. Goodman's manager is Bill Cott of "Sid and Bills" cafe.

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“THE COHENS AND KELLYS IN HOLLYWOOD”

Aside from used jokes and unfunny gags the “Cohens and Kellys in Hollywood,” Universal will keep George Sidney and Charlie Murray’s popularity at Par. Those two lovable comics will survive in spite of the unfunny situations, stale dialog, and direction that is retrospective of the old silent days.

Don’t be afraid the audience will not enjoy what is offered—they will, but it could have been much better considering the production talent that is available in Hollywood.

Howard J. Green, author, allows both Cohen and Kelly to ride upon the laurels of their children’s short-winded success in the movies, and takes time to satirize the industry’s method of doing business. The story idea was good, but the treatment and the fact that there was too much story and not enough gags and funny situations, puts this picture into the program class.

Norman Foster, who had very little to do, and his teammate June Clyde, who becomes a silent movie queen and goes Hollywood for no screened reason, deserve better material than this picture offers. This team is growing in audience affection and should have more vehicles like “Steady Company.”

The whole cast was intelligently selected and must bow to Louis Albernie’s performance as the goofy director.

Again we see Robert Craig’s “dead pan” butler.

Esther Howard and Emma Dunn give characteristic performances that gain hearty laughs. Direction is by John Francis Dillon. Photography is by Jerry Ash.

“WET PARADE”

We think that a motion picture is purely a medium of entertainment, not propaganda. “Wet Parade,” produced by M-G-M, is propaganda, and how. The dregs get a chance to cheer and applaud and so do the wets. You can take your choice. Still, it’s a good picture, with some grand emoting by a cast of superb players, Walter Huston, Dorothy Jordan, Lewis-Stone, Robert Young, Neil Hamilton, Jimmy Durante, Myrna Loy, John Miljan, Joan Marsh, and Clarence Muse. You couldn’t pick anyone for special mention, as they were all perfect.

The picture is quite brutal and morbid in spots. A suicide in a pigpen. A man killing his wife with a club. A boy going blind and Jimmy (Schnozzle) Durante doing a death scene for good measure. “Sleep well, little kiddies of movie land.” After these scenes you want to climb on the water wagon.

After sitting through twelve reels of this at the preview (it will be cut some, we hope), we didn’t know whether to go home and drink what we had left in our cellar or take a hammer and break what was left. That is the way the picture leaves you, either disgusted or thirsty. The real moral that “Wet

Parade” teaches is—“No matter how pretty the bottle or how fancy the wrapping, don’t be fooled. Have it analyzed. Which really is good advice after all. Direction of Victor Fleming scored heavily.—Bee Vee.

“THE CARELESS LADY”

This week gives us “The Careless Lady,” from Fox with Joan Bennett and John Boles. Its sparkling and witty dialogue takes honors over the smooth and skillful direction by Kenneth MacKenna. The story, an old formula, gives Joan an opportunity to display gorgeous gowns, and her charm enhances her characterization of her newly acquired woman of the world ambitions. John Boles adds contrast to his performance by a lovely song and a “Doug Fairbanks” leap to the rescue of Joan from the clutches of a suave Parisian soul stealer. Oh, yes, there is a clever “bull” pup that supplies motives to further the love interest. Rita Lambert and Guy Bolton are responsible for the fine script, while John Seitz gets in a few beautiful photographic shots.

“THE RECKONING”

Then came “The Reckoning” from Olympic, an independent producing company. Leon Lee, who is credited with both story and adaptation, has given us a regeneration yarn with a few twists (and dialog that goes from bad to worse) that could have been entertainment, but for the “super-snail” paced direction by Harry Fraser. The scene tempo is so slow that the efforts of an expert cutter would be futile. Every member of the cast have done better work, and it is apparent that they could not get their “teeth” into their respective parts long enough to accomplish anything outstanding. The photography and sound are inconsistent and the whole thing smacks of short schedule and inadequate production preparation. Those of the cast who tried were Sally Blane, James Murray, Thomas Jackson, Bryant Washburn, Pat O’Malley and Mildred Cohen. Enough of this.

“BROKEN WING”

Now let’s look at “Broken Wing,” from Paramount. Here we have hokum that hok’s merrily on under the guidance of Director Lloyd Corrigan who made sure that we understood all comedy and acting by allowing a splendid cast to over emphasize. The same holds true for Grover Jones and William Slavens McNutt’s repetitious dialogue. BUT, let me retaliate “Broken Wing” is full of excitement and entertainment and when cut to its proper length and perhaps “lifting” Miss Velez, song, Paramount will enjoy the sound of the jingle at the Box Office. Leo Carrillo brings to the screen that same polite insinuator of the Paul Dickey and Charles Goddard stage play, it is easily his picture, while Melvyn Douglas puts another brick of success in his screen popularity foundation. The photography by Henry Sharp is, as usual, excellent. The supporters “et Hok” are George Barbier, Willard Robertson, Claire Dodd, Arthur Stone, Cole-dad Jiminez, Julian Rivero, and Pietro Sosso.

PYRAMID CAFE—GENE MORGAN AFFAIR

Making a desperate comeback in Hollywood is the Pyramid Cafe, which is being put in public favor by Gene Morgan and his line-up of players and entertainers, who were very much on deck Thursday night, when satellites from stage and screen made their way to the Hollywood Boulevard rendezvous for an evening of fun and a good feed. Gene Morgan, outside of being the star performer, proved one of the best hosts we have come across among the stage or screen stars.

The show will be reviewed more fully in our next issue, but we must say that “Bunny” Weldon, who staged the floor show, knows his public, and gave them a taste of some very clever New York styles of putting over numbers, and running this sort of a show. The Gene Morgan band will become one of the most applauded as soon as they and the public become better acquainted. It was quite an opening affair for the Pyramid and Gene Morgan, and we hope to become a steady patron of Messrs. De Marco, who are back of the cafe and its present change in policy and show.

OLSEN’S CAFE OPENS SOON

Jack Lewis is sponsoring what was formerly Olsen’s Cafe as “The Frolics” at Culver City starting March 17 with a floor show that will top any now being offered amusement lovers in the Southland. Fuzzy Knight, beloved entertainer, will be master of ceremonies, and he will be given every opportunity to make this night club one of the high spots of fun and amusement one meets up with these gloomy days.

Mr. Lewis has a great following of friends in the Southland who highly recommend him and his work in the past, and say that he is the logical man to put “The Frolics” over the top.

GLENDAL POST 127 of the American Legion Fife and Drum Band, were very much in evidence Friday evening at the opening of “Sons o’ Guns” at the Carthay Circle. Playing until time for the show to start, which was attended by a great representative crowd, like a film premiere event of the past, searchlights reached the skies, and the street was lined with the usual run of onlookers in front of the entrance to the theatre. Wedgewood Nowell told the history of the show and association staging it. There was no star introductions over the air, which was unusual for such an opening. Joe Donahue, brother of the late Jack Donahue, who wrote and played the leading role of “Sons o’ Guns” couldn’t bear to see another man in his brother’s part, so left the theatre in tears during intermission.

VICTOR AND EDWARD HALPERIN are producing a story written by Garnett Weston which was announced as “Zombie.” It deals with natives of the West Indies, and has as its leading players Bela Lugosi, Madge Bellamy, Robert Fraser, Johnny Harron, George Burr MacAnnan, formerly known as George Berliner, Joseph Cawthorn, Frederick Peters, and many others. Jack Pierce created the very unique makeups, which are being used by the principals, while Carl Axzelle, Dick Johnson and Bill Eley are looking after the makeups on the sets. Cinematographer Marinelli is looking after the photography. The company is working at Universal City. Victor Halperin is directing. Garnett Weston is also playing a very important part in the picture.

IN HOLLYWOOD NOW

By BUD MURRAY

STAGE SHOWS to the fore—IN HOLLYWOOD, NOW—in the legit and vaudeville houses, and cafes, too—



Bud Murray

Too many openings for us to handle—what with “Sons O’ Guns” at the Carthay Circle—Orpheum Theatre stage shows—Pantages using special attractions—Recital of Argentine at the Philharmonic—the Pyramid Cafe going for elaborate floor show—and at Eugene Stark’s Bohemian Cafe, a peach of a floor show—with Jackie Taylor’s band, led by Jackie himself—A few words with George Lloyd and Mel Calish, the heavy artillery of the show—Noticed Melba Snowden working with the usual vim—Bumped into Little Billy, a tough guy for the ladies to get—Wally McDonald, who workt for us in “Oh Susanna,” just finished a flock of Westerns—Others glimpsed at this most popular nite club, which seems to be the spot (if you know what we mean)—Wm. Seiter, director; Monte Blue, one of the few real he-men; Charles Christie get around now and then—Wally Ford now a confirmed “pitcher” actor—That’s all, folks, “You must come over” from HOLLYWOOD—To the La Argentine recital at the Philharmonic Auditorium—where the “hoi-poi” turned out (SRO)—If ever there was a finished actress, this Argentine woman is IT—She makes an ordinary dance look like a symphonic arrange-

ment—We noticed Edward G. Robinson—Charlotte Greenwood and Martin Broones (hubby)—Our dear friend, Edna Mae Oliver, whom we workt with in “Dream Girl,” Victor Herbert’s last operetta—Evelyn Brent never misses these recitals—Sylvia Sidney—Josef von Sternberg—Ivan Lebedeff, with the good ole monocle—Tom Sheehy and Norma Gould, a couple of dance maestros—Betts Blair, the eccentric dancer from Beverly Hills—This nite L. E. Behymer made a personal appearance—And so to the Brown Derby for a “snack”—Mr. and Mrs. Rudy Vallee in a booth—Sid Grauman and Eddie Cantor in a booth talk the ’bout coming Cantor stage appearance at Chinese, over—“That old gang of mine”—Tommy Dugan—Bert Hanlon—Billy Halligan—Lew Brice—Charley Judels—George Raft—that funny man Caesar is back in town—Max Steiner, “head-musiker” at Radio pictures—Fatty Arbuckle and Lew Cody, two real pals—and they are all IN HOLLYWOOD, NOW.

To the Olympic Stadium to see “Jeemysy de” Londos, champion of certain, places, tear Paul Jones apart—These “mugs” have stolen “Weber and Fields finger in the eye” business—Noticed George Moran, of Moran and Mack—Ivan Kahn, agent—a couple of real sportsmen, Frank Kerwin and Tom Gallery—Billy Arnold at ring-side—Chuck Reisner, the big sporting goods man; oh, yes, he directs pictures, too—Eduardo Cansino and Billy Dreyer, who run a darn good dancing school, IN HOLLYWOOD NOW.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6948 Sunset. HO. 0301 Class. Post Paul Malvern, Casting	Cody-Shuford All Star Tom Tyler All Star Rex Bell Bob Steele Tom Tyler	Harry Frazer Otto Brower Harry Frazer Unassigned Louis King R. N. Bradbury Harry Frazer	Paul Malvern Unassigned Paul Malvern Unassigned Unassigned Unassigned Paul Malvern	Archie Stout Unassigned Archie Stout Unassigned Unassigned Unassigned Archie Stout	"Mason of the Mounted" "Western Limited" "Honor of the Mounted" "The Fatal Alarm" "Arm of the Law" Untitled "Vanishing Men"	Harry Fraser Unassigned Adele Buffington Leon Lee W. Totman	Balsey-Phillips	Preparing Preparing Preparing Preparing Shooting Preparing Shooting
COLUMBIA 1738 Gower St. HO. 3181 Dor. Kelly, Casting—HE. 1708	Unassigned Ed. Love Mickey McGuire	Allan Dwan Irving Cummings James Duffy	Unassigned Unassigned W. Morton	Unassigned Unassigned James Brown	Untitled "Criminal Court" "Mickey's Big Business"	Robt. Riskin Joe Swerling		Preparing Preparing Preparing
DARMOUR J. A. Duffy, Casting. GR. 0345 5823 Santa Monica Blvd.	Tracy-Robbins Laudi Bellamy Gaynor-Farrell	Frank Borzage Henry King Al Santell	Lew Borzage Unassigned Unassigned	George Schneider John Seitz Unassigned	"Young America" "Woman in Room 13" "Rebecca of Sunnybrook Farm" "Down to Earth" "Man About Town" "Society Girl" "The Killer"	Fred Ballard Marcin-Shipman Kate D. Wiggins	E. Grossman	Shooting Shooting Preparing
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Will Rogers Warner Baxter Dunn-Shanon George O'Brien	David Butler John F. Dillon Sidney Lanfield David Howard	Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	"Jade" "Travelaughes" "Curiosities"	Homer Croy D. Clift Larkin, Jr.-Beahan Al Cohn Henry Hathaway	Randall-Anderson	Shooting Shooting Shooting
FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	Big 4-King-All-Star Big 4-King-All-Star Big 4-King-Custer United Producers	Unassigned J. P. McGowan I. P. McGowan Frank Strayer	Unassigned Wm. Nolte M. McEveety Vernon Keays	Eddie Kull Edward Kull Ed. Kull Jules Cronjager	"Dance Hall Kisses" "Mysterious Mr. Wu" "Scarlet Brand" "Temptations Workshop"	F. Willis Barringer		Preparing Preparing Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Jackie Cooper Unassigned Dressler-Moran Norma Shearer Ramon Novarro Joan Crawford Clark Gable John Gilbert Greta Garbo Buster Keaton Holmes-Page John Gilbert All-Star	Harry Pollard Marcel De Sano Leo McCarey Sidney Franklin Sam Wood Clarence Brown Tod Browning Victor Schertzinger George Fitzmaurice Unassigned W. S. Van Dyke Monta Bell Charles Brabin	Red Golden Unassigned Unassigned Earl Taggart John Walters Charles Dorian Unassigned H. Tate Unassigned Marchant Unassigned Al Shenberg	Harold Rosson Unassigned Unassigned Hal Rosson Harold Weststrom Oliver Marsh Unassigned Wm. Daniels Unassigned Norbert Brodine Unassigned John Mescall	"Limpy" "Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "Letty Lynton" "China Seas" "Candle-light" "As You Desire Me" "Footlights" "Night Court" "Downstairs" "After All"	Thalberg & Butler Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Meehan-Tuchok Unassigned Unassigned Markay-Meehan Unassigned Veiller-Coffee Unassigned Unassigned	P. Neal James Brock R. Shugart Robt. Shirley G. Wallace K. Zint	Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing Shooting
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	Brook-Holmes Arlen-Bruce Chevalier-MacDonald Gibson-Dee Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Bancroft-Hopkins Morris-Arlen Stuart Erwin Skipworth-Bennett George Bancroft	Cromwell-Schodack Stephen Roberts Rouben Mamoulian Gasnier-Marcin Richard Wallace Norman McLeod David Burton Dorothy Arzner John Cromwell Marion Gering Stephen Roberts Unassigned Unassigned	Unassigned Wm. Kaplan Geo. Hippard Robert Margolis Arthur Jacobson Charles Barton Sid Brod Charles Barton Russell Mathews Unassigned Unassigned Unassigned Unassigned	Rex Wimpy David Abel Unassigned Henry Sharp Charles Lang Jr. Unassigned Ray June Unassigned Karl Struss Unassigned Unassigned Unassigned	"Lives of a Bengal Lancer" "Sky Bride" "Love Me Tonight" "Strange Case Clara Deane" "Thunder Below" "Horsethroats" "Sinners in the Sun" "Jerry and Joan" "The World and the Flesh" "Come on Marines" "Merton of the Talksies" "The Countess of Auburn" "The Challenger"	LeVino-Buchman Jones-Leahy Young-Hoffenstein M. Marcin Lovett-Buchman Kalmar-Ruby Lawrence-Young Edwin Mayer Oliver Garrett Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt	J. Brock R. Shugart G. Burns	Preparing Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Boy Friends Our Gang	Mack-French Robt. McGowan	Don Sandstrom	Art Lloyd Len Powers	"Girl Trouble" "Yes and No"	The Staff The Staff		Shooting Shooting
HAL ROACH STUDIO Culver City. PA. 1151 Jack Roach, Casting								

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R.K.O.-RADIO. 780 Gower Lynn Shores, Casting. HO. 5911 11 A. M. to 12 Noon Bobby Mayo, Asst. 10 A. M. to 11 A. M.	Ann Hardin Constance Bennett Barrimore-Twelvevrees Dolores Del Rio Wheeler-Woolsey Linden-Jordan Richard Dix Cortez-Armstrong Tom Keene Unassigned Unassigned Unassigned	Robert Milton E. A. Griffith George Archambault King Vidor Norman Turog J. Walter Ruben Wesley Ruggles Lowell Sherman Fred Allen William Seiter E. B. Schoedsack Myers-Murphy	Percy Ikerd Unassigned Hal Walker Lucky Humbersto Unassigned Jimmy Anderson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Lucien Andriot Unassigned Leo Tover Clyde De Vinna Unassigned Roy Hunt Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Westward Passage" "Free Lady" "State's Attorney" "Bird of Paradise" "Hold 'Em, Jail" "The Roadhouse Murder" "The Roar of the Dragon" "Is My Face Red?" "The Law Rides" "Truth About Hollywood" "Most Dangerous Game" "Hell-Bent for Election"	Bradley King Jackson-Ornitz Gene Fowler Wells Root Uncredited J. W. Ruben H. Estabrook Unassigned Cohan-Drake Adele St. Johns-Hylan Richard Connell Perelman-Murphy	Earl Wolcott L. J. Meyers Geo. Elles C. Portman John Tribby	Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned Unassigned	Del Lord Babe Clifford	Unassigned Unassigned	Unassigned Unassigned	Untitled Untitled	The Staff The Staff		Preparing Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Nat Ross Prod. Allied Prod. Mascot Prod. Supreme Prod. Allied Corp. Kennedy Pict. Corp. Franklin-Stoner Prod.	Elmer Clifton George Curtner Wm. Cowen Chester Franklin Unassigned Fred Newmeyer Otto Brower Bert Bracken Emory Johnson	Richard Heermance Unassigned George Curtner Unassigned Unassigned Unassigned Wilbur McGaugh George Berthelon Bob Landers	Otto Himm Elmer Clifton Gilbert Warrenton Unassigned Unassigned Unassigned Harry Newman Mickey Whelen Ross Fisher	"Vagabond Adventures" Travelogue Shorts "Leading Citizen" "The Stoker" "Last of the Mohicans" Untitled "Oh! Ranger" "Phantom Express"	Louis Lewyn Uncredited Dick Smith Unassigned Unassigned Arthur Hoerl Unassigned Wm. Praeger Emory Johnson	Leo Tope	Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Unassigned	Unassigned Unassigned	Unassigned Unassigned	Unassigned Unassigned	"Men of the Night" "Illustrious Corpse" "King of Range"	Robt. K. Lee Unassigned Unassigned		Preparing Preparing Preparing
UNITED ARTIST Bobby Webb, Casting. GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	Untitled	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Tom Brown Unassigned Tom Mix	Robert Florey John Stahl Kurt Neuman E. Frank Al Rogell	Unassigned Unassigned Alfred Stern Unassigned Phil Karlstein	Unassigned Unassigned Arthur Edson Unassigned Dan Clarke	"The Invisible Man" "Back Street" "Information Kid" "Adventure Lady" "Death Valley Tom"	Florey-Fort Gladys Lehman Earl Snell Edwin Knopf Unassigned		Preparing Preparing Shooting Preparing Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Edward Robinson Joe E. Brown Joan Blondell James Cagney George Arliss William Powell Loretta Young Kay Francis Fairbanks, Jr.-Dvorak Dickie Moore	Mervyn Le Roy Ray Enright Lloyd Bacon Roy Del Ruth John Adolf Unassigned T. Freeland Archie Mayo William Wellman Unassigned	Sol Polito Gregg Toland Barney McGill Robert Kurrie Unassigned Unassigned Ernest Haller Sid Hickox Unassigned	Harry Thew Caesar-Banks Busch-Hayward Wilson Mizner Parker-Howell Joe Jackson Sheridan Gibney Charles Kenyon Courtney Terrett Maude Fulton	"Two Seconds" "Tenderfoot" "Miss Pinkerton" "Winner Take All" "The Successful Calamity" "The Dark Horse" "Week-End Marriage" "Street of Women" "Love is a Racket" "Rags to Riches"		A. Riggs	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting Preparing

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HOLLYWOOD, CALIFORNIA, SATURDAY, MARCH 19, 1932

PUBLISHED WEEKLY



ANDY CLYDE

THE INSIDE DOPE

"They Never Come Back" is the title of the independent Alfred T. Mannon picture to be produced at Tec-Art Studio. Fred Newmeyer, who made "Quarterback" and "Warming Up," starring Richard Dix; "On Your Toes," starring Reginald Denny; "Fast and Loose," with Miriam Hopkins; "Grand Parade," with Helen Twelvetrees; and who has directed some of Harold Lloyd, Douglas McLean and Ben Lyon pictures, is to direct "They Never Come Back." A real prize fight atmosphere is promised. So far the list of players include Regis Toomey, Dorothy Sebastian, Greta Granstedt, Gertrude Astor, George Byron, Earl Fox, Jim Jeffries, Eddie Woods and Little Billie. This picture is in production at the Tec-Art Studios.

Laurel Nemeth, petite prima donna, was heard Monday afternoon in a program of modern songs composed by Louis Danz. The compositions were varied and of striking harmonic interest, ranging from the negro spiritual, "O Lil Lamb" through a group of German songs in lieder style, to three Tagore settings, climaxing in the vividly dramatic "Love My Heart Longs." Miss Nemeth's sympathetic tones and clear enunciation was well suited to the difficult interpretations.

Paul L. Stein, now vacationing in Europe, will resume his directorial duties at the RKO-Radio Pictures Studio in Hollywood on March 26th, according to an announcement today by David O. Selznick, executive vice-president in charge of production.

The opening of Hollywood Bowl's eleventh annual season of "symphonies under the stars" has been set for July 5. The concerts will run continuously for eight weeks and will close on August 26, it was announced by Glenn M. Tindall, manager of the Bowl.

Roy G. Miller, well known theatrical and publicity man, has associated himself with C. Gaxiola Andrade, eminent Mexican attorney, practicing Mexican law at 204 Bradbury building, Los Angeles. Mr. Miller will assist in the preparation and investigation of cases coming to Mr. Gaxiola Andrade under the numerous new laws in Mexico, which are of interest to Americans. Mr. Andrade served for ten years as judge of the supreme court sitting at Culiacan, Mexico.

All night illumination of major boulevards leading to Hollywood Bowl and a comprehensive special trolley and bus service, beginning at 3:00 a.m., together with ample parking provisions, will reduce the exertion of a pilgrimage to the world's most celebrated outdoor shrine of Easter worship to the minimum on March 27. This is the twelfth anniversary of the event. A picturesque prelude to the sunrise service is the pre-Easter lily procession, scheduled for Good Friday, at 4:00 p.m., on which occasion donations of lilies will be delivered to the committee in charge of decorating the stage for the sunrise service. The procession is climaxed by a brief "dedication of the lilies" ceremony. Further particulars and the program in full will be given in a subsequent issue.

Francis Lyon has been assigned the special cutting of a new trick "phantom" shot in "Heavens, My Husband!", Mack Sennett comedy now in the studio cutting room. The shot is of Dorothy Grainger, photographed as mirrors reflected her image against glass, which gives a transparent, dream-like effect and which places the phantom figure on the chandelier.

Sol Edwards, returning from a trip upstate, announces the closing of a deal with Skouras' Central Circuit of New York for Tiffany's entire Quality Group. Features already made in this group, or in production, include: "Murder At Midnight," "Women Go On Forever," "Morals For Women," "Leftover Ladies," "X Marks the Spot," "Hotel Continental" and "Lena Rivers." "The Illustrious Corpse," a Tiffany Thayer best seller, has been purchased by Tiffany Productions and is next in line for production.

A certain cameraman who was the cause of a director walking out because the heads of a studio wouldn't allow him to have that particular cinematographer on his picture, walked out and signed with another major studio. The cameraman, six days after he was refused the job, was offered a job by the same studio with another director. NOW WE ASK YOU—WHAT DO YOU GET OUT OF THIS—SO WHAT?

Movie school extras are getting the jobs that should go to legitimate extras. We put a stop to this racket years ago, but they are back again fleecing the poor suckers by charging them as high as \$250 for a tuition which gets them into the movies, and this is the way they are doing it. If the suckers only knew, they are just as much out of the movies, even if they work for nothing, as they were when they started, for no legitimate studio will use movie school pupils.

Dame Rumor has linked Dave Thompson with the casting office job at the Fox Studios. There are many who would like to see Dave back working with the old line First Nationalers, Richard Rowland, Al Rockett, Robert North and the others. But Mister Thompson says that it is only a rumor, that he holds his former colleagues in the finest of respect, and that they know best what they want to do, and that he has only been talking to them about his clients that he represents as a business manager and agent.

It was learned yesterday that Mr. and Mrs. David O. Selznick expect an addition to the family early in August. Mr. Selznick is executive vice-president in charge of production of the RKO studios, producing Radio and Pathe pictures. Mrs. Selznick is the former Irene Mayer, younger daughter of Mr. and Mrs. Louis B. Mayer of Santa Monica. Mr. Selznick is the son of Mr. and Mrs. Lewis J. Selznick. The couple was married April 29, 1930.

Mabel Demming, that cute little girl who sells cigars and cigarettes at the Blossom Room in the Roosevelt Hotel, was responsible for this one. "Who was the most popular girl last year?" "Miss Depression!" Not bad, hey?



LINA BASQUETTE

The return to Paramount of C. B. DeMille happened just about the time one of his favorite stars of yesterday, Lina Basquette, of his Pathe days, returned to Hollywood and pictures from a triumphant success with Al Jolson in the "Wonder Bar," musical comedy, and personal appearances in the Paramount-Public theatres, and what is more, under the management of none less a personage than Teddy Hayes, and since returning to the Southland Miss Basquette has worked in two features for the independents. She no more than finished in "The Phantom Express" with Emory Johnson directing than she was signed for the lead opposite Rex Bell in "The Arm of the Law," a Monogram mystery melodrama. Others in the cast are Dorothy Revier, Dorothy Christy, Robert Fraser, Robert Emmett O'Connor, Bryant Washburn, Wallace McDonald, William V. Mong, Donald Keith, Larry Bathin and Gilbert Clayton. Louis King directs.

FREDERICK PETERS, 12 years ago was made up for the giant in the Edgar stories starring the late Lucille Rickson, by Dick Johnson who was working for the Samuel Goldwyn Co., and the other day he again made "Fred" up for a similar part for "Zombie" at Universal City where Halperin Bros. are producing the picture with an all-star cast. E. Mason Hopper directed the "Edgar" stories, while Victor Halperin is handling the megaphone on the present feature.

RANDOLPH SCOTT is working at the First National-Warner studios with George Arliss in "The Successful Calamity" directed by John G. Adolfi, his first part away from the Paramount lot where he is under contract. Mr. Scott's stage work in "Broken Wing" at the El Capitan Theatre recently, proved him a perfect leading man type for stage and screen.

Don L. Brodie, director of several of the Hollywood Little Theatre productions at the Spotlight Theatre on Cole Avenue, learned recently that "The Devil's Sideshow" was declared to be the best Little Theatre production for last year. Mr. Brodie directed it.

Three pictures may be made in her native England by Dorothy Mackaill before she returns to Hollywood. She has received an attractive offer to appear before the camera and microphone in Great Britain as soon as she finishes the vaudeville tour she is making with her recently acquired husband, Neil Miller, of musical fame. Miss Mackaill opened her stage engagement in Denver, played Chicago and is now in Detroit. She will conclude her tour in New York, whence she may take the boat overseas. Miss Mackaill was born in Hull, in the north of England, and came to America to become a Ziegfeld Follies girl.

Stardom is just around the corner for a petite society girl who, two months ago, had not seen the inside of a sound stage! At least this is the prophecy of no less an authority than Mack Sennett, comedy impresario and star-maker, who discovered and developed Monaei Lindley, erstwhile New York debutante, until today she is playing featured feminine roles in his productions. Until the first of this year Miss Lindley's knowledge of motion pictures was limited to that of an ardent fan. Last week she concluded work in her third leading role for Sennett. Her productions are "Listening In," "Calling All Cars" and "The Spotte on the Rugge." According to Sennett, Miss Lindley will unquestionably achieve stardom within a year and with an unfailing record of like prophecies for others who have worked under his banner. The comedy king's prediction in this case is interesting, to say the least.

Eddie Cantor and Sid Grauman Saturday night had Hal Grayson try out Lucian Lucca at the Roosevelt Hotel, in the dining room, so they could get a line on his singing in about twelve different languages. Also they had him sing his double voice tones. Lucian pleased Eddie and Sid, and may get a good job out of it. Hal Grayson wanted Eddie Cantor to do a number on the air at the Blossom Room, which he declined, owing to it being on the Columbia network instead of NBC, to whom Cantor is under contract.

CAPITAL AND LABOR SHAKE HANDS

Charles R. Rogers Releases Thru Paramount

"Wet Parade"-Grauman Chinese Review Shines

First Time Company Has Signed for Series of Feature Pictures

Negotiations have been completed between Emanuel Cohen and B. P. Schulberg of the Paramount-Public Corporation and Charles R. Rogers, leading independent producer, whereby Rogers will produce eight feature productions for release on the Paramount 1932-33 program. Each will be designed as an Exploitation Special and will be filmed with an all-star cast on a plane as extensive as required by its idea.

Nothing will be spared to make these productions outstanding box-office attractions as Rogers intends to inject into them the showmanship elements which characterized such of his former productions as "McFadden's Flats," "Classified," "Millie," "The Common Law," "Suicide Fleet" and "Lady With a Past."

Production already has started on "Madison Square Garden," first of the group. Rogers has just returned from New York where he filmed scenes of this famous palace of sport as well as the outstanding sports events recently held there, under the exclusive deal which he negotiated with William F. Carey, Garden president. Filming on "Madison Square Garden" will be resumed in Hollywood and it is planned to have this production ready for release at a time when the American public is athletically minded for the Olympic Games.

Rogers now is completing his organization and will make his producing headquarters either at Universal or the Pathe Studios.

SUZANNE WOOD GIVES BRIDGE PARTY

Suzanne Wood entertained at the Garden Court ballroom with a bridge and tea party Tuesday afternoon. This is the first of a series of parties to be given by Suzanne. The next will be at the home of Mrs. Willis Howard Mead, 350 No. June Street, on April 19, 1932. Many notables are expected to be present. The affair is being conducted as a benefit for unemployed musicians.

Suzanne Wood has appeared in a number of motion pictures, chiefly in dowager roles. She is interested in music, and the unemployed musician is of great concern to her at present.

PRODUCERS AND CAMERAMEN AGREE TO LEAD WAY TO GREATER PEACE WITHIN INDUSTRY GIVE AND TAKE

The two-year arrangement recently completed between the cameramen and producers seems to satisfy all concerned. Happily the spirit of give and take actuated both sides, and there remains no trace of impending disturbance in the ranks of picture workers. Hollywood Filmograph takes this opportunity to congratulate the representatives of both the producers and the cameramen for their very evident desire to bring about complete peace in the industry.

There is evidence that the organized cameramen fully realize their unquestionably strong position in the triumvirate composed of labor, producers and capital. As an important unit of organized labor, the cameramen give every indication of a full sense of their responsibility. The men who acted as spokesmen for the cameramen are to be highly commended for their excellent conduct throughout the entire proceedings. They are a credit to organized labor.

Hollywood has been treated to a new kind of spectacle: the spectacle of organized workers, aware of the timidity of capital in the face of impending labor disputes; fully conscious of their power to close the coffers of financiers by aggravating their opponents into frenzied warfare against unionism; in plain words, create trouble for all concerned, calmly and fairly meeting the producers in honest debate, making all reasonable concessions, paving the way to enduring peace for all concerned. Briefly, the leaders of the organized cameramen upheld all the best traditions of organized labor.

The new aspect in the matter of relations between Hollywood producers and picture workers is that presented by the entrance into the motion picture field of organized capital, representing the biggest financial institutions in the country.

CAPITAL FEARS LABOR

This third, new member of the triumvirate, is the nerve center of the entire motion picture industry. Its reactions to dissatisfaction in the ranks of organized labor are instantaneous and destructive. At the first slightest sign of impending labor trouble, organized capital closes its coffers and awaits the outcome. Money will not invade a field threatened with labor trouble. The producers know this. Organized labor knows it. When they started the recent conferences with the producers the Hollywood cameramen knew it. Thinking only of their followers and the interests of the men employing them, the leaders of the cameramen made no attempt to use the lethal weapon placed in their hands the day Big Business entered the movie field.

PRODUCERS BETTER BEWARE

This new situation in Hollywood the producers must seriously ponder in all their dealings with organized labor. Their bankers, the big financiers who advance the loans for their annual programs, will not loan money to men at odds with organized labor. Their position thus immeasurably strengthened, it is a pleasure to record that the unionized workers of Hollywood have acquitted themselves in a manner leaving no doubt about their fair-mindedness.

Again we congratulate all concerned.

CAMERAMEN VOLUNTEER 10 PER CENT CUT

Our industry's men behind the guns come forward with a desire to help ease the sense of depression by a volunteer cut of 10 per cent in their salaries, within the limitations of the standard scale, for the period of one year.

Various members questioned are unanimous in their assurance that this move was more beneficial to the cameramen than to the producers with whom they have been arbitrating for the past ninety days.

The producers tried to effect a complete abolition of the "classification" clause, and asked for a 60 per cent cut in salaries. The cameramen did not think that those demands were entirely fair so they gathered together such artists from their ranks as Robert Edison, Charles Rosher, Hal Mohr, Archie Stout and elected to pay a visit to the presence of Nicholas Schenk and the executive secretary of the producers' association, Mr. Jack Gain, with their humble desire to "let's talk it over." After ninety days, during which there was insinuations of trick and general discomfort within the industry, a mutual agreement decided that from March 14, and for the period of one year, and without disturbing the present contract, that the cameramen would rebate to the producers the sum of 10 per cent of the scale salaries. This agreement, it was said, did not effect cameramen holding individual contracts with the studios.

Word was received from Joe Green, little Mitzi's father, that the adorable little mimic opened in Cincinnati, the first stop on her personal appearance tour, Saturday, March 12, and that the first two days' business showed \$1,500 over Morton Downey's run at the same theatre. Some people believe that Mitzi is through!

M-G-M Produce Most Daring Picture Since Advent of Talkies

With the country in general for and against prohibition and how, M.-G.-M. in producing "The Wet Parade" made what we call the most daring picture since talking pictures found their voice on the screen, and the country in general have tried to figure out what is best for the majority as to the Volstead act, which passed and has ever since ruled the good old United States.

M.-G.-M. have always been what we would call real pioneers; they have tread where others feared even to think of venturing, and have always come through with a winner, and their latest offering should find a ready audience, no matter which side you happen to be in favor of, and you might just as well look forward to another influx of this type of picture from the other major studios now that M.-G.-M. has shown them the way to do it.

Last week we carried a review on this picture, crediting Walter Huston, Dorothy Jordan, Lewis Stone, Robert Young, Neil Hamilton, Jimmy Durante, Myrna Loy, John Miljan, Joan Marsh and Clarence Muse, with giving fine performances, and at the time placing on the head of Victor Flemming the director equal credit, well, we say, that the casting of this picture was so perfect, that without some of the leading players it would have become an ordinary picture.

Sid Grauman's review again commanded equal attention with the picture and we will review it next week in detail, and give credit to the great artists imported for this stage show. It was a great opening and a great night for all concerned.

HARRY BURNS.

What a good political organizer; a trained vote-getter, can do among those 17,000 unorganized extras would be no joy-ride for Hollywood picture producers. The Creator knows these people NEED help of this kind. What one district politician, properly connected, could do in Hollywood should be to all concerned a source of far from pleasant dreams.

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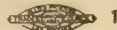
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HARRY BURNS, President and Editor

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No. 9

NO SORRY — NO GLAD

The trouble with this picture business today is that those most vitally interested in it seems to have grown into the "No Sorry—No Glad" class. They care less what happens to the companies that they are working for, or the pictures that they make, than anything else in their whole lives, and in some cases we can't blame them. In others we feel they are the biggest boobs of all, for they are just killing the goose that lays the golden egg for them, and one of these days they will find themselves out on their good old what-do-you-call-it, and then they will sit up and take notice, but the parade will have passed them, and they will be left on the lot flatter than any circus ever left one of their troublemakers.

No matter if you are the smallest paid extra or the highest paid executive, you had better start figuring what your position means to the very job that you hold, and if you are thinking up some new scheme to cheat your firm or the studio that employs you, better think again, for old man trouble has caught up with you, and the handwriting is on the wall, and anything that you do to hurt your employees will come back to you, for you are just rushing the end, which is just around the corner, unless the companies obtain dollar for dollar worth of help for what they pay into the motion picture industry's coffers to make the world's motion picture entertainment.

DRIVE OUT GYP ARTISTS FROM WHAT WAS FORMERLY POVERTY ROW FOR ONCE AND ALL TIMES

When the Columbia Pictures proved that good pictures could come from what was formerly known as poverty row, and many other independent producers came to the front with popular price pictures that carried box office appeal, we sort of felt that the day of the gyp artist in that particular line had heard the death knell sounded and that the so-called suckers would have to find another racket to invest their savings in, but, it seems that every now and then in the neighborhood of Gower and Sunset, there arises a get-rich-quick Wallingford outfit who entice the innocent boobs into investing their monies, and all they give 'em is a good sound trimming and a headache, it is about time that this sort of stuff be given the gate, in fact, we would like to see Milton Golden, our Assemblyman, in Sacramento, put through a bill making anyone who tries to produce pictures on an independent scale be bonded, just like Equity forces the stage producers to arrange their credits, thereby protecting the actors against loss of their wages. So let us give these gyp artists the air for ONCE AND ALL TIMES.

"HEART THROB STORY—IT HAS APPEAL AND INTEREST," SAYS NEW YORK REVIEWERS OF "THE EXPERT," STARRING CHIC SALE AND DICKIE MOORE

Edna Ferber's screen version of "Old Man Minick," entitled "The Expert," drew down the warm praise of the New York reviewers because of its powerful heart appeal when it opened at the New York Strand recently. Herewith are some excerpts from what they said.

"Chic Sale is a made-to-measure role. Heart-throb story. You'll find 'The Expert' a well-done and entirely enjoyable motion picture. Mr. Sale is excellent. YOUNG DICKIE MOORE PROVIDES A SOURCE OF WONDERMENT, WINNING SO THOROUGHLY THE HEARTS OF HIS AUDIENCE. Fine troupers play the character parts."—N. Y. American.

"The combination of Miss Ferber's human interest story. Mr. Chic Sale's quavering old man, Master Dickie Moore's childish warblings and Archie Mayo's direction are too much for all but the most-hardened picture-goer to follow without a lump rising in his throat."—Herald-Tribune.

"Charming. Pleasant entertainment. Chic Sale's exquisite skill is devoted to this touching little tale of lovable Old Man Minick. The potent pathos of the picture is relieved by keen and lively comedy. Sale never has done finer work. Lovable and peaky, his is the perfect picture. LITTLE DICKIE MOORE, ADORABLE FIVE-YEAR-OLD, LIKEWISE TOPS HIS PREVIOUS WORK AS THE OLD MAN'S PAL AND PROTEGE. Lois Wilson is splendid."—Daily Mirror.

"Warm qualities and a decided appeal. We've got to hand the picture to Master Moore. Whenever this adorable little boy appears on the scene you'll hear the ahs. ohs and giggles. It certainly wins your sympathy."—Daily News.

BOOKS



EDWIN T. GRANDY

"I am a Fugitive from a Georgia Chain Gang," by Robt. E. Burns is as stirring a tale as its title suggests and offers a wallop role for somebody like George Bancroft. (Vanguard Press, New York.)

"The Sheriff Killer" by Dane Coolidge was tailored to order for Tom Mix as Billy Madden who runs down a bad hombre known as "The Lizzard," and wins the gal. (Dutton, New York.)

"Stuffed Shirts" by Clare Boothe Luce offers whizz-bang society play possibilities for Miriam Hopkins et al. Most entertaining novel we've read in 41 coons' ages. (Horace Liveright, New York.)

"Only Human," by the Grahams is NOT another story about Whitey. It concerns Johnny Miller, a champion pug, and might fit Richard Dix like a boxing glove. (Vanguard, New York.)

"Miss Pinkerton," by Mary Roberts Rinehart, is one of the fetchingest mystery yarns of the moment and will fetch many sheks for the Brothers Warner who are making it. (Farrar & Rinehart, New York.)

"The Silver Eagle," by W. R. Burnett, in case anyone wants to produce a bangup gangster yarn, offers Dick Barthelmess an 18-karat golden opportunity. (Dial Press, New York.)

"Beyond the Rio Grande," by William Macleod Raine, who knows how to write Westerns, is raw meat for Ken Maynard. (Houghton, Mifflin, Boston.)

"What Price Virtue," by Marguerite Breyer offers a good box office title and a nice blonde part for Ann Harding. (Macauley, New York.)

"Screen Star," by Jack Preston of Hollywood, gives Hollywood a break for once. Made to order for the chattering cinema by an author who knows his prop groceries. (Doubleday-Doran, New York.)

"Christopher Comes Across," by Hawthorne Hurst is a funny slant on Mr. Columbus. A Will Rogers and a daring producer might make a million dollar box office bonanza out of this. (A. H. King, New York.)

"Girl on the Make," by Achmed Abdullah and Faith Baldwin, is the fascinating yarn of Julius Beck, millionaire impresario. Has all the earmarks of a best seller. Good role for Lewis Stone. (Long & Smith, New York.)

"Promise You Won't Marry Me," by Rosita Forbes, has three love stories and at least one excellent role for, say, Warner Baxter. (Stokes, New York.)

"Made for Love," by James Noble Gifford, has all the fingerprints of box office and sex allure with a possibility for Loretta Young. (William Godwin, New York.)

The Charles Travers Theatrical productions are playing San Joaquin Valley towns. The troupe traveling in their own trucks are presenting "Cold Molasses," and reports are that the outfit is doing quite well. They appear in theatres, auditoriums or what have you, under local auspices where it can be arranged.

With the RKO Hillstreet reducing prices to 40 cents, being just ten cents under Warner's Downtown prices, the next move would indicate that 10-20-30 vaude will soon be with us.

The Meiklejohn Agency contracts for some houses are subject to the approval of the managers. Last week brought about one change in the Million Dollar bill following the opening show.

Bill Borzage, who was on the Warner Downtown bill last week, has a patent on his accordion with attachments for various sound effects.

Raymond Teal, who has been absent for over 14 years, during which time he was in Texas, is back on the coast. Teal, who was one of coast's leading tabloid musical comedy producers in the old days, announces he is looking around for a spot with a view of getting back in the harness again. He left for northern points this week.

Maurice Raymond (The Great Raymond), has opened a general booking office on Broadway near Eighth. The magician's offices adjoins that of the California Artists' Protective Association but is no way connected with the organization. Raymond, however, will use the clubrooms stage for try-outs and otherwise work in close harmony

with the members. Raymond's booking office will in no way interfere with his plans for his show, which he intends to open here in about a month. According to his present schedule he will tour the coast with an eastern route to follow. A feature of Raymond's booking office will be to supply talent in foreign countries where he formed many contacts and is well known through his numerous world tours.

Waldemar Guterson goes into the RKO Hillstreet as orchestra leader this week, succeeding Al Erickson. Guterson brings in his own musicians.

Duke Ellington and his orchestra on the stage and Constance Bennett in "A Lady With a Past," drew around \$19,000 to the Orpheum on the first week.

Myles Murphy is organizing a company to star R. D. McLane in scenes from the foundation of "Shakespeare." The company will play coast dates and has the endorsement of the U. C. L. A.

Max Burkhardt and Chas. Varian have joined for a double. The break-in at Glendale. They call the act "The Volf."

Bob Buck, general agent Indianapolis Life Insurance Company has written \$200,000 on the lives of a prominent theatrical family during the last thirty days. Buck requested that we withhold the names. Most of the business was annuity's.

NOTE — Hollywood Filmograph's new address: Thomson Building, 1606 Cahuenga Ave.,

"The Frolics" Open Amid A Blaze of Glory

233 Club Start New Membership Drive



THE MOVING MOVIE THRONG

By John Hall



We have been browsing in the highways and byways of Movieland, and what we find there is indeed food for mixed thought.

One would like to cheer. There is a sincere longing to start a song of optimism—but one is halted by the facts; halted by the knowledge the men and women out there in the lines facing the studios would take it as an unkindness.

But there is balm. There is lurking in the back of the mind the concrete knowledge that there is going on a sifting process. It is bitter; it is cruel. It is destroying the finer feelings of many—but it is sifting.

What is going on in Hollywood; what is stirring to its deepest, inmost being the horde of clamorous movie aspirants, is the grim realization that the unfit, the untrained, the unwanted, shall be sifted out and discarded.

The thing striking to the heart of the observant is the spectacle of so many real motion picture people staring through gaunt eyes upon the sadly shaking faces of genuinely sorry casting directors, men who must turn them away without work while the unfit and the unworthy, at lowered pay, take their places.

Having in mind the producers of Hollywood and their Central Casting office, this is not a nice spectacle. There is the ever-haunting belief that the selective process might operate with more proper discernment. There is the belief that only the people with most experience should be given the work and that the newcomers should be told to seek work elsewhere.

There is no desire to be unjust to anybody. At this time and under existing circumstances, controversy is taboo. But we fear the men who control employment do not fully realize what the real old-timers are facing. Perhaps they think they do—but they don't.

For economic reasons there is wholesale cutting of the pay of our army of extras, in many instance too drastic to condone. That the producers feel the loss of business caused by the depression is true; but they should economize among the bloated salaries, a thing they are not doing to any great extent.

Somehow one gets the impression that there is a pitiless disregard of the sufferings of the under dog. The harshness of many at studio gates is shocking. The ruthless cutting of the pay of the poor makes one wonder if the modern business man has left even a vestige of soul.

The Hollywood extras compose the most helpless body of human workers on the face of the earth. These people are entirely at the mercy of the producers and their hirelings. No man in high place makes a solitary move to indicate that these helpless humans have a friend at court. Why is this?

There could be no better time to ask that question; and it is a fair question to ask those at the head of things. The motivating force back of the official casting office is purely selfish. That office is for the service of the producers. If there is a welfare agent in that office a study of conditions among Hollywood extras fails to prove the fact. We won't know and we don't care who is the welfare agent. In fact we don't know anything about any welfare agent. That's our reaction from a close study of Hollywood extras.

From our ramblings and observations we feel that the velvet-covered steel hand of politics is very active in the Hollywood motion picture field. Outwardly, the State of California has within its borders an army of some 17,000 poor working people totally ignored by the Welfare Bureau of the State. The dilly-dallying going on is not welfare work. What is needed is a force of two-fisted male workers who will get busy and search out details of the entire unorganized employment structure of pictures.

Fuzzy Knight and Bobbe Arnst Make Bow As Night Club Stars At Culver City

With every Sunday evening theatrical night as one of the big nights at "The Frolics" (formerly Olsen's Cafe in Culver City), the latest of cafes to open in the Southland held an auspicious opening St. Patrick's night amid plenty of color and excitement. With such famous stars as Fuzzy Knight and Bobbe Arnst sharing honors with Ted Fio-Rito and his orchestra, and topped with one of the classiest of floor revues that we have set optics on hereabouts. The bevy of girls are too gorgeous for words, the show looks like a million dollars with the improved background that the new management has caused to be painted and renovated at a tremendous cost. There are many innovations offered at "The Frolics," for instance, there is no cover charge the entire evening for dinner guests, providing they are seated before 9 P. M. Yellow taxicabs will take guests to the cafe free, the management allows as high as four in a party. \$2 dinners are the special offering, and getting back to the show and the music, we will borrow an old but perfect slogan: "In all the world there is no place like 'The Frolics'" with its new embellishments.

THE MAN ON THE COVER ANDY CLYDE

Standing in the most unique position of any funmaker now in the public limelight, Andy Clyde has proven that if you have the personality and ability to entertain on stage or screen, the public will accept you on your face value.

While we are speaking about faces, here is a funster who dared to break all rules in film circles among comedians, when he grew a character beard that has become as well known as some of the most famous trade-marks of the film firms making pictures.

The Andy Clyde Comedies have proven clean and entertaining. One of these days some wiseacre of a producer will see the value of placing Andy Clyde in a feature picture, and then they will find another box-office attraction that migrated from the short subject field.

The highways and byways of this fair land are cluttered with the wrecks of humans cheated out all hopes of a decent living by the bad judgment of some movie mogul who thinks he is thinking. The official responsible for maintaining the supply of extras should be compelled by law to SUPPLY FOOD AND SHELTER FOR EVERY OFFICIALLY REGISTERED EXTRA. That official registration is an OFFICIAL invitation to the applicant to HOPE for a living in motion pictures.

Pres. John LeRoy Johnston Outlines Great Social and Business Program

Outlining the busiest social program in the history of the club with an assembly every week instead of semi-monthly, as before, and appointment of five teams of six men each to conduct a membership campaign during the summer months, the 233 Club held its second March business meeting last night.

Monte Carter, chairman of the membership committee, announced the names of captains of the five "teams" to compete during the summer campaign and the personnel of each group was built up by volunteers. The campaigners will be:

Team No. 1—King Fisher, Captain; David Evans, B. G. Miller, Lewis Phisoc, Charles Way and Ben Goldberg.

Team No. 2—James Farley, Captain; Lal Chand Mehra, Cliff Broughton, Lon Poff and Arthur Guiterman.

Team No. 3—Abraham Cohen, Captain; Sam Marks, M. Seton Cohen, Leo Goodman, John LeRoy Johnston and Joseph Catanich.

Team No. 4—Carlton Griffin, Captain; Al Bonner, Sam Ecclestone, Harry Altman, George Willets and Lew Gill.

Team No. 5—Charles Eng, Captain; William Garcia, Charles Crockett, Otto K. Olesen, Charles William and Sid Rehfield.

The Investigating Committee before which each new applicant for membership must appear will comprise: Abraham Goldman, Chairman; Arthur W. Mortimer, Wilfred North, Joseph Anfenger, Dr. Jason S. Liscom, Louis Chaudet, Dr. Harry S. Fist, Joseph W. Girard, Henry Otto and Monte Carter. Initiatory ceremonies will be held each time a class of fifty candidates is ready for these degrees.

President John LeRoy Johnston presided at last night's assembly and among the speakers of the evening were Joe Rock, recently returned from the war zone at Shanghai, and who spoke on activities there; Edwards Davis, first president of 233; Rex B. Goodcell, second president of the organization, and Charles Eng. The 233 Club bowling team reported completion of half of its current season in the Masonic Bowling League and the 233 Club Masonic Ritualistic Corps announced exemplifications at Manchester Lodge, Los Angeles, on March 22 and Corona Lodge, Pasadena, March 31.

Entertainment was provided by Mary Dunn, soprano, accompanied by Carl Sell, Nicholas Mulinos, Greek operatic tenor; Dr. Reinhard V. Looser, ventriloquist, and Lal Chand Mehra, who presented a recording of Mahatma Ghandi's conception of "God."

The next 233 Club assembly will occur April 6 with weekly meetings to follow.

INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

WARNER'S DOWNTOWN

That there is plenty of talent available in these parts is evidenced by the class of acts that the Bert Levey office is digging up weekly for the ten-act show at this house. The third week of this policy showed no let-down in the quality of the offering. The current bill was varied with the comedy and dancing standing out. Barton and Young provided one of the best comedy numbers. Their brand of comedy coupled with fine singing voices had the house laughing and applauding throughout. They made an ideal next-to-closing offering. Bill Borzage also stood out in the comedy line and did it with an accord. The laughs coming from his patented instrument which brings forth humorous noises in the various impressions offered.

In addition to his musical ability, Borzage can fill a comedy gap on any bill. Bob and Bula Burroff gave the bill a touch of class with excellent dancing. Their individual efforts were interrupted by applause and they got away a hit with ballroom stuff. Another neat dance offering of a different type was presented by the Parker Sisters earlier on the bill. The girls are good to look at and have a varied routine which includes toe, acrobatics and bits of adagio. Brady, Biddle and Murray, with an unbilled girl, go in for comedy but their forte is in the singing in which they surpass. The girl scores sufficiently with a wiggle dance in the finale to be equally billed. Barnes at the piano and Green singing were in the second hole. It was evident that they slapped their routine together in a hurry and got over as well as can be expected with "Snitzel Bank" and other boloney. Jack Schaller and company (4 men), working from a teeter board made a good flash opener with their athletic business. The three high stunts brought applause.

Jack, Mack and Al, a nifty male dancing trio, closed effectively. Jack Russell in his third and final week as m.c. preceded the boys with a comedy song and a clever dance. Russell is a fine appearing chap and his work in every department is of the highest order. He could have remained indefinitely. Pascal, Perry & Co., with a shooting act was spotted fifth. Too late for this type offering and slowed up proceedings temporarily. Cliff Webster and his orchestra though cut down to seven men seemed to get as much volume minus three men. The acknowledgement for his overture weekly would justify the house in billing eleven acts. "Play Girl" (Warner Bros.) on the screen.—J. J.

LOEW'S STATE (Week March 16)

"Sons O' Guns" moved over from the Carthay Circle replaced the regular F. & M. unit here this week. The show brought the musicians with them thereby forcing a week's vacation on the regular house orchestra and Sam Jack Kaufman. The latter will probably relish the week's rest as the popular leader and m. c. has been putting in some hard licks the past few months at this house. "Sons O' Guns," with fifty-six in the chorus and a bunch of principals headed by Ethelind Terry, Richard Powell, Frederick Santley and Wyndham Standing undoubtedly makes a big flash and looks pretentious in the advertising, but whatever advantages that may have will be offset by the mouth-to-mouth. The big musical seemed slow and draggy and had the house restless most of the time with hardly anything in the offering arousing anything like enthusiasm at any stage. The chorus numbers staged by Eddie Larkin were pleasing enough but the dialog and comedy efforts fell on deaf ears. A girl on her toes near the finale won most of the applause and a male team of hoofers also clicked. Otherwise "Sons O' Guns" as a picture house attraction from an entertaining standpoint was not a wise selection. "She Wanted a Millionaire," with Joan Bennett and Spencer Tracy, the screen feature, compensated for the lull in the stage entertainment. An organologue with songs proved another good screen feature and Hearst Metrotone showing interesting shots from the China front and Navy shots provided good screen fare. —J. J.

LOEW'S STATE

For class in staging, costuming, novelty, scenically and all around entertainment, this Leonidoff production, "Impressions," a Fanchon and Marco idea, leaves little to be desired. In addition to all this there is Natcha Nattova, who has a presentation all by herself. Miss Nattova has a distinct novelty and a worthy feature offering for any stage. In her present routine Miss Nattova executes her effective and artistic dance movements on a huge vase filled with rose buds, the petals and stems serving to support her in difficult dance postures.

The ensemble numbers started with the girls in a toe routine with Corinne in front and faded out in a pretty picture of cups and saucers. A military stair number with Joe Rose leading in some Russian stepping, and for the finale a beautiful rainbow effect. In the entertainment section Paul Sydell and his dog Spotty somersaulting to difficult stands won good appreciation. The Four Flushers were a positive hit.

They look neat in gob outfits with a brand of comedy that is different and a great line of acrobatics. From the receptions accorded Sam Jack Kaufman on his entrance this popular m.c. and band leader is becoming a bigger favorite each week. This week Kaufman led his aggregation with a medley of "home" songs that had the house applauding enthusiastically until the curtain went up on the stage show. Kaufman's recitative gagging went over for big laughs. That Kaufman is an ideal leader and m.c. is evident by his long engagement here. In addition to being a fine musician, Kaufman has personality, good looks and puts over talk effectively. —J. J.

Margaret Lawrence closed an extended engagement with Jimmie Grier at the Cocoanut Grove, Ambassador Hotel, Monday night. During her long run at the Grove, Miss Lawrence sang on the Lucky Strike Hour on several occasions. Miss Lawrence was also on MJB program.

INSIDE FACTS

Morita and Lolita, dancer and musician, respectively featured members of the Spanish Revue which headlined at the Million Dollar last week and this week topping the bill at the Alhambra Garfield theatre are the daughters of Mr. and Mrs. Gittleston, parents of the Gittleston Brothers, ticket brokers.

The C. A. P. A. composed of vaude and entertainers now have a membership of 860. This includes 137 members in the San Francisco division. According to Frank Freeman, president of the organization, the dues which are 50 cents per month are promptly met by more than sixty per cent of the members. A big benefit show is being arranged for San Francisco, to be held March 29. Kolb and Dill, Frank Shaw and Will King will head the talent. The minimum wage scale set by the association some time ago at \$7.50 has been suspended for the time being. It being up to the discretion of the artists to get what they can. The San Francisco office is in charge of Wayne Beeman (Beeman & Grace).

Frank Gari and his Ambassadors of Music now in his second year at Leighton's Loew's State Cafeteria is supplying some good music at this place. Gari's program includes anything from Madam Butterfly to "Good Night, Sweetheart." Gari makes his six-piece band sound like a dozen men.

Leo Carrillo will have a Little Theatre in the Mexican quarter according to gossip this week.

PARAMOUNT

The current stage entertainment consumed 45 minutes and had Donald Novis doubling from the Ambassador hotel featured. Another name of local box-office value was Gene Morgan. Sally Sweet, held over for a third week, seems to have established herself as a favorite here. This week she was accorded a fine reception when she appeared for her first number, "One More Time." Miss Sweet followed with "Why Shouldn't I?" with Gene Morgan doing some clowning. The applause that followed warranted the speech that she was forced to make. In it she pointed to Morgan and said, "he deserves some applause, too." Miss Sweet is strong on looks and has a dynamic style of putting over her type of numbers with a change of routine weekly. The excellent quality of Donald Novis' tenor scored a hit. He registered with his first selection, "Cheri, I Love You," with solid applause forthcoming for each succeeding number, four in all. Gene Morgan provided the laughs, his gagging with other members on the show made him a welcome added attraction. Daum and Scott exhibited a routine of hand to hand stuff that found big favor. It's ability with these boys as they make no pretentious efforts in dressing or salesmanship. Dean and Parvis, a young mixed couple, filled a spot with a song and some dancing. The girl member later appears alone for a dance to good returns. The line of 16 girls were present for two numbers. The last number to Irish tunes. The routines offered lately by the girls hardly warrants their retention, the evident cost in salaries and costumes could be used to better advantage for talent. Georgie Stoll and his orchestra offered two selections in addition to providing the music for the show. "The Wiser Sex" (Paramount), featured on the screen, held Claudette Colbert, Melvyn Douglas, Lilyan Tashman, William Boyd in the leading roles. The Paramount News, A Talkertoon 'Crazy Town' and a pictorial short subject rounded out the screen fare. Business is at low ebb here.

—Mat.

While all the "live wire" agents were asleep at the switch, Roger Marchetti, a prominent attorney w.k. in the theatrical field, accomplished the three outstanding booking achievements of the season when he placed Bing Crosby, June Knight and June Purcell over nation wide radio chains. Marchetti, who has favored the show business for a long time, is going to devote considerable time to the handling of talent.

DONALD NOVIS

PARAMOUNT THEATRE

This Week March 16, Los Angeles

Farewell Pacific Coast appearance before leaving for the New York Studios
N. B. C.

Pictures---Reviewed and Previewed

"THE THREE MUSKETEERS"

This old story is being revived of "One for all and all for one" at the Bryan Foy studios in Culver City.

An innovation has been started where a picture has three directors, all working in perfect harmony in the same production.

Lou Seiler, Ben Stoloff and Lew Breslau are "The Three Musketeers" of pictures as they are all contributing their talent to "And God Smiled," a story which has taken Isadore Bernstein to write.

Bernstein told us that it is the greatest love story ever told and is devoid of sex in every detail.

Bryan Foy is also adding his valuable experience and advice as associate producer. Al Lloyd aids him, while Sam Katzman is the very capable assistant director on the job.

All these people are contributing their talents without compensation as they see such enormous success ahead for this production that they feel sure the financial returns will easily compensate them for their efforts.

Bill Thompson and B. B. Ray are the experts at the camera department and they are just as enthusiastic as the directors.

And now for the cast which has been carefully selected for the various roles. Just "take a peek" at a few of these names—Lila Lee, Mischa Auer, Tom McGuire, Monte Carter, Hobart Bosworth, Richard Bennett, Beryl Mercer, Martha Mattox and Alexander Carr.

And two of the most brilliant children of the stage or screen ever seen. Betty Jane Graham is really wonderful in her work and she is one of the wonders. The other you all know well—Dickie Moore.

This small boy has brought more joy into the homes of theatre patrons than most of the grown up stars with his marvelous personality and natural acting.

What with the great story as written by Isadore Bernstein. The directing of the three experts of comedy, drama and action and the expert supervision of Bryan Foy we should all look forward to the unreeling of "And God Smiled."

ARTHUR FORDE.

CLOSEUPS

WITH HENRY MATSON

The Ides of March finds Five Vaude, two presentation houses and two legit theatre's in full blast in the downtown area.—Donald Novis doubling between the theatre and the hotel this week in his first farewell appearance at the Paramount Theatre before leaving for the east to fill his new radio contract.—Harry Barris, late of the Ambassador Hotel, worried over his contract to go east.—Winslow Felix, popular auto dealer and polo player, one of the most improved players of the season.—Abe Frank looking for another tenor to take the place of Donald Novis.—All dance bands copying Jack Denny's style since his big hit over the "Lucky" hour.—The clean-cut work of Jimmie Grier's brass section but do people like a lot of brass over the air.—Who is jealous of a crooner now?—"Bing" and "Russ" are having their troubles.—All that goes up must come down and our happiness sometimes depends on how fast we return to normal.—This is the

time for all good orchestra leaders to look for a cool spot for the summer.—

Sam Jack Kaufman, popular m.c. at Loew's State, is a great bet for radio; did you ever see him take off on "Bing."—All locale orchestra leaders and musicians dropping in to see "Duke" Ellington do his stuff.—Bert Levey and his row of "yes" men on tryout night at Warner Bros.

Marlene Dietrich and her small daughter entering Loew's State Wednesday evening with Josef von Sternberg buying the tickets.—In the Majestic Building Bobby Gross and Fred Dempsey busy with Chauncey Haines w.k. organist at the United Artists talking over new melodies.—

Bob Buck, popular Theatrical insurance agent, dining in the Brown Derby with the president of the Indianapolis Life Insurance Company, who is here with his son-in-law, Jack Gould and family.—

GENE MORGAN

at the
Paramount Theatre
Los Angeles This Week
Dir. Bill Meiklejohn

BILL BORZAGE

ORIGINAL NOVELTY ACCORDIONIST

Warner's Downtown Theatre
Week Ending March 16

FRANK GARI

And His "AMBASSADORS OF MUSIC"

18th month Leighton's Loew's State Cafeteria
Largest in the West

"YOUNG BRIDE"

The public are not ready for puppy love stories, so the Radio Pictures have wasted Helen Twelvetrees, Eric Linden, Arline Judge on what seems to be a story without any real box office value other than that Miss Twelvetrees gave us something fine in "Her Man" while Arline Judge and Eric Linden were immense in "Are These Our Children." Further than this, Rosco Ates stutters for a few scenes and Polly Walters adds a few friends to her admirers by her performance; Cliff Edwards, minus his uke, makes 'em roar at some smart cracks; Blanche Friderici does another straight-laced matron; versatile Walter Percival never misses fire in anything he does; Allen Fox, a newcomer, plays a part that will catch your eye, for he has an air of sureness about his work and he's not bad to look at either; we expect fine things from him. So, now, that we have gone into this matter of "YOUNG BRIDE," let us see who was responsible for the picture.

Mother's who love to idolize their boys and girls and who view "YOUNG BRIDE" will wonder what moral the producers were trying to get over. The youth proves a bragging good for nothing good time Charlie boy; sets out to get all he can out of life, four flushing his way through. He gains everything, even to marrying the girl, and then tries to throw her down for a dance hall girl. He trips on his joy-making escapade and starts back to try and live down his mistake and comes in just in time to stop his wife from taking poison, and all ends well. Much adoo about nothing; common place story; lifeless, and uninteresting.

William Seiter directed, what he had to work with, as well as could be expected. Garrett Fort adapted and wrote the screen play from the stage play by Hugh Stanilious Strange. Mr. Fort gave 'em some very good lines, in fact, they were better than the situations. Arthur Miller photographed the picture well, while Harry Joe Brown, associate producer, saw to it that the production was complete in every detail. "YOUNG BRIDE" is a program picture, more like the kind turned out by the smaller companies.

"THE FAMOUS FERGUSON CASE"

Unity of effect is rigidly adhered to in this story of the newspaper and its despicable method of news gathering. There is a subordinated contrast, of course, showing the upright methods of the functioning of a news reporter, but the adverse effect dominates and is carried away from the theatre by the patron, in spite of the alibi speech delivered by one of the characters near the close of the Warner Brothers' picture.

The box office is liable to carve a frown on the countenances of the stockholders when reports star rolling into the bookkeeper, because the few dramatic and entertaining moments are overwhelmed by the expository scenes annent effect. Better see this one first, Mr. Exhib.

The direction by Lloyd Bacon is first rate. The writers did a good job, and technically the picture shows attention to detail. The photography by Dev Jennings is good, and the cast is splendid.

Warner Brothers introduces a newcomer in the person of Tom Brown, an 18-year-old, who clangs the big gong of attention, and yells, "Here I am!" to the operator of old dame, Hollywood's Spotlight. He is all that you would imagine a "Tom Brown" to be, and you will love him.

Excellent performances were delivered by Joan Blondell, Vivienne Osborne, Leon Waycoff, a new leading man that shows up very well; Adrienne Dore, Leslie Fenton, Walter Miller, Kenneth Thompson, Clarence Wilson, Willard Robertson, Russel Simpon, Grant Mitchel, Miriam Seegar and Gwen Lee.—(L. H.)

"THE TRUTH GAME"

An unimportant, but very amusing story, by Ivor Novello; an English background, good direction, excellent cast, and a fair job of dialog writing makes "The Truth Game" adequate program fare for M-G-M.

The story flits around the lives of a widower, C. Audrey Smith, and his bachelor son, Robert M. Montgomery, who, while they are associating with an English titled group are suffering with that modern disease called monetary embarrassment. These "boys" who remind you of the famous "hall-room" pair decided that love to be love must have a gold setting. Let your audience find the answer.

The cast headed by Robert Montgomery contains a comparatively newcomer to our screen—Miss Elinore Gregor—who needs intelligent selection of photographic angles and lighting to bring out her natural beauty. She has individual charm and a distinctive personality.

Heather Thatcher's performance as Lady Joan Culver stood out like a cameo, and captured the affections of the audience.

C. Audrey Smith, as usual, gives a fine performance. Edward Everett Horton had neither situations nor dialog worthy of this splendid actor's talent.

Frederick Kerr does a very effective and amusing bit as Lady Culver's father.

Oliver Marsh, photographer, had some excellent shots, but in some of the sets the selection of color (monotone) values decreased the stereo effect and gave the impression of badly lighted scenes.—(L. H.)

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EUGENE STARK'S BOHEMIAN CAFE CLICKS

NEW FLOOR SHOW REVEALS ANOTHER SINGING SENSATION THAT WILL TAKE COUNTRY BY STORM

Leave it to Eugene Stark to unearth new features in food and talent that will command public attention, and which will wear a new path to any place that he operates. For instance, here he is at what is known as Eugene Stark's Bohemian Cafe, with a no-cover charge amusement spot just outside of Hollywood, where you can dance and eat to your heart's content to the wee hours of the morning any time, and along with this, he has Jackie Taylor who has twelve of the most capable musicians to make up his Bohemian Orchestra. Radio listeners-in over KNX are nightly phoning in their congratulations on the splendid music and entertainment that they are enjoying over this great radio tie-up, and to top it all off, Ralph Vincent who is to our way of thinking another Bing Crosby, Donald Novis and Harry Barris all rolled into one, is nightly crooning with the Jackie Taylor Bohemian Orchestra and a brilliant floor revue made up of the cutest and prettiest girls now appearing in a night club. Leading citizens of Hollywood and Los Angeles are making Eugene Stark's Bohemian Cafe a habit as far as dinner and an evening's entertainment is concerned. Celebrities from stage and screen idolize Eugene Stark as they themselves are idolized by their fans all over the world, and they come there and break bread with him as their host.

NIGHT HAWK

EUGENE STARK'S BOHEMIAN CAFE

Who goes to the cafes these evenings? we were asked as we started to motor to Eugene Stark's Bohemian Cafe, so after telling our friend briefly MOST EVERYBODY now and then, we dropped and fired the self same question at Eugene Stark that we just answered, and he called Ralph Arnold, his right-hand man, and told him to bring out a list of the reservations, and there we caught the names of Marjorie Peterson, Betty Compton, Morgan Galloway, Mr. and Mrs. Monte Blue, Lina Basquette, Teddy Hayes, Jill Dennett, Ivan Kahn, Arthur Stone, William (Stage) Boyd, Emmett Flynn, the fascinating and lovable Alberta Mosley. We could go on and on and write names of those who make the Bohemian Cafe their dinner spot and stay until the wee hours of the morning enjoying plenty of high class and clean amusement. Jackie Taylor's Bohemian Orchestra is fast developing into one of the most popular musical organizations in the Southland. Erna Purviance sings sweetly; Ralph Vincent will be the sensation of the day as soon as lovers of crooning songs get better acquainted with him; George Lloyd's singing "China, China Town" and "Hanging on the Lampost" are gems; likewise are the songs sung by Mel Calish. Here are a pair of clever workers that should fit in toaseries of shorts at some time studio. Monday night there is to be a complete change of the entertainment and you can gamble it will come close to being the best in town.

BLOSSOM ROOM

Dave Boyce, who is the Generalsimino of the Roosevelt Hotel, has put new life and interest into every one connected with the hostelry and especially in the Blossom Room, where we find Hal Grayson and his Native Sons' Orchestra making them step the light and fantastic like they never did before in the self same cafe, and his boys are developing what we call a specialty trend that should make this orchestra one of the most versatile of the younger organizations now commanding attention. The other evening Lina and Alverado, two of the cleverest Rumba Dancers, took the guests by storm with their remarkable dances. We gazed about the Blossom Room and there we saw ROBERT GALE looking cuter than she ever did on the screen, having the time of her young life. Here is a youngster that will make a name for herself one of these days in film circles. Eddie Cantor dropped in with Sid Grauman, they looked around and borrowed Hal Grayson to try out a singer, Lucian Lucca, who sings in about twelve different languages. Further along we noticed Mae Busch and party, Dorothy Reid, Mrs. Weimer, Neda Barboka and party. The place was packed with satellites of stage and screen rubbing shoulders with men and women of every branch of civic and business life. It was a very fine and interesting evening made doubly so by Joe Mann who is in charge of the Blossom Room and saw to it that we were right at home and had some fine food.

Transformed into a replica of the famous Club Richman of Gotham, B. B. B.'s Hollywood Cellar at Cosmo and Hollywood Boulevard will reopen in a fortnight with a new and popular nite club policy.

Jack Kelly, noted designer who created Belle Livingston's "Cow Shed" in Reno, rendezvous of the elite, has adorned the interior with new decorations and enlarged space has been made available for dancing.

From dusk to dawn will be the operating policy, with festivities commencing with an evening meal, special floor entertainment and guest dancing, according to the management. A lively orchestra, celebrity guests and clown nite program are entertainment features which the management is offering to make the downstairs cafe that bright spot of Hollywood nite life.

MRS. LILLIAN BURKHART GOLDSMITH was the guest of honor Wednesday at a luncheon given by the Hollywood Luncheon Club at the Pig'n Whistle which is a group of Jewish business men of Hollywood who meet every Wednesday so that they can know one another better and try to help better business conditions. Harry Burns, editor and publisher of Hollywood Filmagraph, was among those present and talked about what the future holds in store for those in attendance and what must be done to gain success.

THE LATEST SINGING SENSATION



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JOSEPH'S CAFE

JOE BERLINER, who was associated with Henry's for six years in Hollywood, is to manage JOSEPH'S CAFE (located at 5367 Wilshire Boulevard. He intends to operate a similar place, catering to those who love fine food, good delicatessen dishes. "Joe" has quite a following in Hollywood and Los Angeles and we look for them to wear a path to his very door which is located right close to La Brea, which means that one will find plenty of parking space and it should be very easy to drop in there at all hours for a bite to eat.

COCOANUT GROVE

THE THREE SKOURAS BROS. who have taken over the West Coast theatres dined Monday evening at the Cocoanut Grove at the Ambassador with Louis B. Mayer, Irving G. Thalberg and his wife, Norma Shearer; Walter Wanger, Harry Cohn and Chas. Christie. Listens like there was something more afoot than just having a bite to eat. What say you?

RAINBOW GARDENS

Jack Dunn and his orchestra at the Rainbow Gardens broke all records last Friday evening when hundreds were turned away. Broadcasting over KMTR Jack and his twelve boys have been going over like a house afire, and you would think that they were screen stars the way letters pile in from their fans all over the country. There isn't another orchestra in the Southland that has as many solo artists who can step right up and do a single or trio number with the success that can the DUNN BOYS, and Jack himself is no mean artist when it comes to it, for he not only leads the orchestra but is an accomplished musician himself. You will have to admit that Jack Dunn and his orchestra are the stellar attraction at the Rainbow Gardens which is growing into greater popularity than it has ever attained since its doors were thrown open to the public.

WHAT CASTING DIRECTOR COST HIS COMPANY \$9,000 THROUGH HIS BONEHEAD DEALS?

Will some one tell us who is the casting director that cost his company \$9,000 through his bonehead actions and now doesn't speak to the agent that represented the actors in the deal who collected their salaries and never worked, owing to the fact that the casting director tried to pull one of his fast ones for which he is noted and this time he didn't get away with it, and had to alibi to the firm that he represents, that the agent put him in the spot, so that he could come out of the deal with clean hands, since the picture the actors were to have worked in was called off?

AS SEEN and HEARD

By ARTHUR FORDE

"HAIL COLUMBIA"

"Ain't it grand" to be able to report progress in our business and from what we gather, Columbia have certainly laid out for themselves a pretentious program for the new season just starting.



Arthur Forde

When you say 2500 technicians and laborers and several hundred extras, to say nothing of great numbers of regular players to be used, you bring joy to Hollywood.

Harry Cohn, who is at the helm, and Walter Wanger, the new vice-president, plan 26 features and 110 short subjects.

This company have no theatres on their hands to bother them and a small list of stars; therefore they are unhampered in making the best as they can engage stars to fit the stories, which, after all, is the only way.

Of course, Barbara Stanwyck, Jack Holt, Buck Jones, Tim McCoy, Constance Cummings and Richard Cromwell are to be fitted with suitable material, but as they are all old favorites, this should be easy.

To give you an idea of some of their duction 'Washington Merry Go Round' plans they will send into early pro- with a background of a lampoon of political personalities. This one has been in the "best seller" class on the book stalls for some time.

Then a new slant on Hollywood. Different to anything seen before, and "War Correspondent," with thrills galore, as Jack Holt will play a reporter on the Chinese-Japanese front.

"Brief Moment" will star Barbara Stanwyck. This is a sophisticated comedy which has been playing on Broadway, New York, for some time.

A series of air pictures, based on the stories of Thomas Burtis and "The Bitter Tea of General Yen," from the popular novel of Grace Zaring Stone, which has the stirring adventures of an American girl, held captive by a Chinese General.

A series of mystery stories suggested by a former New York Police Commissioner will also be on the program. A varied program which should please all tastes but they have added some famous names to their writing staff, such as Myles Connolly, who will also supervise; Ray Schrock, Norma Krasna, author of "Louder, Please," and Sammy Fuller, author of "Dirt," expose of the columnist methods.

Eugene Thackeray, well known Washington writer, and Harlan Thompson, playwright and stage producer who will write and direct.

No more weeping and gnashing of teeth at the corner of Gower and Sunset now that the Columbia Studios are "hitting the stride," as there will be work for many for a long time.

ARTHUR FORDE.

Review

"THE BIG TIMER"

At the Fairfax Theatre

Columbia comes over with another winner with Eddie Buzzell as the director and this boy certainly knows his business.

A story of the prize ring in which the life of the ordinary pug is told faithfully without any trimmings.

Fine atmosphere and as good a cast as has been seen on the screen for a long time. Ben Lyons has a great personality and in this one he is the "bud-ding champion to perfection.

Constance Cummings seems "so real" in her interpretation of "the girl trainer" that you are with her and for her at all times.

Don't forget Tommy Dugan when you need someone to add comedy to your production. In this one he gets so many "belly laughs" that the audience is kept in roars of laughter whenever he is on the screen. Then we have Charles Grapewin, who while seen briefly, makes a great deal out of a small role, and Charles Delaney is great as "the old champ." Russell Hopton is another fine actor who is seen only too briefly in the picture and Thelma Todd, Robert O'Connor, and Bert Starkey are others who contribute greatly to the success of this one.

All in all, it's a fine offering and will appeal to any class of audience as it ranks "top spot" in entertainment values.

WILL H. HAYS PAYS TRIBUTE TO GEORGE EASTMAN

The following statement was issued today (Monday), by Will H. Hays, at San Francisco:

"No industry owes a greater debt of gratitude to the memory of George Eastman than the motion picture industry of the United States. His death removes a notable pioneer figure, whose inventive genius helped to make possible the universal service now rendered by the screen.

"But George Eastman was much more than a great inventor and industrial leader. He was a great humanitarian, intent on developing whatever he touched to the greatest possible usefulness for the world's millions. The future will discover the truly distinguished service that he rendered in recent years when he undertook to pioneer in the field of educational motion pictures, with a lifetime of achievement already behind him."

This would be the first thought of the political organizer: "If you want to hold these people at your official call, you must feed them. You must GUARANTEE them food and shelter; otherwise, you have no right to officially register them and forbid them seeking work on their own responsibility."

IN HOLLYWOOD NOW

By BUD MURRAY

"Erin GoBragh" — IN HOLLYWOOD—means more than just, St. Patrick's Day to us—It's our wedding anniversary, and we still have the same Missus, IN HOLLYWOOD, NOW—and still bragging about her—Gladys—and as we scan the faces at the Hollywood Legion Fites—just look at this flock of famous stage and screen stars and business men, with the map of Ireland on their



Bud Murray

"pans"—Naturally to head the list is America's gift to the hotel world, Patrick Frances Shanley, who now runs an Oakland Hotel—Patrick J. Cooney, theatrical barrister—Pat and George O'Brien, "pitcher" actors—Tom Kennedy, erstwhile Fiter, now acting and managing Fitters, (if any) — Buster Keaton—Willie Collier, Sr.—Dear old Mike Donlin, former baseball star, now in pictures—Frank Sheridan—Tommy Dugan—Jim Tully—Frances X. Donagan—Jimmy McLarnin and Tod Morgan—and that's a load of Ireland for you, in HOLLYWOOD, NOW.

To the opening of the new Pyramid Club, with Gene Morgan and his show staged by Bunny Weldon, from Noo Yawk—The De Marco Brothers, certainly went the limit, and the show is well worth the money—Costumes by Corinne were excellent, and Bunny did a peach of a job—"You must come over, Tillie"—The SRO sign was out long before the midnight show when we entered, and we noticed Rosco Ates and the Missus, and charming Dorothy Ates — Fuzzy Knight the "Hot cha" man — Lou Bolton from Chicago — B.B.B. making himself rite at home—Bill Cody—Bill Saunders—Gene Morgan kept things humming with speed—Ed Shaeffer, the insurance man, was there too—and a good time was had by all—Dropped into the Brown Derby where Nick Janios greets you—He is the only man outside of Lee Shubert who we have seen wear the white edging on the vest—A few words with Mrs. Joe E. Brown, and her son Don—who was operated on for appendicitis 10 days previous—We caught Don putting away one of those lunches that made his Dad famous—No weakling about this boy—Babe Kane and her Ma—Babe is under long term contract with Mack Sennett — Bumped into Matt Allen, genial general manager for our old boss Henry Duffy—John and Eddie Quillan—Lee Kohlmar back from Noo Yawk—Thelma Todd having her picture taken wrestling with a chop — These "Camera-hounds" certainly catch the movie stars 'off guard'; no telling where they will pop up next. For something just a bit different, drop out to the Uplifters Polo Fields, in Beverly Hills, some Sunday afternoon—where we witnessed as thrilling a game as anyone would desire—Raymond Griffiths who was so popular in the "silents", plays a very daring game —Wilson Mizner, writer and wit in a box with John Emerson, former president of the Actors' Equity Association—and naturally Anita Loos (Mrs. Emerson) was there, too—We bumped into Lionel Belmore and Bob Frazer

DAD SAYS...

Charles Richard succeeds Lynn Shores as casting director at Radio. Lynn Shores to be promoted... Universal "Pony Boy" an original by Nina Wilcox Putnam for Tom Mix... Columbia is after Lil-yan Tashman to play opposite Edmund Lowe in "The Criminal Court"... Radio changes title of "Free Lady" to "Unmated"... "Laughing Boy" will be directed by



Dad

Rowland Brown for Universal... Dickie Moore in Marlene Dietrich's next picture... Edgar Kennedy to make a series of comedies for Radio, Louis Brook supervises... Oscar Apfel added to cast of "State's Attorney," Radio... and Arthur Caesar joined Radio writing staff... Trixie Friganza joins Fanchon and Marco next month... Anita Louise in cast of "As You Desire Me," M.-G.-M... Columbia to star Jack Holt in "The War Correspondent"... Lucky Humberstone will direct "The Illustrious Corpse" for Tiffany... Maureen O'Sullivan signs short term contract with M.-G.-M... J. Walter Ruben is directing "The Roadhouse Murder," Eric Linden and Dorothy Gordon featured; Radio... Skeets Gallagher in cast of "The Bird of Paradise," King Vidor directs for Radio... Eddie Luddy will direct "Out in Style," starring Sidney Fox, Universal... George E. Stone in vaudeville.

Little Edith Fellows, seven years old, with Tom Mix in "Destry of Death Valley"... Slim Summerville in cast of "Come On Marines," Paramount... Pat Somerset in cast of "Westward Passage," Radio... Paul Weigel in "Back Street," Universal... Eddie Montagne now with Radio... Phyllis Clare and Jill Esmond in cast of "Is My Face Red"... William K. Howard will direct "The First Year" for Fox... Tay Garnett joins Universal... John Ford also... Archie Mayo directs Constance Bennett in "The Higher Ups" for W.-F. N... "The Lost Squadron" one of the nine best pictures in March-General Federation of Women Clubs... and the hard-boiled critics of little ol' New York rave over it, that spells "sumptin"... Al Jolson in "The Wonder Bar" opens this Sunday night at Biltmore... Universal after Anna May Wong for "The Shanghai Interlude"... Breesy Eason directing an untitled picture for Fanchon Royer... Charles Hoffman, magician, has the lead in "The Miracle Faker." William Nigh directs for George Weeks... Dorothy Peterson in cast of "Faith" at Columbia... Raquel Torres doing a turn in vaudeville... Fox to make "What Price Glory" into a talkie with a new cast.

who go wild about Polo—Lew Lipton the scenario movie writer strolling along between 'chukkers' — Lew Schreiber, agent de-luxe—wearing the Turtle-neck sweater looking very rakish—and after a day in the good old California sunshine, back home with a most ravishing appetite—IN HOLLYWOOD, NOW.

Let's See---Who's Who

By HARRY BURNS



STANLEY BERGMAN

Promoted from supervisor of two-reel comedies to associate producer of features is quite a leap in filmdom these days, and that is exactly what Stanley Bergman was tendered by Universal Pictures, and what more, he has been meeting with excellent success in his new post, right now he is handling the Tom Mix unit. The first picture, "Destry Rides Again," was previewed and passed by critics and public as a typical Tom Mix box-office success. At present Tom Mix is in Arizona working on "Destry of Death Valley" and will return soon to the lot to finish the picture.

BERT ROACH

With his work in "Hotel Continental," "The Impatient Maiden" and "Night World" already to his credit this year, Bert



Bert Roach

Roach is building a more concrete place for himself in filmland than he has in the years that he has in pictures.

Bert knows the value of comedy situations that call for his fun-making antics, his schooling in the two-reelers have aided him in a great measure and any time he is in a comedy relief situation, he knows the value of timing a scene so as not to lose a single laugh.

Some wise producers ought to make a series of two-reelers with Bert Roach; he carries his audiences right along with him, the minute that he makes an appearance on the screen, and his voice is perfect for the microphones.

HARRY COHN

If all the present plans announced by Harry Cohn as to the future of Columbia Pictures, the company will



Harry Cohn

be making bigger and better pictures. Let us hope so, for when Columbia features reached the screen, you sort of knew that they were made for way less than what the major studios were making them for, and if their pictures were just a bit above the ordinary, they were considered good, but, with their present lineup, Harry Cohn and Jack Cohn, their

associate, Walter Wanger, will have to keep their standard right abreast of the other big companies, and we will see what we will see, when they turn out their first production under their new arrangement.

The wiseacres say that Harry Cohn is stepping over his head in water too deep, that he will find the public reaction to Columbia Pictures after all of the ballyhoo has been staged about bigger and better Columbia Pictures, a sort of a boomerang, unless Messrs. Cohn and Wanger can prove themselves to be the miracle men of the industry. So far M.-G.-M. came closer to doing this sort of thing, and even they have flopped miserably with some of their big pictures.



JAMES MARCUS

Here is a trouper who has given his life to the amusement world on stage and screen, and to our way of thinking, stands alone in his chosen calling. No matter what he plays, he does it well and aside from being a very versatile actor, he is a lovable character on and off of the screen or stage.

SPORTS

By EDDIE DEMEREE

"WILD BILL" CUMMINGS, ERNIE TRIPLETT AND WILBUR SHAW LEADING DRIVERS ON COAST

The three leading drivers on the Pacific Coast, according to their standings in points and number of races won this season, are Ernie Triplett, Wilbur Shaw and Wild Bill Cummings, in the order named.



"Wild Bill" Cummings will soon be flooded with orders for these helmets.

This championship, which is called "The Pacific Coast Championship," has created quite an interest in racing circles as it not only is a title, it carries a large purse which goes to the three leading pilots. Of course it is early in the game to try to pick the winner—anything can happen. Some of the drivers are sure to go to Indianapolis for the 500-mile classic there and they will lose many points while on the trip. Races in the East do not count for this championship.

Here's something of interest—we understand that Wilbur Shaw is soon to be presented with the approved crash helmet worn by Sir Malcolm Campbell for the past two years—the identical helmet he wore when he broke his own speed record at Daytona this year. In England the only helmets that can be worn by race pilots must be approved by the race board and they are made as safe as possible. Wilbur will be the first driver to wear one of these on American speedways but it is expected that the English manufactures

AT THE HOLLYWOOD LEGION STADIUM

Last week's Stadium show was another good turnout for the Legion boys. The answer was found in the card, plus the popular prices. Every bout was a good one, and the main event was in fact just that—a real main event, in which Fidel La Barba, under the careful eye of his old friend and manager, the ever popular George Blake, performed like a champion. Against his rugged, tough opponent, Varias Milling, a set-up for no man of his poundage, Fidel gave a superb exhibition of boxing. His work through the entire distance was clean, the kind of ring work the real fans expect from a real boxer. Why some of the galoos in the gallery persist in giving this gentlemanly kid the razzberry is beyond understanding. Our only answer is that he just won't let them see him take it on the lug and dive for the long count. It's going to take a real champion to do that to La Barba. He is going East to try for the title. All California fans should wish him well.

OLYMPIC FISTICUFFS

Dynamite Jackson has a million dollar body and a ten cent heart, or he would be another Tiger Flower. His set-up match with Dutch Elliott last Tuesday night turned out to be a fiasco, with Dynamite leaving all his fireworks outside of the ring and doing a sort of Steve Brodie, winning the fight on a fluke when Dutch got out of a mixup with a badly cut eye. Mister Jackson at that particular time was not doing so well, if you ask us, he was looking for a soft spot. The rest of the card was just another evening spent in the Olympic for the purpose of seeing a boxing show at popular prices, the first that the Olympic staged in many a day. We would say that they better charge their regular prices and give the cash customers their tip-top fights as they do with real boxers, rather than putting on a cheaper show than go dark. STEVE HAMAS AND LEE RAMAGE should make up for all bad starts in the past for the Olympic and give the natives a real swatfest. See if we are off or on the right track.

JACK JOHNSON BOXES AT CULVER CITY

Adding to a high class program of boxing bouts, Cy Saenz, promoter of the Culver City Arena, has signed Jack Johnson, former heavyweight champion of the world, to box a four-round bout with Chief White Horse. Johnson, at the peak of his career, was the cleverest boxer of all times. He is now around the fifty-year mark, but has retained some of the marvelous speed that he once possessed. This bout, Monday night, is going to be a real contest, as both men were signed just as a regular bout.

The rest of the bouts are: Bruce McDowell meets Ramon Navarro in six rounds at 124 pounds. The semi brings together Leo Rubidoux vs. Tommy Irwin, four rounds at 155 pounds. Connie Haynes boxes Ernie Murchison in the special, four rounds at 155 pounds. The second bout is Johnny Godinez vs. Babe Colima, 124 pounds, four rounds. Young Tenario vs. Jimmy Rivers, 138 pounds, four rounds.

Goldie Hess boxes Elliott Badillo ten rounds Monday, March 28.

COL. REGINALD BARLOW plays an attorney in "NIGHT COURT" at M-G-M which means that theatregoers will again find a very capable actor in a part worthy of his talents.

HELEN PARRISH just finished the lead opposite Jackie Cooper in "Limpy" at M-G-M.

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PAUL MUNI AND GEORGE RAFT

Maurice Chevalier in "One Hour With You" comes to the United Artists Theatre starting March 26, and will be followed by "Scarface," Howard Hughes' underworld epic, starring Paul Muni. We herewith reprint a scene from "Scarface" with Paul Muni and George Raft the principal players. Filmland will acclaim Muni as the greatest of all underworld stars, and George Raft a close second to him. We learned just as we were going to press that Warner Bros. have signed Paul Muni for a picture, while George Raft gained a long-term contract with Paramount on account of his playing the heavy in "Dancers in the Dark," which caused little short of a furore in film circles when the picture showed recently at the Paramount Theatre.

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LOU DARO CERTAINLY DISHES UP SOME FUNNY RASSLIN MATCHES

Jim Londos has forced Strangler Lewis from the local boards, so that he can trim a few of the set-ups like Dick Daviscourt and other so-called wrestlers, who are making Lou Daro rich, and the fans pay the freight for what is just another racket, which will finally bring Jim Londos and Strangler Lewis together in the final set-up deciding what they are willing to admit who is who in the heavyweight championship claims, with Mister De Glane, who beat Strangler Lewis, never mentioned in the ears of either man, and still Los Angeles allows Mister Daro to bunk 'em with these sort of matches at the Olympic Club on Wednesday nights, like they do every now and then. Mr. Daviscourt has proven a set-up for any one that will pay him the price to don his wrestling regalia, and Mr. Daro uses him whenever he wants a man who can be trusted to deliver the necessary receiving end of a set-up match.



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FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	All Star All Star All Star	Henry Hathaway John Medbury John T. Medbury		Frank King	"Jade" "Travelaughes" "Curiosities"	Henry Hathaway	Randall-Anderson	Shooting Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big 4-King-All Star Big 4-King-Custer United Producers	Unassigned J. P. McGowan J. P. McGowan George B. Seitz	Unassigned Wm. Nolte M. McEveety Unassigned	Eddie Kull Edward Kull Ed. Kull Unassigned	"Dance Hall Kisses" "Mysterious Mr. Wu" "Scarlet Brand" "Side Door"	F. Willis Barringer		Preparing Preparing Shooting Preparing
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	Jackie Cooper Unassigned Dressler-Moran Norma Shearer Ramon Novarro Joan Crawford Clark Gable John Gilbert Greta Garbo Buster Keaton Holmes-Page John Gilbert All-Star	Harry Pollard Marcel De Sano Leo McCarey Sidney Franklin Sam Wood Clarence Brown Tod Browning Victor Schertzinger George Fitzmaurice Unassigned W. S. Van Dyke Monta Bell Charles Brabin	Red Golden Unassigned Unassigned Earl Taggart John Walters Charles Dorian Unassigned Unassigned H. Tate Unassigned Marchant Unassigned Al Shenberg	Harold Rosson Unassigned Unassigned Hal Rosson Harold Wenstrom Oliver Marsh Unassigned Unassigned Wm. Daniels Unassigned Norbert Brodine Unassigned John Mescall	"Limpy" "Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "Letty Lynton" "China Seas" "Candle-light" "As You Desire Me" "Footlights" "Night Court" "Downstairs" "After All"	Thalberg & Butler Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Meehan-Tuchok Unassigned Unassigned Markey-Meehan Unassigned Veiller-Coffee Unassigned Unassigned	P. Neal James Brock R. Shugart Robt. Shirley G. Wallace K. Zint	Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting Preparing Shooting Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes Arlen-Bruce Chevalier-MacDonald Gibson-Dee Tallulah Bankhead The Four Marx Bros. Morris-Lombard Sidney-March Bancroft-Hopkins Morris-Arlen Stuart Erwin Skipworth-Bennett George Bancroft	Cromwell-Schodack Stephen Roberts Rouben Mamoulian Gasnier-Marcin Richard Wallace Norman McLeod David Burton Dorothy Arzner John Cromwell Marion Gering Stephen Roberts Unassigned Unassigned	Unassigned Wm. Kaplan Geo. Hippard Robert Margolis Arthur Jacobson Charles Barton Sid Brod Charles Barton Russell Mathews Unassigned Unassigned Unassigned	Rex Wimpy David Abel Unassigned Henry Sharp Charles Lang Jr. Ray June Ray June Unassigned Karl Struss Unassigned Unassigned Unassigned	"Lives of a Bengal Lancer" "Sky Bride" "Love Me Tonight" "Strange Case Clara Deane" "Thunder Below" "Horsefeathers" "Sinners in the Sun" "Jerry and Joan" "The World and the Flesh" "Come on Marines" "Merton of the Talkies" "The Countess of Auburn" "The Challenger"	LeVino-Buchman Jones-Leahy Young-Hoffenstein M. Marcin Lovett-Buchman Kalmar-Ruby Lawrence-Young Edwin Mayer Oliver Garrett Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt	E. Hayman E. Merritt E. Hayman H. C. Lewis J. Goodrich E. Merritt H. Mills H. Mills M. Paggi	Preparing Shooting Preparing Preparing Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing
HAL ROACH STUDIO Culver City. PA. 1151 Jack Roach, Casting	Boy Friends Our Gang Todd-Pitts	Mack-French Robt. McGowan George Marshall	Don Sandstrom	Art Lloyd Len Powers	Untitled "The Pooch" Untitled	The Staff The Staff The Staff		Shooting Shooting Shooting

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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned Unassigned Unassigned	Del Lord Babe Stafford Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	Untitled Untitled "Hypnotize"	The Staff The Staff The Staff		Preparing Preparing Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Nat Ross Prod. Allied Prod. Mascot Prod. Supreme Prod. Allied Corp. Kennedy Pict. Corp. Franklin-Stoner Prod.	Elmer Clifton George Curtner Wm. Cowen Chester Franklin Unassigned Fred Newmeyer Otto Brower Bert Bracken Emory Johnson	Richard Heermance Unassigned George Curtner Unassigned Unassigned Joos Wilbur McGaugh George Bertholon Bob Landers	Otto Himm Elmer Clifton Gilbert Warrenton Unassigned Unassigned Jimmy Diamond Harry Newman Mickey Whelen Ross Fisher	"Vagabond Adventures" Travelogue Shorts "Leading Citizen" "The Stoker" "Last of the Mohicans" "They Never Come Back" Untitled "Oh! Ranger" "Phantom Express"	Louis Lewyn Uncredited Dick Smith Unassigned Unassigned Arthur Hoerl Unassigned Wm. Praeger Emory Johnson	Leo Tope	Preparing Preparing Preparing Preparing Shooting Preparing Preparing Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Unassigned Ken Maynard	Unassigned Unassigned	Unassigned Unassigned	Arthur Reed Unassigned Unassigned	"Men of the Night" "Illustrious Corpse" "King of Range"	Robt. K. Lee Unassigned Unassigned		Preparing Preparing Preparing
UNITED ARTIST Bobby Wobbe, Casting GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	Untitled	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Freidman, Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn Boles Tom Brown Unassigned Tom Mix Armstrong-Clyde Lee Ayres Boris Karloff Unassigned Tom Brown	Robert Florey John Stahl Kurt Neuman E. Frank Al Rogell Ed. Cahn Unassigned James Whale John M. Stahl William Wyler	Unassigned Scotty Beal Alfred Stern Unassigned Phil Karlstein Joe McDonough Unassigned Unassigned Unassigned	Unassigned Carl Freund Arthur Edeson Unassigned Dan Clarke Jackson Rose Unassigned Unassigned Unassigned	"The Invisible Man" "Back Street" "Information Kid" "Adventure Lady" "Destry of Death Valley" "Radio Patrol" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver"	Florey-Fort Gladys Lehman Earl Snell Edwin Knopf Cunningham-Bernstein Tom Reed Earl Haley Benn W. Levy Unassigned Greene-Buckingham	J. Lapis W. Hedgcock J. Moulin	Preparing Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251, Burbank, Calif. HE. 1151, 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Edward Robinson Joe E. Brown Jean Blondell Lana Turner George Arliss William Powell Lynnda Young Kay Francis Frankbanks, Jr.-Dvorak Dickie Moore	Mervyn Le Roy Ray Enright Lloyd Bacon Roy Del Ruth John Adolfi Unassigned T. Freeland Archie Mayo William Wellman Unassigned	Unassigned Ernest Haller Sid Hickox Unassigned	Sol Polito Gregg Toland Barney McGill Robert Kurrie Unassigned Unassigned Unassigned Ernest Haller Sid Hickox Unassigned	"Two Seconds" "Tenderfoot" "Miss Pinkerton" "Winner Take All" "The Successful Calamity" "The Dark Horse" "Week-End Marriage" "Street of Women" "Love is a Racket" "Rags to Riches"	Harry Thew Caesar-Banks Busch-Hayward Wilson Mizner Parker-Howell Joe Jackson Sheridan Gibney Charles Kenyon Courtenay Terrett Maude Fulton	A. Riggs O. Garretson D. Forrest D. Thomas E. U. Brown	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting Preparing

JACK JOSEPHS, Former Editor INSIDE FACTS Now In

HOLLYWOOD *filmograph*



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VOL. 12, NO. 10

HOLLYWOOD, CALIFORNIA, SATURDAY, MARCH 26, 1932

PUBLISHED WEEKLY



ALLEN FOX

THE INSIDE DOPE

With the promotion of Lynn Shores to head the new talent department at the RKO-Radio Studios, Charles Richards was appointed the studio's casting director. David O. Selznick, executive vice-president in charge of all production announced that the transfer was made at Shores' request. Richards formerly was casting director at the RKO-Pathe Studio, where he was employed since 1924. At his request Shores will remain in the casting department until he becomes familiarized with department routine and studio players. Shores will then take up his new duties of discovering potential talent for RKO pictures. Bobby Mayo, who is Richards assistant, was formerly with RKO-Pathe nearly a year. Before that he was with Warner-First National casting office for eight and a half years. Both Richards and Mayo have made thousands of friends by their fair dealings and are well liked by everyone.

"Bring 'Em Back Alive," Frank Buck's unique animal thriller, which The Van Beuren Corporation plans to roadshow at \$2.00 top, is now in the cutting room. It is down to a mere 16,000 feet, which is not so bad when you consider that the expedition which went down into the Malay jungles brought back approximately 170,000 feet of thrills and excitement.

John Arnold, president of the American Society of Cinematographers, yesterday announced the appointment of a special organization committee to complete the organization of the \$1,000 Amateur Movie Contest now being conducted by the Society's magazine, The American Cinematographer. The committee consists of George Schneiderman, chairman; John Arnold, Dan B. Clark, Charles G. Clarke, Elmer G. Dyer, Frank B. Good, Arthur Miller, John F. Seitz and William Stull. The contest, conducted by professional cameramen for amateur movie fans, has aroused the interest of amateurs the world over, and is to be judged by a special board of judges composed of outstanding producers, directors, writers, actors and cameramen.

Frank Sheridan and Carl Gerard are the attorneys in the courtroom scenes of "The Roadhouse Murder," now in the can at the RKO-Radio Studio. William Morris is the judge, Harry Northrup the court clerk, Eddie Sturgis the bailiff and Chas. W. Herzinger the foreman of the jury. In the cast supporting Eric Linden and Dorothy Jordan, who are featured, are Mary Duncan, Rosco Ates, Purnell Pratt, Phyllis Clare, Bruce Cabot, David Landau, Gustav von Seyffertitz and Roscoe Karns. Frank Sheridan's address before the jury was proclaimed by all who listen in as a masterpiece. One forgot for the time being that it was a picture, so real and sincere was his deliverance. J. Walter Ruben directed this film story; Jimmy Anderson was his assistant. Roy Hunt was the cameraman—a good one, too. John Tribby sounds the picture.

Claudia Dell, one of the screen's most beautiful and charming blondes, has been added to the cast of Christy Cabanne's next production, "Shandy." Miss Dell, who recently completed work in Tom Mix's Universal picture, "Destry Rides Again," was selected for the only feminine part in the film, and only after consideration was given to many others who wanted the part, but could not make the grade against the charming personality possessed by the ex-Follies miss. Others in the picture are J. Farrell MacDonald, Jackie Searle and Jean Hersholt. Production starts the coming week.

Richard J. Pearl, well known young film executive for a number of years, has been connected in a number of important capacities for film companies, and who has just recently returned from Europe after an extensive tour of all European cities to tie up the independent market for sales and general release, has now accepted a position as vice-president and assistant to Alfred T. Mannon, president of Tec-Art Studios.



BETTY FARRINGTON

You name it and she will play it, said a well known stage producer to us the other day in talking about Betty Farrington, and we would say that such a statement is true in many ways, because this stage and screen actress knows her theatre and screen, and plays in comedies equally as well as in dramatic plays or productions.



DORIS LLOYD

There are very few actresses as capable of delivering the goods in the talkies as Doris Lloyd. This charming actress of stage and screen develops each part that she play, no matter how large or small it may be, to the entire satisfaction of everyone, from the author to the very theatregoer who views the picture.

Norman Phillips, Jr., juvenile star of stage and screen, has returned to Hollywood with his mother, Mrs. Norman Phillips, and is again ready to take up his picture career, where he left off some months ago. The fifteen-year-old youngster may be remembered for the part of "Skipper" Kelly in M-G-M's "Sidewalks of New York," and more recently as the brother in Robert Montgomery's picture, "Lovers Courageous," produced by the same studio.

Roy J. Pomeroy, motion picture director and sound expert, upon returning from New York yesterday, made an announcement of a newly formed film producing organization, tentatively known as a cooperative producers association. The plan calls for twelve major features a year, together with a necessary quota of short featurettes on a total expenditure of between \$2,000,000 and \$3,000,000. The release of the entire output of the new organization has been satisfactorily arranged for and is to be announced shortly. Pomeroy's first plans will be the purchase or lease of a suitable studio, the facilities of which will enable his organization to function on an expanding scale. Harold Schwartz, former Paramount, Radio and Pathe executive, will be associated with Pomeroy in the new deal.

Another "big name" went onto the executive roster of RKO-Radio Pictures today. Edward J. Montagne, young veteran of motion picture production, became an associate producer on the staff of David O. Selznick, executive vice-president in charge of all RKO production. He will be established in offices at the studio immediately. Mr. Selznick said his first assignment would be decided in a few days. Montagne has an enviable record of association with successful motion pictures. He supervised "Sarah and Son," starring Ruth Chatterton. For the past three years, in addition to supervising productions, he has been scenario editor-in-chief of the Paramount Studios. Previously, for a long time, he was supervising editor and producer of pictures for Universal. He has had approximately one hundred original stories produced on the screen, and has adapted about an equal number of books and plays.

Universal Pictures declared an eight per cent dividend on its first preferred stock, due and payable as of April 1, 1932, to stockholders of record March 25, 1932.

J. Stuart Blackton is due to make a comeback in pictures, it is rumored. He is now preparing to produce. He has plenty of story material from the silent days which is adaptable for talkies.

Betty Jane Graham made Ye Editor cry bitter tears the other day when she appeared in a scene with Alexander Carr in "And God Smiles," and a few minutes later Dickie Moore made us howl with glee when he spoke his lines like a trouser and got over a scene that will make theatregoers roar with laughter. Lew Seiler directed at the Foy Studios at Culver City.

EARL M. PINGREE is back home after undergoing an operation at the Soldiers' Home, and is feeling excellent and ready to go back to work. Earl played some very fine character parts up to the time that he became ill and was rushed to the hospital.

AL ALBORN assisted Director William Dieterle at First National-Warner Bros. studios on "Man Wanted" (A Dangerous Brunette), starring Kay Francis. Al is one of the most liked of aides that a megaphone wielder would like to have helping him.

WASTERS AND HOARDERS OF HOLLYWOOD

Willis Kent Starts On Last Of Program Cabanne Directs "Shandy" With Jean Hersholt

Starts With Lane Chandler Western—Follows With Feature

The independents have been keeping the pot boiling these days, and one who has always come through with action and plenty of it, at a time when he was most needed, is none other than Willis Kent, who just started the fourth Lane Chandler Western feature at the Tec-Art with Armand Schaefer directing, and with the following well known cast:

Adele Lacey playing the lead opposite Lane Chandler, Harry Todd, Yakima Canutt, Al Bridges, Harry Semels, Loie Bridges, Capt. Bob Roper, Hank Bell and many others. Buddy Shyer is assisting Director Schaefer. Billy Nobles again photographs the Western ace. The story of "The Texas Tornado" was taken from a published magazine story, "Shootin' Square."

The feature which will follow immediately after the Western is completed will have this splendid cast: Jack Mulhall, Phyllis Barrington, Crawford Kent, Micha Auer, Louis Natheaux, Lloyd Ingraham, Jimmy Burtis, Fletcher Norton, Betty Greybill, Lillian Rich, Suzanne Wood and others yet to be selected. No director has been signed as yet for the picture.

PARAMOUNT STUDIOS

Writers seem to be the order of the day at so many studios these days, and Paramount is certainly getting in line with, at present, a staff of forty.

Just to make sure that they are all ready, they have renewed the contract of S. K. Laurens, author of "Those We Love" and "The Lottery." The new writers signed the past week are Nathan Asch, Joseph Moncure Marsh, William F. Kay, Raoul Whitfield, Anthony Coldeway and Harry Wagstaff Gribble. All these writers are well known, as Whitfield is the author of nine novels and a number of short stories. Nathan Asch, four novels and a play, and March, the former managing editor of a smart magazine, as well as the author of "Wild Party" and "The Set Up."

Of Gribble, he knows the stage, having been a famous stage director and playwright.

With all these famous writers on their roster and eleven pictures to be made before the end of April, it looks as if Paramount Studios will be a hive of industry which will bring much joy to everyone.

UNFAIR COMPETITION TAKES PLACE AMONG GREATER EVILS IN INDUSTRY

Hollywood's worst waster and greatest menace to the motion picture industry is the man whose mind lacks the power of quick decision.

Let us illustrate: There is the executive who takes the attitude of the dog in the manger. The dog, if you remember your Aesop, could not eat the hay; had no use for it, yet he kept the horse from eating it. So with the Hollywood executive. Rather than allow a rival to hold a high-salaried player he will put that player under contract without knowing what he is going to do with him. If this type of executive prevents others from having the player, he is happy, and totally disregards the loss of a sizable fortune in salary to the player while he is deciding what he will do with his "find."

Of course this big financial loss is not the money of the executive.

STUDIO DUMBBELLS AND OTHER THINGS

This type of executive is a waster of the dumbest kind. He is totally unfit for executive work. His lack of quick and accurate decision is destructive of all the work done by every capable man in his organization. He should be weeded out and removed with the smallest loss of time.

Every real technical man in every studio in Hollywood suffers because of the stupidity of this type of studio executive. The frantic efforts of his friendly superiors to write off his costly blunders by charging the lost money to different technical departments cripples the work of men and women whose work is the result of years of hard study; men and women who do the actual labor of preparing all the technical details of a production, whose output must be up to the exacting requirements of expensive stories and directors. Their artistic work, regardless of shortened estimates, shortened to pay for the mistakes of the executive dumbbell, is expected to meet all requirements.

THE WASTERS OF HOLLYWOOD

The thoughtless act of a dumbbell in authority, in a position to spend other people's money, sends down through the biggest plant a spirit of resentment, in its own way, adding something to the loss. Dissatisfied technical workers are human.

This kind of thing is possible because practically all producing executives owe their jobs to friendship, relationship or politics. Mighty few are selected for their executive ability. If Hollywood exacted from its production executive the same ability to fill a job it exacts from its clerks—this picture game would be a real efficiently conducted industry. The technical workers—those men and women who create what the fan sees on the screen—well, they just can't make mistakes. One ten-dollar error means the old job.

In the matter of kinship, it is a trifle difficult to understand a recent case at Radio Pictures. Myron Selznick, of Myron Selznick-Frank Joyce, Ltd., agents, is a brother of David O. Selznick, big boss of Radio Pictures Studio, which produced "The Lost Squadron." In this picture we find Mary Astor, Joel McCrea, George Archainbaud, Wallace Smith and Herman Mankiewicz, each one in his or her respective line, and all under the management of Myron Selznick-Frank Joyce, Inc. The happy cooperation of the brothers is widely advertised on a full page of a local daily film paper, though the name of the studio is not included. The title of the picture tells the story.

Make what ou will of this; we present the fact and let you do your own thinking. The agents rejoicingly tell you all about it, so everything, seemingly, is on the up-and-up. Other agencies are the losers, and if the business is kept in the Selznick family—well, what about it?

Claudia Dell, Chas. Delaney Are the Young Romancers. Farrell McDonald Plays Fine Role

Christy Cabanne is once more following his great success, "Continental Hotel," which is playing many of the finest theatres in the cities. This time he has under way a John Clein Production. The story is named "Shandy" and is a story with a great deal of heart interest and has in its cast many famous players.

This production will be produced at the Tec-Art Studios and great preparations are under way so that Mr. Cabanne will make this one as great a production as his former success.

Jack Sullivan has been appointed production manager and has for his assistant Fred Tyler, who has been assistant on many successes. The cast has such carefully selected players as Jackie Searles, who made such a hit with Paramount pictures. Also Jean Hersholt, whom you will remember recently in "Emma" for M-G-M Studios. Claudia Dell is another well known actress who has been engaged for this production, and Dick Wallace, formerly Richard Johannes, a famous child player.

J. Farrell McDonald and Charlie Delaney are two others who are well known, as well as John Vosburgh and George Humbert.

As for the camera department, it will have for its head Charles Stumar, who has been borrowed for this picture from Universal, and will return to his contract studio at the conclusion of his work here. Also Vic Sherry, another well known cinematographer, will assist Mr. Stumar.

To be sure that the advertising part of the sales department will be well taken care of, Mr. Clein has engaged Paul Grenbeaux to take stills.

Jack Shultze, a famous art director, will be in command of all the settings. This is the first of the Talking Picture Epics under Sol Lesser and to show you what an elaborate production is intended there will be 500 extras used during the making of the picture, and one of the first locations will be the famous New York street on the Harold Lloyd Studio at Westwood.

With all these preparations and a good story "to boot" this promises to be one of the most interesting productions of the season.

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HARRY BURNS, President and Editor

Office Phone, Hillside 1146



Vol. 12

Hollywood, California, Saturday, March 26, 1932

No. 10

THE ANSWER

Ps. 68:11. The Lord gave the word: great was the company of those that published it.

Ps. 107:20. He sent his word, and healed them.

Isa. 55:11. So shall my word be that goeth forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please, and it shall prosper in the thing whereto I sent it.

Mark 14:49. But the scriptures must be fulfilled.

Luke 10:19. Beho'd, I give unto you power to tread on serpents and scorpions, and over all the power of the enemy: and nothing shall by any means hurt you.

Luke 24:45. Then opened he their understanding, that they might understand the scriptures.

John 5:39. Search the scriptures.

Ex. 23:25. . . . I will take sickness away from the midst of thee.

Lev. 26:13. . . . I have broken the bands of your yoke, and made you go upright.

II Kings 20:5, 6. . . . I will heal thee . . . and I will add unto thy days.

AL JOLSON OPENS AT BILTMORE SUNDAY

Al Jolson opens in "Wonder Bar" at the Biltmore Theatre Sunday, March 29. As usual, Jolson's production is just a bit better than anything he has done in the past. "Wonder Bar" has been playing to capacity houses in a triumphant tour across the continent. From curtain to curtain it is a blaze of glorious costumes and the latest rhythm in popular music. "Al" sings several new hits in Jolson fashion—need we say more?

THIS FROM BERT LEVY

2030 1/2 Rodney Drive,
Los Angeles, Calif.,
March 14, 1932.

Dear Harry Burns:

Mr. Jason obtained so much publicity in the past regarding "Humanettes" I think it is only fair that I acquaint you with the following paragraph drawn by my attorney, Mr. Clore Warne, of Pacht, Pelton and Warne, which I respectfully ask you to print:

"The 'Humanettes' of Bert Levy are the subject matter of a decree of the Superior Court of Los Angeles County, recently entered. The court thereby awarded all title to the plaintiff, Bert Levy, as originator and creator of the idea and creation of 'Humanettes.' The action was brought against Leigh Jason and certain other persons, who claimed an interest in the idea adverse to Levy's."

Signed,

CLORE WARNE.

BOOKS AND PLAYS SAFEST BETS FOR PICTURES, SAYS PRODUCTION CHIEF

"All things being equal, stories which, in book or play form, have had the approval of the public, are the likeliest bets for motion picture successes," says Sam Bischoff, in charge of production at the Tiffany Studios.

Motivated by this theory Tiffany has acquired the motion picture rights to Tiffany Thayer's best seller, "The Illustrious Corpse," which, under another title, as yet not selected, will shortly go into production at the Tiffany Studios. Similarly, "Lena Rivers," on which shooting has just been completed, is based on a famous novel, written by Mary J. Holmes, and read by millions.

"A ready-made audience is assured a picture based on a story which a large public has read and enjoyed," asserts Mr. Bischoff. "Moreover, the element of doubt concerning a story's inherent entertainment value is removed from a story which has already won favor with the public."

Elaborate plans are being formulated for the picture based on "The Illustrious Corpse," which, according to Mr. Bischoff, will be one of the most pretentious productions emanating from the Tiffany Studios this season.

CHRISTIAN SCIENCE LECTURE RADIOCAST

Local radio listeners will be interested in the announcement of the radio-casting of an authorized Christian Science lecture over KECA (1430kc-210m), Monday, March 28, from 12:10 to 12:50 noon, by Peter V. Ross, C.S.B., of San Francisco, member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. Lecture to be delivered in Philharmonic Auditorium, Los Angeles, under the auspices of Ninth Church of Christ, Scientist.

DANCING TEACHERS' BUSINESS ASSOCIATION BAN FREE DANCING LESSONS—FINE ERNEST BELCHER \$200

Ernest Belcher, who has been giving free dancing lessons at the Barker Brothers' downtown store for some time, was fined \$200 for breaking one of the by-laws of the Dancing Teachers' Business Association of which he is one of the trustees, which prohibits any dancing teacher from giving free lessons. This action was voted on Tuesday by the board of directors of the organization at a special meeting. It also came to the attention of the board that the May store, also located in Los Angeles, are advertising similar dancing lessons free. This sort of a thing should be barred; first, because it deprives over 100 legitimate dancing schools from earning an honest living, and it will lead the poor boobs into greater rackets by those who will offer such lessons free as a bait to obtain these pupils for further lessons, telling them that they lack certain training which will fit them for a dancing career.

NATIONAL BOARD OF REVIEW APPROVES "SCARFACE"

Presaging favorable action by eastern censor boards, the National Board of Review of Motion Pictures has approved "Scarface," Howard Hughes' widely-discussed gangster film.

Besides passing favorably on the picture, the National Board of Review praised "Scarface" for its entertainment qualities, its disclosures of racketeering, and its constructive influence on public opinion. In its official report, the board stated:

"'Scarface' is one of the most intensely interesting films that has been produced. It is explicitly aimed at showing up gangsterdom for the purpose of getting something done about it. It certainly does not glorify crime. Extremely well directed and acted."

"Scarface" promises to be the box-office sensation of the year. The picture will be released throughout the country in April, in its original version, and advance sales to exhibitors are already establishing new high records.

... BOOKS



by EDWIN T. GRANDY

"Honeymoon Wife," by Agnes Louise Provost. All about Mavis, married to one man, but forced to live with another. Promising part for Constance Bennett. (Macrae-Smith, Philadelphia.)

"Mesquite Jenkins, Tumbleweed," by Clarence E. Mulford who wrote "Hop-along Cassidy." Wow of a Western for Tom Tyler. (Doubleday-Doran, New York.)

"Below Zero," by Harold Titus, is a gr-rand yarn of the north woods with a nice job for Lew Cody. (Macrae Smith, Philadelphia.)

"Many Mansions," by Henry C. Rowland, is an interesting, fantastic tale that might appeal to Robert Montgomery. (Long & Smith, New York.)

"The Clairvoyant," by Ernst Lothar, is a novel of the solid sort with apt role for Ronald Colman as the young lawyer who discovers he has powers of clairvoyancy. (H. C. Kinsey, New York.)

"Thunder Below," by Thos. Rourke, is a rip-snortin' Central American story which we literally raved over. So we're pleased to see Paramount do it with Tallulah Bankhead. (Farrar & Rinehart, New York.)

"Red Headed Woman," by Katherine Brush, is all about a pipin' hot pippin of a red-headed mama. M-G-M has it with no star selected. Clara Bow's dish. (Farrar & Rinehart, New York.)

"Two Black Sheep," by Harry Leon Wilson, turned out to be two lily-white lambs. A characteristic Wilson novel with rollickin' role for Stuart Erwin. (Cosmopolitan, New York.)

"Della-Wu," Chinese Courtesan and other tales by Frank Owen, are delightful stories which offer a wealth of topical Chinese story stuff. Anna May Wong, of course. (Lantern Press, New York.)

"Bandit Love," by Juanita Savage, is hot tamale stuff by the author of "Spanish Hate," etc. Dolores del Rio role. (Dial, New York.)

"Shrine of Fair Women," by Ann Pinchot, is an excellent department store story with Lilyan Tashman as our selection. (Long & Smith, New York.)

"Gun Girl," by John Weld, is about a wild girl who led a reckless life from start to finish. Exceptionally strong dramatic stuff. Dorothy Mackaill type of role. (MacBride, New York.)

JACK SULLIVAN MAKES COMPLETE COMEBACK AS ASSISTANT DIRECTOR

Back in the Universal days, when they were making "The Hunchback of Notre Dame" as a silent picture, there wasn't a more capable, well liked and respected assistant director than Jack Sullivan. Suddenly something happened—politics or otherwise—and he dropped from his throne, which he seemed to be ruling to point where no one paid much attention to him.

The motion picture business, like the public, soon lose interest in their idols. The same carries with its workers in the various branches of the industry, so Jack Sullivan soon dropped out of sight, went East and tried his luck, which didn't seem to turn in the right direction, and when he returned here he found new producers, directors, and production chiefs, so he had to go out and prove himself. He worked as second assistant, acted, did anything to make a living.

Finally he landed with the independents at the Metropolitan Studios. He served Emory Johnson in a very capable manner. Christy Cabanne will tell you there isn't a better assistant in the business, and the other day as we watched him herd the crowds we couldn't help but remark that Jack Sullivan was himself again, just like the good old "Hunchback of Notre Dame" days at big U.

Jimmie Grier on Lucky Strike-NBC Hour April 2

Eugene Stark Revives Floradora Sextette Idea

The Moving Movie Throng

By JOHN HALL

From featured player to wandering pencil peddler is not such a long step in beautiful Hollywood, the Land of Dreams.



John Hall

Don't gasp, my dear feminine persons of happy Hollywood, cosily secure in your nice jobs and the favor of the public. Don't quake, oh, sterling heroes; all is well—maybe.

However and just the same, former featured players, disabled in studio work, ARE selling pencils for a living.

We are informed that they are "compensated" with less than \$20.00 per week, which comes to an end. Their disability does NOT end—until THEY end.

Somebody has called this the "fourth largest industry." Plainly, the largeness is NOT in its heart. We have been reliably informed that it has a large ego—and the largest ego, strange as it may be, seems to be closely related to the largest purse.

Now, humanly speaking, this is not so strange. Under normal conditions of life, the human ego is prone to swell with the pocketbook. But we are not living under normal conditions. It is rumored that we are in the very vortex of a national depression.

We say "it is rumored" because there is much evidence that our largest egos and our largest pocketbooks seem totally unaware of any economic depression. Very blithely they go about their merry ways, wholly innocent of the fact that former featured players are selling pencils to eat.

For all such, here is a Hollywood funny story: Recently, at a major studio, we watched one of these physically disabled pencil peddlers given what is elegantly known as "the bum's rush." And let it be understood that the men who drove him off were doing their official duty. They had no choice in the matter.

We are discussing a condition, not men. Presumably, the rich man heading this studio knew nothing about the incident. He is famed for his kindness and charity. Had his attention been called to the unfortunate, he would have helped. We know that.

The case very plainly indicates a complete lack of official co-operation between the big studios and the good people now working so hard to relieve suffering among our down-and-out picture workers.

This incident points to a condition of which the "fourth largest industry" in America has reason to be ashamed. The stage Actors Fund and the N.V.A. have no parallel organization in the picture industry. Why not? Where is the Frohman of Hollywood?

With its large colony of world-famous artists, Hollywood, by giving an occasional benefit performance, could raise enough money to take care of ALL in actual need. Only a big producer or star can head such a movement; a man of Frohman calibre. We have several in Hollywood.

Among Hollywood picture workers there is no better civic leader than Cecil B. deMille. He knows both stage and screen, and he is one of the greatest living showmen, as well as a great director. Mr. deMille, we believe, has a better understanding of players than any other producer-director in this business. He has great ability.

The pencil-selling former featured player should not be selling pencils to fight off starvation. This "fourth largest industry" is easily capable of caring for him in the hour of his need—and all others in the same fix. We have more than a few.

The pages of human history are filled with RESULTS of CAUSES born of this kind of situation. The RESULTS are inevitable—but the CAUSES are preventable. At least part of a smart business man's education should be some knowledge of recorded CAUSES of great events in human history.

We have faith in the humanity of James Rolph, Governor of the State of California. We happen to know that his sympathies are ardently with the under dog. We know that union labor supports him in every election, and that he is a warm friend of union labor. We cannot bring ourselves to believe that he realizes the condition of the Hollywood extras. Jim Rolph is not the man to tolerate abuse of workers.

RUSSIAN GRILL
BREAKFAST LUNCH
FIVE COURSE DINNER
1759 No. Cahuenga HO 6769

Donald Novis To Sing "One Hour With You" Which He Sang in Picture

Jimmie Grier and his all-star Coconut Grove Orchestra will be the central attraction on the Lucky Strike-N. B. C. "One Hour With You" night broadcast on April 2, when they will play the numbers and Donald Novis will sing the song that he sang in the Maurice Chevalier picture for Paramount.

This is the biggest nation-wide tieup that Jimmie Grier and his entertainers have made so far, and it will be what we would say, the starting of a bigger and greater career, for the popular Coconut Grove impresario who writes his own compositions and leads his orchestra with a master hand nightly at the cafe.

PICK-UPS

By E. ANDREW BARRYMORE

Robert Standing Seivier, author, playwright, publisher and soldier of fortune, according to "Who's Who In England," is very well known in literary circles in his native land.

Mr. Seivier was decorated by Queen Victoria during the Boer War for extraordinary valor under fire. He was at one time publisher of "The Winning Post," England's foremost racing publication, and has written several books and plays with the atmosphere of the "Grand National" and other racing events for background. Mr. Seivier arrived in Hollywood recently to visit his friend, Edgar Wallace, who died the day after he arrived.

Eulalie Andreas, founder of the Spotlight Theatre of Hollywood, was at one time nationally known as a composer. Some of her early works were included in the repertoire of David Bispham and other prominent concert singers. She now devotes all of her time to the drama. Among her latest successes is "Stage Wives," a comedy drama, and "In the Red," done in collaboration with Mary Flannery. Both plays were produced at the Spotlight Theatre. The next feature will be "Mostly David," now in rehearsal.

RONALD MORRISON, that splendid English actor who arrived in Hollywood recently, received his early training in the H. Beerbohm Tree Dramatic School in London. Morrison was on the English stage for several years, played international polo, managed a coffee plantation in Chili for several years, has traveled all over the world and comes to Hollywood well equipped to play leading parts in pictures.

Bohemian Cafe Offers Unique Show—Topped By Jackie Taylor Orchestra

Years ago at the Casino Theatre in New York the Florodora Sextette came to life and soon became the talk of the amusement world. Some of the girls who were in that lineup became famous beauties and later stars in the theatrical world. Eugene Stark knowing this, he decided to use his bevy of beautiful girls in a similar number and has thrown in some clever funmakers as the boys, and to say that he has one of the most unique and entertaining numbers being offered in the night clubs would be putting it mildly. And night visitors at Eugene Stark's Bohemian Cafe are having the laugh of their lives, and at the same time seeing the Bohemian Beauty Chorus at their very best.

The musical score for the Florodora Sextette number was arranged by Jackie Taylor, who with his Bohemian Orchestra have been proving a tremendous drawing magnet; first, because Jackie knows his music; second, that he has one of the most versatile lineups of boys playing in the band. They are nightly being heard over KNX and the requests that keep piling in shows that the Jackie Taylor Bohemian Orchestra is going over the top of popularity with their nightly entertainment.

WELCOME TO OUR FOLD

Captain N. E. Franklin, F.R.G.S., the well-known English big game hunter and explorer, and director of the Franklin-Granville Expeditions, Limited, arrived in Hollywood today to center with Fred Leroy Granville regarding the final arrangements for an expedition to northern India and Siam for the filming of "Fil Nishin," translated, "He Who Rides the Elephant." This story has one of the most ambitious big game backgrounds ever attempted in motion pictures.

Captain Franklin was in the Royal Flying Corps during the World War and has served some eight years with the Indian army. Member of the Junior Army and Navy Club, London! Royal Army and Navy Club, London; Royal Club, Feltham, England.

NATIONAL SCALP SPECIALISTS have moved from their former location on Vine street to their new home at 1780 Highland avenue, where they are adding several new departments, including ultra violet ray treatment, cabinet reducing and a masseur. This institution specializes in the "Magnon System" and caters to men only. Many actors prominent in pictures are included among their clients.

NOTE—Hollywood Filmograph's new address: Thomson Building, 1606 Cahuenga Ave.,

INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

"Change Your Luck" BURBANK (March 19)

It looks like Harry Seber, who has been handing Main street various styles of entertainment for the past several years, has struck a gold mine with his colored musical revue which opened Saturday at the Burbank. This house, owned by the Gore Brothers, has been showing pictures for the past year. Seber, who knows his Main street, got off to a big start as the house has been playing to packed houses at 10-20-30 cents since its opening Saturday. Sunday night an extra was necessary to take care of the crowds. The colored musical is presented four times daily with the price 10 cents up until 12:30. A feature picture changed twice weekly is also shown. The musical changes weekly. Harry and Hurl Nay are the featured comics of the show called "Change Your Luck," which was the original title for the Pantages show "Lucky Day." There are 40 in the show which includes a chorus of 16. The latter while not the cream of Central avenue are satisfactory and can all shake a mean Rumba which is the outstanding stunt of the show. A colored band of ten work on the stage, which this week represents a cafe. Excepting the bit with the cigarette girl by the comics, and a song about "A Military Man" later in the show and some strong wiggling, the show does not depend on smut. Unlike other Main street musical shows whose success are mainly due to tease numbers, none are present here; at least in this week's offering. The show maintains a fast tempo throughout. Song and dance specialties follow in rapid order.

You did not expect a Rumba from Miss Romayne Jackson following her fine rendition of a song in a dignified manner, but she came through with the dance to a big hit. The outstanding Rumba, however, came from a red-headed colored gal. How that girl can wiggle. The hot military song by the rather heavy dame was put over effectively but a couple of the more risque lines should be eliminated. The dancing quartet are fair enough for this show and the singers also pass. There are a few comedy bits which the comics handle in an able manner. The book, what there is of it, is credited to the Nay Brothers and the costumes by Madame Huda. The production under the direction of Blossom Wilson. The house can do between four and five grand weekly, which with salaries for colored talent not so expensive, can show a nice profit for Seber. With a weekly change this outfit should hang on for some time.

RKO HILLSTREET (March 19)

There were no locally added acts to the regular intact show this week. The absence of singing was noticeable but otherwise the intact contained every element for entertainment of the highest order. Our own Eddie (native-sunkist) Nelson headlined and had the comedy all to himself. Eddie has a

somewhat changed routine on this trip and otherwise varies his routine by introducing Miss Maria Nascha who injects a couple of dances that adds value to his offering. Nelson has eliminated his floor crawl dance but on the other hand presents a faster comedy line and seemed to score a bigger hit than on his previous visits. Besides the success of his own offering, Nelson appeared with Royal Uyeno Troupe, who closed the show. Not that the Japanese outfit needed any assistance as they are masters in their line. Their clever acrobatics and marvelous footwork won big applause but the appearance of Nelson in their offering injected a comedy vein that made the act more interesting. Nelson also pulled a few acrobatic stunts with them that won him added laurels. Another act worthy of headline billing was Deno and Rochelle, who were in the opening spot. This clever dancing couple are assisted by a pianist and a girl, the latter filling in for the costume changes acquits herself in a very creditable manner with excellent dancing. Deno and Rochelle scored an applause hit with their original racketeer dance, which is a combination of a tough and Apache. They start with a series of fast whirling followed by an excellent comedy number. Ray Huling and his seal provided an interesting exhibition in the second spot.

On the screen "Nice Women" (Universal), with Sidney Fox, Frances Dee, Alan Mowbray and others, held interest throughout while a Clark and McCollough comedy, "The Melon Drama," proved a big laughing success.

TRAINING

Masa Uyeno, of the troupe of Uyeno's at the RKO Hillstreet this week, is doing chiropractor work on the side, and has put quite a few of the boys in shape enroute. In Seattle he fixed up Tiny Burnett and is giving daily treatments to Eddie Nelson on the same bill. Masa, who expects to graduate as a full fledged chiropractor in about three years, advised that he does not collect any fees.

HERE

Sam Freed, Western representative of the RKO music department, has been on the Coast for the past three weeks.

WORKING

A. F. Frankenstein was in the pit at Warner Brothers Downtown for a day this week when Cliff Webster was off duty, for Roy Johnson was leading the boys while Frankenstein fiddled. Frankenstein is at the Garfield, Alhambra, this coming week.

LOSERS

The Al Wager agency offered the Four American Indians \$7.50 for a day in San Fernando, a twenty-five mile jump and three shows. The quartette said they played the date several times and the last stipend for that day booked through the Meiklejohn agency was 35 bucks.

WARNER'S DOWNTOWN (March 17)

The 10-act vaude bills (nine this week), continue to hold up to good average entertainment. This week Warner's was the only house in the downtown section that had a waiting line during the Friday and Saturday night performances. Although the screen held George Arliss in "The Man Who Played God," the increased attendance that this house has been enjoying the past few weeks must be credited to the numerous vaude turns. Willard Hall is announcing the acts this week and lends dignity to the m.c. role by the manner in which he introduces the various acts. Hall does not rely on the old standby of asking the audience to give them a big hand. He has a different wise crack for each turn appropriate to the performers' talents. Besides his individual style of m.c'ing, Hall appeared for a comedy telephone bit next-to-closing, that was good for a howl. Rube Demarest assisted by a young fellow in the seventh spot, was a big hit with his piano playing and comedy. Another legitimate hit was scored by the Angelus Kiddies. These kids present a business-like performance. They go through a routine of dancing and acrobatics that compare favorably to seasoned performers. A little girl (Idonna Walton), doing a Hula tied up the show. This kid act is presented by Flegal and Walters, who operate a dance school in Huntington Park. Chief Eagle Feather was fourth, assisted by a young lady. The Indian's fast dancing got over strongly. Fargo and Richards, a mixed couple with comedy and saxes, do nicely. The girl goes in for nut stuff with good results. Westerlund and Nickerson have a pleasing hand to hand routine and finish to good hand with a toe to toe with one of the men suspended from a trapeze. Morala Brothers doing a native couple of wops, pass with their musical efforts and get enough applause for their singing to warrant an encore. The Military Sextette, a man and five girls, had the opening spot and Bert Nelson with his lion, closed. Cliff Webster and his orchestra made the usual fine impression.

CLOSED

United Artists Theatre closed Tuesday night following the run of "The Greed Had A Word For It" and will remain closed until the Fall. The Criterion, it is reported, will be closed permanently.

CONDUCT

Billy Cohan, who with Billy Schulhoff conduct the Elite Pharmacy in the RKO Hillstreet Theatre building, is the proud possessor of several medals won for collegiate athletic events. Among them is one for hand-to-hand balancing, and another for wrestling.

GOING

Dee Loretta will go into the Warner Downtown in a double with Willard Hall, who started his second week as m.c. this week.

ENROUTE

Martin Beck is on his way to the Coast, according to a report this week. Beck is due in about a month.

ADDED

Kid Charleston was added to Duke Ellington's outfit for the second week of the orchestra's engagement at the Orpheum, and will be a permanent fixture, according to the Duke's announcement.

WOW

Bert Nelson with his lion at the Warner Brothers Downtown this week, says he will retire the beast with the engagement at the Warner house, and the fact that the said lion made over twenty grand for him entitles him to a good rest.

POOR

Only eight out of a list of eight hundred took advantage of free passes to anyone whose name appears on the list of names which were clipped from the telephone book for ballyhoo purposes by Warner's Downtown.

TEC-ART STUDIOS

An Irving Briskin Picture is well under way at the Tec-Art Studio, with Tim McCoy being starred.

Ross Lederman is directing, and has for his assistant Wilbur McGaugh, and Benny Cline as cameraman.

Shirley Gray is playing the feminine lead, and Wallace McDonald, Wheeler Oatman, Vernon Dent, Lafe McKee are other well known players in the cast.

The story is named "Riding Kid From Santa Fe" and will be released by Columbia.

THE MAN ON THIS WEEK'S COVER ALLEN FOX

"Street Scene," when first shown here on the stage, commanded a great deal of attention from both theatregoers and studioites, and many of the leading players who remained here have fared well. Allen Fox comes under that category, for he has been seen in such pictures as "Manhattan Parade," "High Pressure," "Alias the Doctor," "Play Girl," and last, but by far not the least, "Young Bride," in which we show him this week on the front cover, in the characterization that he portrayed in the picture.

Allen Fox is what we call a young character juvenile, a combination of the semi-heavy nasty nice goody chap that you might find in the country drug store, sitting somewhere near a counter, snooping around for most anything that he can get into, if you know what we mean. There are a thousand in every hamlet just like that sort, and producers will soon grasp the spirit of the actor's character and will rush him off his feet to put him in all of their pictures.

Pictures---Reviewed and Previewed

Review

"WINDOW PANES" PLAYS TO CAPACITY AT THE SPOTLIGHT

During the past week the Spotlight Theatre on Cole avenue has been playing Olga Printzlau's popular play, "Window Panes," to a capacity house, and from all indications will continue for a second week.

It was in this production Boris Karloff first appeared in Los Angeles at the Egan Theatre about three years ago. Many who neglected to see Karloff in this production are accounting for the success of the present run.

This play ran for many months at the Manchester Theatre in New York and has been produced by several stock companies.

It is a story of love, devotion, conspiracy, jealousy and every emotion except humor. There is nothing funny about "Window Panes." The play is well written, any play must be well written to hold the undivided attention of its audience and get curtain calls after every act without the aid of a little comedy relief. And speaking of appreciation, as the curtain rises on the first act on a set representing the interior of a farmer's home in the Slovic Lowlands, it is so true to detail that the first few lines of the actors is usually drowned by the applause for the work of Marda Heath, the art director responsible for the set.

The play was written as a starring vehicle for the male lead, "Artem Tiapkin," played by Ernest Erskine. However, Mildred Keats plays "Myrya" with such conviction that Erskine's splendid work does not stand out till the last act where he raises to great heights.

Mildred Keats is a very beautiful girl, almost too beautiful for the part she plays, that of the wife of a poor farmer in the lowlands of Russia. But her splendid work, even in the second act, where she is alone on the stage with only a speechless child to assist her, is the outstanding feature of the production.

There is a spot in the second act where the action appears to be dull. However, to one who has any conception of dramatic values it is quite apparent that this situation is purposely written to accentuate the more dramatic situations to come later in this act and throughout the third act. This study in highlights and shadows is one of the tricks of play writing sometimes not fully appreciated. "Window Panes" is well balanced and in our opinion would make a splendid photoplay.

Others in the cast deserving mention are Audray Latham, Jackson Rylee, Jack Lesley, Lester New, Arthur Evers and Charles Maurice, who plays the character part of the wanderer and takes the laurels in the second act where he makes his only appearance. His work in this act usually accounts for several curtain calls. The play was well directed by Lumsden Hare.

The next play to be produced at the Spotlight will be "Mostly David," by Paul Girard Smith.

E. Andrew Barrymore.

MEN WANTED

(A DANGEROUS BRUNETTE)

Kay Francis has a fine vehicle in "Men Wanted," as far as she is concerned, but as far as a picture in general, the public won't believe that she would allow her husband (Kenneth Thompson), a man about town and playboy, to go scot free to marry someone else, after she has worked and slaved to keep him, and at the same time build up her career as an editor and publisher of a 400 magazine, and like all moving picture stories that come from the Warner Bros. studios lately, the most inconsistent story. The public won't believe David Manners, with his baby face and childlike manners, can mean anything to such a gorgeous and beautiful woman, as Miss Francis portrays on the screen. Charles Kenyon at times had his audience in love with his dialogue and his treatment of the original story by Robert Lord. Young Manners worked hard, but the odds were against him. Una Merkel and Andy Devine steal the picture with their comical antics. Kenneth Thompson, as the heavy, commands respect. Guy Kibbee plays Guy Kibbee very well. Elizabeth Patterson and Virginia Sale were among those present and helped some. William Dieterle deserves a lot of credit for his even direction. Too bad the rest of the organization headed by Darryl Francis Zanuck can't spend more time trying to figure out a reasonable story before the picture starts, rather than try to remake it in the cutting room or on the sidewalk of the Forum Theatre after a preview. Gregg Toland's photography was very acceptable. Al Albor assisted Director Dieterle.

THE MOUTHPIECE

Warren Williams tried hard to play the attorney in "The Mouthpiece" a la Lionel Barrymore in "A Free Soul," and look like John Barrymore would. At times we had to shake our heads to ascertain which character he really was. The story is another poor attempt on the part of the Warner Bros. big minds to do something that the public is familiar with, and which has been done well before, but they fail miserably. The adaptation is by Earl Baldwin, and was O.K. The direction of James Flood and co-direction of Elliott Nugent was splendid with one exception. They sluffed the best kick in the story, when Warren Williams drinks the poison to prove his client innocent. The rest of the mistakes we will forgive them for, but taking it all in all, you sort of feel Sidney Fox is out of her element in this story. She gains little or no sympathy, and you don't give a rap if Warren Williams wins her or not. The hit of the whole picture is Aline MacMahon. Here is a girl with a personality that just panics her audiences. Ralph Ince made another hit with another fine characterization. John Wray is being wasted on the Warner pictures. Stanley Fields plays a prize fighter. Others in the the cast were Mae Madison and Polly Walters. Jack LaRue does a fine part but is left off the credit sheet, which is not fair to a good actor.

"NINE O'CLOCK REVUE" BOOKED INTO PARAMOUNT

Musical tabloids are sure in to stay. Paramount has booked the "Nine O'Clock Revue" with the same cast that played the Music Box and the Majestic Theatre. Al Herman, Eddie Borden, Tut Mace, Ted and Sally, and all other features including the most beautiful chorus girls, are to make their Los Angeles bow once more as an added attraction, following "Lystratia," "Girl Crazy," "Sons o Guns," which have already played here to great success.

"BACHELOR AFFAIRS"

Fox offers entertaining story and fine performances by Warner Baxter and Marion Nixon in "Bachelor Affairs."

John Blystone interprets Mildred Cram's story of "Scotch Valley," as adapted to the screen by Doris Malloy and Frank Dolan, with sympathetic understanding; and tenaciously adheres to the story's main emotional effect—that of admiration for a man who unselfishly sacrifices his career to seek out and care for his dead pal's children.

The story unfolds smoothly with plenty of human interest, pathos, comedy, and a touch of melodrama that, if the preview audience is any criterion, will impel spontaneous applause.

The cast is excellent and contains such names as: Rita LaRoy, Lucille Powers, David Landau, Clarence Wilson, Frankie Darrow, Joan Breslaw, Gale Kornfeld, Joe Hachey, Harry Dunkinson and William Pawley. The photography by James Howe, was good.

SQUARE CROOKS

Henry Duffy knows what it takes to put Joe E. Brown over as far as plays are concerned, his selection of "Square Crooks" is what we call perfect.

The funmaker the opening night had 'em laughing from his first appearance to his last. He is a great mimic, and he further knows how to juggle with the audience's laugh strings.

He was very ably assisted by Isabelle Withers, a favorite here. Richard Cramer has a fat part which he puts across well as the detective, Jason Robard and A. S. Byron shared honors, Mia Marvin came through fine with her role as the sweetheart of Jason Robard. Elmer Ballard worked too hard to get across that he was a bad man, he looks it. Enough Sed. Mitchell Harris comes in for a bit, as do James Sargent and Douglas Keaton.

Edwin H. Curtis staged the show in a very understanding manner. He too caught the spirit of Joe E. Brown's funmaking and gave him every opportunity to deliver the goods, which he did in a good sized package. Go and see Joe E. Brown at the El Capitan Theatre and laugh to your heart's content.

JACKIE TAYLOR and his BOHEMIAN ORCHESTRA

Now scoring heavily at
EUGENE STARK'S BOHEMIAN CAFE

Preview

"PROBATION"

At the Fairfax Theatre

Richard Thorpe is certainly a clever director and his latest for George Bachelor is good for any audience.

The story by Edward T. Lowe started out to be one of those stories of juvenile crime, but it switched to an interesting love story in which a young society girl, whose uncle is a judge, is assigned a probationer of the court. A young man who has fought another for insulting his sister.

This, of course, develops into a love interest, and the story is quite interesting from there on.

A great cast was assembled to help Richard Thorpe put this one over to final success.

John Darrow was the young probationer, and why this splendid actor is not seen more often surprises us. His handling of the delicate situations involved was distinctively clever.

Sally Blane is another fine player who was under contract to a major studio some time ago, and why they didn't renew her contract is another mystery. However, to get back to our story, she was just swell, and handled a difficult part of the society girl admirably.

J. Farrell McDonald is another trouper who can always be depended upon, and as the judge was extremely dignified and yet put over some subtle comedy quite cleverly.

Others of the cast who helped greatly were Clara Kimball Young, Eddie Phillips, David Rollins, Matty Kemp, David Durant and Betty Grable.

However, to sum the whole thing in a nutshell, here is a good picture. Well written, directed and acted, which is good entertainment.

1 1 1



DOROTHY GRAY

Was lauded by the critics at the recent preview of Radio's "Symphony of Six Million." In Fannie Hurst's story of New York life, she has the role of "Little Jessica," the crippled child who grows up to be Irene Dunne, in the latter sequences.

WORKING

Barbara Bletcher worked in "Jewel Robbery," now in production at Warner Bros.-First National Studio, starring William Powell and Kay Francis.

ROSCOE ARBUCKLE STARTS AT BOHEMIAN CAFE

GREAT CROWD TO TURN OUT TO GIVE HIM ROUSING WELCOME HOME

Returning from Seattle, where he has been starring on the stage in "Baby Mine" to great success, Roscoe Arbuckle has agreed to act as master of ceremonies at Eugene Stark's Cafe starting Monday night, and, according to all plans, there will be one of the biggest turn-outs that the popular cafe has had since it opened to greet the famous comedian-director as he makes his bow as M.C. of the evening.

Roscoe Arbuckle has proven a great drawing magnet wherever he has appeared and Eugene Stark, watching for added attractions for his amusement place, saw the value of persuading the actor to return to the Southland for this special engagement before he goes East for a vaudeville tour in the leading theatres.

NIGHT HAWK

EUGENE STARK'S BOHEMIAN CAFE

The late William Wrigley in advertising Catalina Island made the following statement, "IN ALL THE WORLD NO TRIP LIKE THIS." In the case of Eugene Stark's Bohemian Cafe, we might borrow that statement, only changing it to read "IN ALL THE WORLD NO SUCH VALUE FOR \$1.50-\$2.00" as is offered at this amusement spot, for one can bring his family and eat, drink and be merry the whole evening at just that cost per person, \$1.50 weeks nights and \$2.00 Saturday and Sunday evenings. This includes a floor show that runs close to an hour, the finest music by Jackie Taylor's Bohemian Orchestra, who will make you dance to your heart's content, with his tantalizing, syncopating tunes, and the way he plays for the various artists who perform nightly shows us plainly that he is better than he was years ago as the stellar attraction of the Montmartre Cafe in Hollywood.

The present show is the best ever, with the Florodora Sextette causing gales of laughter. The Rhumba Dance thrills the boys, the military number proving the girls' versatility. The show is peppy, entertaining and amusing throughout. Ena Purviance sings some more very catchy numbers, while Murdock and Goodrich clown funnily through an ice skating number. George Lloyd clicks hands down with some songs. The Six Beauties, headed by Melba Snowden, sure look fine. The other five girls are Winifred McGowan, Esther Brodeur, Edwina Price, Helen Spleene and Marie Herald. The dancing team of De Lara and Randall made quite a hit, as did Bill Cady with a fine baritone voice.

Here is some fine news: Roscoe Arbuckle in person as master of ceremonies starts Monday evening with the new show at Eugene Stark's Bohemian Cafe. Just picture how they will wear a track to see Roscoe right at home, putting on some of his impromptu acts and calling upon his many star friends to help put the show across, and to say that they will be there and do it is putting it mildly. Go and join the merry throng starting Monday night.

BLOSSOM ROOM

Henry Halstead comes in to the Blossom Room with his orchestra Wednesday. Hal Grayson and his boys retire Tuesday evening and Dave Boyce, manager of the Roosevelt Hotel, plans to start the new season off with a very fine line of attractions and has Clarence Rand, noted for his singing the country over, as the added attraction.

The leaving of Hal Grayson and his Native Sons Orchestra will be regretted by many, for "Hal" worked hard and conscientiously to give the public the kind of music and entertainment that they wanted. He has become as much a figurehead in the cafe as any part that supports the main structure. We hope to see the return of these entertainers ere long.

It seems that many celebrities have been dropping into the Blossom Room, to pay their respects to Hal Grayson since they heard he was leaving. For instance, Russell Mack, Leo Morrison, Paul Kohner, Lupita Tovar, Harry Raff, Cyril Gardner, the beautiful Roberta Gale, Ham Beall, Sam W. Cohn, Anita Loos, John Emerson, Nat Goldstone, Felix Young, Fay Wray, Dorothy Jordan, W. S. Van Dyke, Ralph Murphy, Mervyn LeRoy, John Mand, Helen Twelvetrees, Frank Woody, Owen Owsley, Freeman Lang, Ted Fio-Rito, Moe Morton, Fuzzy Knight, Tim McCoy, and many others. Go and see and hear Henry Halstead and his orchestra Wednesday evening and enjoy the good fellowship that greets you at the door of the Blossom Room in the person of Joe Mann, and what a man he is when it comes to looking after your welfare.

THE FROLICS

Outside of having the most unique and inviting place of its kind on the West Coast, "The Frolics" (formerly Olsen's Cafe) serves some of the most unique and finest dishes of food you ever smacked your lips over; for instance, their chow mein could easily come direct from Chinatown, and when one thinks how panicky some folks get over their eats, you can figure that this place is in the bag so far. And now as to the show, Moe Morton put over a girlie show with 16 beautiful and talented youngsters that you would only expect to find in the front row chorus of a Ziegfeld show that is hotter than hot, and the way the girls seem to enjoy their work reflects on the man who is training and handling them, for it shows plainly that he isn't a slave driver and that they are giving their "all" because they love it.

Fuzzy Knight started off with a bad cold the opening night and even with that handicap he bowls his audiences over. He has 'em roaring, and some of become ashamed that they couldn't restrain themselves. He is, to our way of become ashamed that they can't restrain themselves. He is, to our way of thinking, different than any comic on the West Coast and in a class all by himself.

Bobby Arnst is the little fooler. When she first steps out onto the floor

Announcing

The Limited Two Weeks Engagement of
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ROSCOE ARBUCKLE

IN PERSON

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she starts off sort of easy and makes 'em sit back and respect her as a nice, sweet, quite unassuming sort of a crooner, but when she strikes the chorus and starts to whoop it up, why Bobby takes 'em by storm. She makes you feel like she was just fooling to get warmed up, and the further the show progresses the better you like her, and at last you just can't help yourself falling in love with her for the songs, and especially the dances that she puts over—alone and with the beauty chorus.

Ted Fio-Rito and his orchestra, which includes the singing trio of Leslie Howe, John Hulett and Ted Turner, sing and play their way into the hearts of the select audience that nightly visits the doings. Collins and Wanda and Billy Tufts put over fine dances. Ted Fio-Rito has his boys so well trained that if he was a block away and snapped his fingers at them they would automatically know what he wanted them to do, and they would go right ahead and do it. His music is not the kind that you could label as a lift from any other orchestra, it is his own personality that seems to come out of every tune that the orchestra plays, and what's more they actually play so long that you are ready to call a halt and sit down with your dancing partner, which is unusual at some of the cafes where the leaders seem to want to hurry and get through with their numbers.

Among THOSE PRESENT THE OTHER EVENING WERE Constance Bennett, Marquise De Faliase, Chester Morris, Estelle Taylor, Perc Westmore, Dave Factor, Bunny Weldon, Hugh Trevor, Eddie Schaefer, Mr. and Mrs. Robert Gail, Fidel La Barba, W. S. Van Dyke, Milton and Bernie Weinberg, Monta Bell, Sam Marx, Harry Sweet and wife, Jack Mulhall, Alexander Carr, Marjorie Beebe, Bob Frankel, George Raft, Lina Basquette, Larry McGrath, Laddie Sanford, Jack Crawford, Roscoe Arbuckle, Addie McPhail, Sally Blaine Peggy Morrow, a well known Pasadena society girl, Eddie Welch, Nancy Cornelius, Bill Sannon, Bobby Mayo, and Fred Fox; in fact, there were hundreds of new faces whom we haven't seen in cafes lately and who even the popular Jack Lewis couldn't recognize for us, and he is supposed to know almost everybody around these parts.

"Bands may come and bands may go, but Jack Dunn goes on forever"—or so it seems, anyway. What a radio program that feller Jack Dunn puts on. The other night, tiring of the program we were listening to, we started twisting the dial on our super heterodyne (\$25) and stopped when we found what we wanted—sweet music. At first we thought we had stumbled on a program of Guy Lombardi's Royal Canadians, but it wasn't long before we heard the announcer say that it was a program from KTM, and that the music was supplied by Jack Dunn and his Rainbow Gardens orchestra. Good work, Jack. Keep it up.

AS SEEN and HEARD

By ARTHUR FORDE

"FANNY HURST"

A great many years ago, we lived in New York City with several Jewish families, and at that time we realized the beautiful love between the various members of the family.

Fannie Hurst has caught this spirit in her book, "Symphony of Six Million," and has sketched a word picture which is true in every respect.

This gifted writer works evidently, unfortunately, cannot be transferred

to the screen, as in the mediocre screening of "Old Man Minnick," which was another beautifully written characterization.

"Symphony of Six Million" is a story of Jewish family life in New York, and is supposed to teach a lesson to budding medicos who have the accumulation of MONEY as their aim in life.

The usual trouble with screen characterizations of the Jewish race is that theatricalism predominates and is usually a burlesque instead of a reality.

Then we have had so many operations performed on the screen of late that the average theatregoer should become thoroughly proficient in the use of the scalpel.

Another peculiar incident in this picture is that while the rest of the characters age perceptibly during their long lives in the progress of the story, Irene Dunne remains beautiful and youthful to the end. She must have evidently found the fabled fountain of youth.

There is one thing, however, which comes vividly to our mind, and that is that the Fannie Hurst story is a swell ad for the acting abilities of Ricardo Cortez, and as one woman remarked on looking at the statuesque figure of that actor in the lobby after the preview, "Ain't he he a swell actor," to which her escort retorted "Oh yea," to which we presume he will never make a great hit with the male escorts.

The cast of the picture was Ricardo Cortez, Irene Dunne, Anna Appel, Gregory Ratoff, Lita Chevret, Noel Madison, Helen Freeman and John St. Polis. There were several children in the early sequences of the picture, particularly lovely little Dorothy Grey, who impersonated Irene Dunne in her youthful days, and Lester Lee, who depicted Cortez as a boy. They were particularly clever.

Gregory La Cava directed and Leo Tovar showed us some beautiful photography.

We predict that those who have read Fannie Hurst's beautiful story will be greatly disappointed at the screen version, and others will not find it good entertainment.

INTERNATIONAL STUDIOS

Ralph Like is one of the busiest of the independent producers, and recently completed "Side Doors" under the expert direction of George Seitz, who has made many famous productions, both from an artistic viewpoint as well as the box office.

United Producers, under which the picture will be released, have among their famous players Helen Foster, Stella Adams, Tyrell Davis, Carroll Nye and John Ince.

The battery of cameras was under the supervision of Otto Himm, who is pinch hitting for George Cronjager, who has been ill.

United Producers will next make a railroad picture with Frank Strayer directing.

"Against Orders" is the name of the story and is centered around the life and work of workers on the railroads of the country.

Here is a theme which will always interest theatregoers who prefer action in their film fare.

FOX STUDIOS AT WESTWOOD

Production activities have been buried under the sensational notice that Sidney R. Kent has been elected vice-president in charge of operations and Leonard A. Woolans vice-president in charge of finances on the Pacific Coast.

Of Mr. Kent, there is little that we do not know already. The very fact that he was a successful vice-president for Paramount-Publix Corporation for fourteen years speaks for itself as well as his services of general manager for six years.

Of Leonard A. Woolans we do not know so much, but he was born and educated in England and in 1910 came to San Francisco as a chartered accountant with Price Waterhouse and Company.

He assisted in the organization of the California Packing Corporation in 1917, and later was elected vice-president and treasurer of the same company.

In June of 1930 Mr. Woolans became a vice-president of Transamerica Corporation and at present is a director of the California Packing Corporation.

The Simmons Company, The United Parcels Company, and Bancamerica Blair are others with which Mr. Woolans is connected.

With two such famous assets on its list of executives, and W. C. Michel in charge of the home office operations and liaison officer with their theatre organizations; Richard Rowland, production executive; J. R. Grainger in charge of sales; C. E. Richardson, in charge of finance in New York; and Glen Griswold, in charge of public relations, it looks as if the Fox Film Corporation, long one of the leaders of the industry, will once more assume their rightful place.

Ken Maynard, Tiffany's Western star, is to start immediately on "King of the Range."

IN HOLLYWOOD NOW

By BUD MURRAY

"Agua Caliente Handicap"—BAJA CALIFORNIA—and that Australian hoss, **Phar Lap**, just made those wise-



Bud Murray

acres look sick—Here is a WONDER HORSE—Ideal weather and a very fine attendance—including **Eddie Cantor**, who blew in for the big race—**Bill Kyne** and **Baron Long**, a couple of big-shot race horse men—Our old friend **John J. McGraw** (Mugsy McGraw head of the w.k. Giants—**Bobby Woolsey** told us of one of his most embarrassing moments at the Caliente hotel—**Mrs. Woolsey** packed his dress clothes, and omitted the "patent leather oxfords"—so Bob goes into the dining room with dress clothes and tan shoes, and is barred—Up to his room goes Bobby and dyes the yellow shoes black with all the ink he could get—You should see those dyed yellow shoes (ouch)—**Bert Wheeler** thinks the whole thing is a fake—**Al Green**, the director, hidden behind a pair of smoked glasses—**Edgar Allen Woolf**, "America's best host," and **Leo Morrison**, the largest midget in the world, entertaining in the Verandah—**Kitty** (we mean **Micky**) **Flynn** looked "dee-lish"—**Vivian Duncan** gets younger looking every day—**Frank McHugh** looking over the rail—**Chuck Reisner** trying to break his young son in—**Ben Black**, new head of the Warners Hollywood Theatre, trying to figure them out—**Hal Roach** looked terribly sunburned—**Jack Coogan**, pater, and his baby **Robert**—**Sam Jack Kaufman**, maestro from Loew's State, taking advantage of the swing band at his rendezvous—**Ralph Farnum** oversleeps—**Ivan Kahn**, another agent—and **Lew Schreiber** was there too (agent)—**Dorothy Ates** and her **Ma** (where was **Roscoe**)—**Uncle Carl Laemmle, Sr.**, himself, hopping lightly about—**Lew Brice** in a huddle in the paddock—**Eddie Kane** on the rail—**Joseph Schenck** entertaining—**Rube Wolf**, music maestro deluxe in and out of the clubhouse—and so, after a most profitable day, thoroughly pleased with everything, we start back and drop into "George's" (Lobster and Steak) "jernt" and bump into **Johnny Hyams**, pater of **Leila**—**Alan Hale** devouring one of those "Texas steers" they serve here—**Bill Beaudine**, the director, knocking one off—**James McGowan**, former manager of Orpheum Theatre—Then for the cool nite air drive back to HOLLYWOOD.

During the week, the big things was the opening of the "New Frolics" (old Olsen's Club, in Culver City)—**Jack Lewis**, HEAD MAN, deserves a lot of credit to take-a-chance with an elaborate revue at this time—and **Moe Morton** put a real show on—with **Fuzzy Knight** making an ideal m.c. and our girl friend **Bobby Arnst** (**Mrs. Johnny Weismuller**) scoring heavily—and many others whom we missed, and so back to our "estate" thru that "unusual fog" you cannot cut with a knife, and so, we'll be seein' yah around places IN HOLLYWOOD.

DAD SAYS...

Joel McCrea slated to direct "Freedom," a corking good chain gang story for RKO-Radio... Oscar, Paramount's



Dad

"shoeshine," in cast of "State Attorney," and Pat Hartigan, our old friend in "The Bird of Paradise," both at the above studio... Sam Hardy added to cast of "The Dark Horse" at W-F N... Miriam Hopkins' first starring picture for Paramount to be directed by Ernst Lubitsch... Bela Lugosi in "Murdered Alive" on stage of Carthay Circle April 2... Josephine Dunn has a featured spot in "New York Town"... Charles Rosher, cameraman, signs with RKO-Radio... "But the Flesh is Weak" new title for "Truth Game," M-G-M... Frances Dee plays opposite Stuart Erwin in "Merton of the Talkies," Paramount... Nat Boteler in cast of "The Bird of Paradise."

Leo McCarey will direct Will Rogers in "If I Was President" for Fox; Leo wrote the story... Norman McLeod slated to direct "The Phantom President," Paramount... Jules Furthman now on Columbia's writing staff... Lew Ayers will star in "Shanghai Interlude"; John Ford directs for Universal... Berthold Viertel to direct "The Big Sale," featuring Sylvia Sydney, Richard Bennett and Gene Raymond... Victor McLaglen and Charles Judels booked twenty weeks in vaudeville... Erle Kenton signs with Paramount for two pictures... Jackie Cooper on a six weeks personal appearance tour... "Laughter in Hell," Jim Tully's story, bought by Universal... Robert Young plays the son in "Strange Interlude," M-G-M... Universal signs Virginia Pearson, Mahlon Hamilton and George Meeker for "Back Street"... Esther Ralston sought by Peerless Pictures to star in "Child for Sale."

Chester Franklin will direct "Parisian Romance" for Allied Pictures... Chic Sale next short is "Whispering Bill," one of Ben Holmes' Famous Classics for RKO-Radio... Ben Turpin will appear in an act called "Julius Caesar" over RKO vaudeville circuit... William Wellman will direct Richard Dix in a picture for RKO-Radio... Kathryn Crawford added to cast of "After All," M-G-M... Jerome Horwin and Sarah Mason join RKO-Radio writing staff... Erle Kenton will direct Chic Sale in "Competition," W-F N... Eric Wilton has a spot in "Society Girl" at Fox... Richard Schayer, scenario editor at Universal, will remain another year... Thelma Todd has the feminine lead in "And God Smiled," Bryan Foy production... Babe Kane signs for six more comedies with Mack Sennett; Leslie Pearce will direct... "Night Court" previewed, it's a clicker... Edward Everett Horton has a featured role in "The Roar of the Dragon," RKO-Radio... Lilian Bond plays opposite Warner Baxter in "Man About Town,"

LOEW'S STATE (March 23)

The "Exotique" idea used at the Chinese during the run of "Mata Hari" is the current stage attraction here augmented by Meglin Kiddies for the first five days. With the opening days scheduled for Saturdays, the present stage show will be held for ten days, but minus the kiddies following the Sunday performances, at which time other numbers will probably be added to fill the gap, as the present offering runs only twenty minutes without the kiddies. Foley and Letour, Ramon and Virginia, and a mixed couple with songs, comprise the specialties in the "Exotique" in which a Tom-Tom Rhumba credited to Fanchon was the outstanding ensemble number. In the opening the girls present some pleasing formations in dazzling costumes. Foley and Letour supply an abundance of comedy. Their rendition of "Everything's Going To Be All Right" starts them off to good laughs, and their succeeding comedy antics win a solid hit. Ramon and Virginia contribute excellent dancing, their routine including semi acrobatics and adagio stuff that found good favor with the audience. The singing was capably put over and also added color to the ensemble numbers. The kiddies consumed about 20 minutes with their specialties along the usual lines, with several of the kids showing enough stuff to hold a spot by themselves. This house was holding 'em out at both entrances for the first show Wednesday long after the 35-cent deadline, the patrons sticking in line to pay 50 cents after one o'clock. "Hell Divers," first time at popular prices, evidently was the b.o. magnet. Sam Jack Kaufman provided one of the high spots of the program with his orchestra and otherwise participated in specialties in his usual high class manner. —J.J.

Armand Schaefer, director of Lane Chandler Westerns for Willis Kent, has had the praises sung high on his work in the best newspapers and trade journals of the country. Film Daily of January 10 particularly praised his handling of the star in "The Cheyenne Cyclone," and we join that publication in praising Director Schaefer, who is what we term the youngest of outdoor megaphone wielders, who really knows his West and the stories written about them.

J. Farrell McDonald finished in "Shandy," directed by Christy Cabanne, and went immediately to First National-Warner Bros. studios for "Week-End Marriage," and he follows this with a picture at the Radio Studios.

Mendez Bernal, of Fernando Mendez Productions, will produce two features at the Tec-Art Studios very shortly. He recently produced a picture in Mexico with Dorothy Sebastian, Don Alvarado and Paul Ellis. Dick Pritchard is handling his publicity here.

Jerry Herdan is assisting Bobby Mayo at the Radio Studios in the casting offices. Jerry, if you please, held the same post with Bobby at the RKO-Pathé Studios for some time, and made many friends.

Harry Spingler has returned to the Edward Small agency, which was at one time like home sweet home to him.

CHRISTIAN SCIENCE

"Be still, and know that I am God: I will be exalted among the heathen, I will be exalted in the earth." This verse from the Psalms was the Golden Text in the Lesson-Sermon on "Matter," on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

The Scriptural selections in the Lesson-Sermon included these verses from John's first epistle general: "Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof; but he that doeth the will of God abideth forever."

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "My discovery, that erring, mortal, misnamed mind produces all the organism and action of the mortal body, set my thoughts to work in new channels, and led up to my demonstration of the proposition that Mind is All and matter is naught as the leading factor in Mind-science."

TIFFANY STUDIOS

The reign of the horror pictures have at last reached the undertakers, or as the up-to-date ones name themselves, "Morticians."

Lucky Humberstone, the former assistant director, whom Sam Bischoff has engaged to direct this latest of wierd pictures, started Tuesday night on the first scenes, which were taken on the exterior of a famous undertaking parlors.

While this story starts at the morgue, its main plot is the unravelling of a murder mystery.

As it was told to us, Tiffany has certainly started something daring. The cast so far engaged are Theodore von Eltz, who played the lead in their former success, "Hotel Continental," Lucien Littlefield, Gene Pallette, Miriam Seegar, Warner Richmond, Harold Walldridge and Frances Saylor.

With such a wierd subject and unusual story we shall expect at least something different.

WILL YOU BE THERE?

Hollywood B'Nai B'Rith Luncheon Club held its weekly meeting on Wednesday, March 23rd, at the Pig'n Whistle, 6714 Hollywood Blvd., with Leon Lewis, former secretary of the Anti-Defamation Committee of the Grand Lodge, giving a most interesting and helpful talk on the subject of Anti-Defamation. The purpose of these meetings is to better acquaint all Hollywood and Los Angeles Business Men of this order, and next week we are promised another interesting lecture. Go and meet your friends, as we feel it will be more than worth your while.

We heard today that Roger Marchetti will put on an elaborate show at his beach home early in April.

This social event will be in honor of the Wampas, the famous aggregation of press agents for the studios.

SPORTS

By EDDIE DEMEREE

"DANIEL IN THE LION'S DEN IS ERNIE TRIPLETT'S NEW TITLE AT LEGION ASCOT SPEEDWAY

Bill White, owner of the Miller job driven by Ernie Triplett, 1931 Pacific Coast champion, calls the king (Ernie), "Daniel in the Lion's Den," due, no doubt, to the fact that in every race he is surrounded by Gilmore Lions. If our memory serves us correctly, some time ago we made the remark that soon the slogan of Richfield would change from "And again Richfield wins" to "Catch that Lion." If you'll take the time to cast a leisurely eye over a list of recent wins at the Alhambra oval you will see that we were right. Last race Wilbur Shaw took the 100-lap main even driving his Blu-Green Special, while Lester Spangler flashed by the checkered flag first in the time honored Italian Helmet Dash, also in a Gilmore entry.

"But tomorrow," Ernie remarks, casually while tinkering with a piston or two, "we'll see a horse of a different color. We have made several changes in our car, and if Shaw wins he'll know he was in a race." Then we have Shaw's angle, "Last race was a tough one," Wilbur confides, "a tough one because my motor was sluggish and conditions in general were wrong, but we have ironed out the wrinkles and really expect to show the boys some fancy and assorted driving. Of course I realize that Ernie has a fast car, but so has Cummings and Spangler, so in my mind, the race will go to the smartest driver—speed will be a secondary matter."

From all of that conversation it looks like one of those things—a grudge race—so you can expect to see the seats well filled. We'll see you at the races—don't forget. Sunday afternoon at 2:30. We'll be seanya.

WINTER GARDEN

The seven-game ice hockey series between Union Oil and the Glendale Greyhounds got under way Monday night at the Winter Garden, located at Van Ness and Melrose. The first game of this important series was won by Union Oil 10 to 3. However, the score does not indicate how closely matched these two teams are. Patrick of the Union Oilers was the scoring ace of the evening. Glendale was handicapped by the loss of Lefty Comber and Frank Nichols, with these two boys in the line-up we look for a hotly contested series. If you like your Ice Hockey don't miss any of these games.

AT THE HOLLYWOOD LEGION STADIUM

Paying houses continue to reward the boys running the Legion arena. Last Friday's card, headed by Jimmy Evans and Paulie Walker, welterweights, was up to standard. To the surprise of many, Evans, a San Francisco boy, won the nod over the more experienced and rugged Walker. It was a grueling go, but the boy from the Bay region was in there doing lots of damage with a stiff heart punch and snappy pokes to Walker's tough chin. Tommy McGough was far too good for Uris Flower, and Bozo Kamisher, always a crowd pleaser, slugged his way to a decision over Ritter Martinez. Other results: Georgie Goodman beat Pete Bautiti, 118, Harry Wallinder, because of a badly cut eye, lost to Johnny Grannone. Bobby Hagens and Rudy Mendoza, 144, boxed a draw.

LOSER COMES OUT HERO IN DEFEAT AT THE OLYMPIC FISTICUFFS AFFAIR

Steve Hamas lost to Lee Ramage in a ten round mill at the Olympic, and we doubt if "Lee," if he lives to become heavyweight champion of the world, will ever have such a thrill as "Steve" handed him when he caught him clearly off his guard and gave him the most artistic lacing he ever experienced. Oh, boy, what a fight! The last round repaid the cash customers for anything that ever went wrong at that fight club, the loser coming through as the hero of the night.

The crowd was the greatest ever. Even Dr. Harry Martin, head of the boxing commission, came near missing the show. He came in a bit late with his charming wife, Louella Parsons; they had to fight their way through hundreds of fans who couldn't get in, and even the doorman was unable to help the Chief in, the police finally coming to his rescue, and they made it just in time for the main event.

CULVER CITY ARENA

Goldie Hess holds the center of the stage Monday night against Elliott Badillo at the Culver City Arena in the main event. The rest of the card is as follows: Semi-windup, Rex Reese vs. Ned Herman, 114 pounds, four rounds. Milton Weber vs. Leo Kelly, 170 pounds, four rounds. Pete Bautista vs. Babe Colima, 120 pounds, four rounds. Harry Purdue vs. Roy Rivera, 126 pounds, four rounds.

Jean Hersholt and J. Farrell McDonald worked together years ago in "Abie's Irish Rose" on the Paramount lot, which was their first sound picture. The other day we found them working on a New York street owned by the Harold Lloyd company, and which was being used for "Shandy," a feature being made by John Clein and directed by Christy Cabanne.

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Eugene Stark's Bohemian Cafe is offering the cleverest take-off on the old Florodora Sextette at their popular cafe with a very well known line-up of players. It is a howling success and must be seen to be appreciated by theatregoers. Night club visitors are laughing their heads off and telling all their friends to go and see it.

PARAMOUNT (March 23)

With practically the same principals, minus Eddie Lambert, and comedy bits and numbers from the former "Nine O'Clock Revue," the Paramount is offering better stage entertainment than the house has shown in a long time. Even the business Wednesday seemed better, the house filling up before the last show got going. Eddie Borden, Al Herman, Tut Mace, are the featured members, and the other principals are Ernie Young, Charlotte Neste, Dot Brown, Ted and Sally, Helen Friend, Joe Morrison and Eddie Pine (according to program). The line girls showed to advantage in the more effective numbers retained from the show. Eddie Borden was, of course, prominent, with several good comedy contributions which seemed to click stronger than ever in this house. Al Herman appeared first in white face and later under cork. Herman is naturally more

at home in blackface, and with his talk confined within reason for this place, got plenty of big laughs. Tut Mace was another individual hit and leads a hot wiggling number with all the girls shaking in extremely scanty attire that looked like a record for boldness at the Paramount. Ted and Sally contributed a pleasing dance number and Joe Morrison pleased in the singing section. Dot Brown played an acordion and Charlotte Neste also aided the singing department. Ernie Young appeared in a couple of comedy bits, and as heretofore, acquitted himself in his usual capable style. This revue, with its present line-up, is satisfactory entertainment. "The Broken Wing" (Par) with Lupe Velez and Leo Carrillo, on the screen. —J.J.

GIESEKING IN PIANO RECITAL By Richard Drake Saunders

Walter Gieseking once again enthralled a large audience of music lov-

ers who thronged the Philharmonic Auditorium Sunday afternoon to hear this foremost master of the pianoforte. His marvelous delicacy of touch in the Bach and Scarlatti works, was just as crisp and firm in the scintillating passages of the Ravel "Jeux d'Eau". The Chopin "Berceuse" proved eminently suited to his style, and his Debussy interpretations, of which the "Suite Bergamasque" was programmed and several encores included, were perfect tapestry paintings of sound.

Here we are in the realm of State politics. The Hollywood extra situation inevitably leads us there. The political minded among the producers will understand this. And to those gentlemen might it not be an act of fair warning to state that the lowly extra, being a good American, may think thiswise?

CLOSEUPS

With H Matson

With the ending of the Lenten season and Holy Week taking its toll from the box office, hope again beats at the portals of the picture cathedrals . . . Word comes from the East that the Harvard Club has cancelled their reservations at the Ambassador Hotel for the coming Olympic games . . . Howard Hughes reported to marry Elizabeth Marbury, New York debutante, leaving in his wake Billie Dove, Lillian Bond and Dorothy Jordan. This has been denied by some one in the know here, while preparations go on for the legal adjustments for the showing of his new picture, "Scarface" . . . Buddy Rogers, who expected top billing in "Hot-Cha," found after the somewhat cool reception of opening night in New York that "from Hollywood" means little on the stem these days . . . Florence Lake and Lew Brice are breaking in their act here before leaving for the East . . . The success of Mort Downey and The Camel Minstrels on their tour will find other sponsors eager to arrange their own artists on similar tours . . . A visit to the broadcasting room at the Ambassador Hotel with Donald Novis Tuesday night while doubling at the Paramount Theatre, and the M. J. B. hour found Florence Lake back as the worthy foil for John P. Medbury whose program is fast becoming more popular than Mrs. Winchell's boy, Walter, out here with those who like their radio entertainment a little less personal . . . Fira Barshak, accomplished artist and custom designer, late of New York, as a dancer in "The Bird of Paradise" set . . . Marie Barton, a dark eyed miss from San Francisco, making good in "Hollywood," also in "The Bird of Paradise" for Bus Berkely . . . Miss Francis Scully, active little editor of the Motion Picture Guild News, becoming an able critic . . . The best I have heard this week, "I can be bought, my dear 'Hollywood,' but I can't be bored" . . . Howard Grace, who owns more "Rolls" and foreign cars than any star in Hollywood always drives a ford coupe . . . The newspapers got \$29,000,000 less advertisement business in 1931 because of that well known thing called radio . . . "Are ya listenin," Tony Wons, who receives \$500 per week on the Camel Hour, wants an increase of \$1,500 which would equal such stars as Bing Crosby and Russ Columbo.

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FOY PRODUCTIONS 9147 Venice Blvd. CR. 0191	All Star	Seiler-Stoloff Breslow	S. Katzman	Bill Thompson	"And God Smiled"	Isadore Bernstein		Shooting
FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	All Star All Star All Star	Henry Hathaway John Medbury John T. Medbury		Frank King	"Jade" "Travelaughes" "Curiosities"	Henry Hathaway	Randall-Anderson	Shooting Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big 4-King-All-Star United Producers United Producers	Unassigned J. P. McGowan George B. Seitz Frank Strayer	Unassigned Wm. Nolte Art Black Art Black	Eddie Kull Edward Kull Jules Cronjager Jules Cronjager	"Dance Hall Kisses" "Mysterious Mr. Wu" "Side Door" "Against Order"	F. Willis		Preparing Preparing Shooting Preparing
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	Unassigned Dressler-Moran Norma Shearer Ramon Navarro Joan Crawford Clark Gable John Gilbert Greta Garbo Buster Keaton John Gilbert All-Star	Marcel De Sano Leo McCarey Sidney Franklin Sam Wood Clarence Brown Tod Browning Victor Schertzinger George Fitzmaurice Unassigned Monta Bell Charles Brabin	Unassigned Harry Buquet Earl Taggart John Walters Charles Dorian Unassigned Unassigned H. Tate Unassigned Unassigned Al Shenberg	Unassigned Norbert Brodine Hal Rosson Harold Wenstrom Oliver Marsh Unassigned Unassigned Wm. Daniels Unassigned John Mescall	"Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "Letty Lynton" "China Seas" "Candle-light" "As You Desire Me" "Footlights" "Downstairs" "After All"	Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Meehan-Tuchock Unassigned Unassigned Markey-Meehan Unassigned Unassigned	James Brock F. Morgan Robt. Shirley G. Wallace K. Zint J. Brock G. Burns	Preparing Shooting Shooting Shooting Shooting Preparing Shooting Preparing Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes Chevalier-MacDonald The Four Marx Bros. Morris-Lombard Sidney-March Morris-Arlen Stuart Erwin Skipworth-Bennett George Bancroft	Cromwell-Schodack Rouben Mamoulian Norman McLeod David Burton Dorothy Arzner Marion Gering Stephen Roberts Unassigned Unassigned	Unassigned Geo. Huppard Charles Barton Sid Brod Charles Barton Unassigned Unassigned Unassigned Unassigned	Rex Wimpy Unassigned Ray June Ray June Unassigned Unassigned Unassigned Unassigned Unassigned	"Lives of a Bengal Lancer" "Love Me Tonight" "Horsefeathers" "Sinners in the Sun" "Merrily We Go to Hell" "Come on Marines" "Merton of the Tarkies" "The Countess of Auburn" "The Challenger"	LeVino-Buchman Young-Hoffenstein Kalmar-Ruby Lawrence-Young Edwin Mayer Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt	E. Hayman E. Hayman E. Merritt H. Mills H. Mills M. Paggi	Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing
HAL ROACH STUDIO Culver City. PA. 1151 Jack Roach, Casting	Boy Friends Todd-Pitts	Mack-French George Marshall	Harry Black Morey Lightfoot	Len Powers Art Lloyd	"Wild Babies" "The Old Bull"	The Staff The Staff		Shooting Shooting

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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned Unassigned Unassigned	Del Lord Babe Stafford Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	Untitled Untitled "Hypnotize"	The Staff The Staff The Staff		Preparing Preparinp Preparing
TEC-ART. GR. 4141 5369 Melrose	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Mascot Prod. Supreme Prod. Allied Corp. Kennedy Pict. Corp. Franklin-Stoner Prod. John Cline Prod.	Elmer Clifton Wm. Cowen Chester Franklin Unassigned Fred Newmeyer Otto Brower Bert Bracken Emory Johnson Christy Cabanne	Richard Heermance George Curtner Unassigned Unassigned Doc Joos Wilbur McCaugh George Bertholon Bob Landers Jack Sullivan	Unassigned Gilbert Warrenton Unassigned Unassigned Jimmy Diamond Harry Newman Mickey Whelen Ross Fisher Stumar Sherrick	"Vagabond Adventures" "Leading Citizen" "The Stoker" "Last of the Mohicans" "They Never Come Back" Untitled "Oh! Ranger" "phantom Express" "Shandy"	Elmer Clifton Dick Smith Unassigned Unassigned Arthur Hoerl Unassigned Wm. Praeger Emory Johnson Ed. Lowe, Jr.	D. Daily	Preparing Preparing Preparing Preparing Shooting Preparing Preparing Shooting
TIFFANY PRODUCTIONS 4509 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Eltz-Seegar Ken Maynard	Unassigned Humbertson Unassigned	Unassigned Ed Marin Unassigned	Arthur Reed Arthur Edeson Unassigned	"Men of the Night" "Illustrious Corpse" "King of Range"	Robt. K. Lee Anthony-Duff Unassigned	Corson Jowett	Preparing Shooting Preparing
UNITED ARTIST Bobby Webb, Casting GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	Untitled	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HL. 5105	Boris Karloff Dunn-Boles Unassigned Tom Mix Armstrong-Clyde Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix	Robert Florey John Stahl E. Frank Al Rogell Ed. Cahn Unassigned James Whale John M. Stahl William Wyler Unassigned	Unassigned Scotty Beal Unassigned Phil Karlstein Joe McDonough Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Carl Freund Unassigned Dan Clarke Jackson Rose Unassigned Unassigned Unassigned Unassigned Unassigned	"The Invisible Man" "Back Street" "Adventure Lady" "Destry of Death Valley" "Radio Patrol" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy"	Flory-Fort Gladys Lehman Edwin Knopf Cunningham-Bernstein Tom Reed Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam	J. Lapis	Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Joe E. Brown James Cagney George Arliss William-Davis Loretta Young Powell-Francis Dickie Moore Charles Chic Sale Atwill-Wray	Ray Enright Roy Del Ruth John Adolfi Alfred Green T. Freeland William Dieterle Unassigned Erle Kenton Michael Curtiz	Ben Silvey Tinney Wright Freddie Fox	Gregg Toland Robert Kurre Jimmy Van Trees Sol Polit Barney McGill Bob Kurre Unassigned	"Tenderfoot" "Winner Take All" "The Successful Calamity" "The Dark Horse" "Week-End Marriage" "The Jewel Robbery" "Rags to Riches" "Competition" "Doctor X"	Caesar-Banks Wilson Mizner Parker-Howell Joe Jackson Sheridan Gibney Charles Kenyon Maude Fulton Carl Erickson	O. Garretson D. Thomas E. U. Brown	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting

JACK JOSEPHS, Former Editor INSIDE FACTS Now In

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HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 2, 1932

PUBLISHED WEEKLY



GILDA GRAY

THE INSIDE DOPE

They found out what was aggravating Pansy, the pet turtle of the RKO-Radio studio. The 300-pound cheloppus guttatus, which "The Bird of Paradise" company brought back from Hawaii, hasn't been herself lately. Off her feed, she has been moping in her tank. It was Val Paul, studio manager, and head of the "left winger" in the Pansy controversy, who discovered the cause of the pining turtle's troubles. Mr. Paul said: "She's queer for salt," and forthwith chartered a glass-lined milk truck, which went down to the ocean and came back with 18,000 gallons of salt water for her exclusive use. Now you should see her in her tank of freshly-filled salt water, as happy and carefree and rollicking as in the days she lived in the boiling surf off Waikiki beach.

"And God Smiled" promises to go down in history as one of the finest efforts of independent producers. Bryan Foy and Lew Golder have been keeping their eagle eyes on the progress of the "Three Musketeers," Lou Seiler, Ben Stoloff, and Lew Breslau, who are the directors of the story, which was written by Isador Bernstein. Here is an independent picture in which everyone is paid for their work on an equal basis with any other company, and which the major studios better start reaching out to buy, thereby saving themselves \$200,000 by not making one of their proposed pictures.

Harry Gribbon is proving little short of a sensation on KHJ every other Tuesday evening at 9:15 p.m. and 9:30 p.m. Sunday evenings. He is singing a couple of songs, and those who didn't believe that he sang in the Mack Sennett comedy can certainly get an earful by listening in.

With the call of the sea roaring in his ears and two major studios bidding for his services, George Rosener, now under contract to Warner Brothers as actor, writer and director, is dicker with an internationally famous yachtsman to skipper his entry in the coming Catalina Island boat race. Rosener, a former seaman before the mast and on the bridge, hopes to find time to participate in the event.

Jack E. Gardner, Frank W. Vincent and Martin Broones opened their offices this morning in the Equitable Building, in Hollywood, to conduct a general management and agency business representing a number of players, directors and writers. In addition, they will supply story material to the studios, and will produce plays and vaudeville acts for their clients. The individual members of the firm have long played important roles in the film and theatre world. Gardner was well established as an agent in Hollywood, when he closed his business to become casting director for the Fox Studios under a long-term contract which has just terminated. Vincent, a former vice-president of the Radio-Keith-Orpheum Western Corporation, served for twenty years as general booking manager for the Keith-Orpheum vaudeville circuits and more latterly was in charge of theatre operation on the West Coast for RKO. Broones has also had vaudeville booking experience, before he concentrated on the writing

WARNING

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Booked
Solid Fanchon and Marco



MILDRED KEATS

Now playing the leading role in "Window Panes" at the Spotlight Theatre. Miss Keats is a newcomer to Hollywood, but is well known on the New York stage, where she appeared with Al Jolson in "Bombo," also in leading roles in several musical productions, including "Battling Butler" and "My Girl." Her latest achievement was in succeeding Jeanette McDonald in the prima donna role in "Sunny Days," in which she toured all of the large cities of the east.

MRS. BERNICE COWELL, Agent
GRanite 1662

and composing of several Broadway successes; for the past three years, he has supervised all musical activity at Metro-Goldwyn-Mayer Studios, in addition to other duties on its production staff. Many of the present-day stars of the screen and stage were started on their careers by the individual members of this new firm.

Babe Stafford, Mack Sennett's twenty-two year old director, starts tomorrow directing "Hatta Marri." The cast includes Harry Gribbon, Babe Kane, Dorothy Granger, Marvin Loback, and Sennett's trick horse, "Trixie."

Although he has launched one of the largest independent film producing companies announced in recent months, Roy J. Pomeroy, motion picture director and technical wizard, expects to devote considerable time to the Motion Picture Technical Institute, which he and associates established in Hollywood several months ago. The Institute houses one of the most complete technical machine shops, as well as having a film experimental laboratory, a camera-lens department and a miniature set construction plant.

Sara Rusevelt, formerly of the exclusive Colonial Art Group of Boston, and late lessee of the Egan Theatre, has joined the Theatre Mart. This little theatre is to become the most cultural and artistic spot on the Pacific Coast. An immediate expenditure of fifty thousand dollars has been voted for expansion, publicity and equipment. The Board of Directors and sponsors is a page from the social register. All opportunity and encouragement shall be given artists, directors, authors, and also an assurance of a social and highly intelligent patronage.

Walter Futter, who produces the short "Curiosities," received a wire this morning from a man in New York: "WIRE AT ONCE IF YOU CAN USE WALTER WINCHELL FOR YOUR CURIOSITIES." Futter wired back: "OKAY NEW YORK."

Elizabeth Wilson, western editor of "Silver Screen" magazine, who has but recently arrived from New York, enjoyed a good old-fashioned western hold-up the other day. She was being escorted to the location for "Riders of the Desert," which Trem Carr is producing for Educational World-Wide, by Lon Young, when in the most desolate part of San Francisco Canyon, the pair were startled by the sudden appearance of a most villainous looking Mexican, and an equally disreputable appearing Indian, who ordered them to "stick 'em up." While in the process of being relieved of their valuables, another rider appeared who, with two quick shots, left the "hold-up men" stretched on the ground. It was Bob Steele, star of the picture, who said to the "dead men": "O. K., boys," and then proceeded to introduce Gregg Whitespear and Joe Dominquez, to the startled scribe. The company had been working on a nearby hilltop and, expecting the visitors, had prepared this unique welcome.

John Wray has been signed for a featured role in "Dr. X," Warner Bros.-First National production, it was announced today. Wray, who played "The Frog," the phony cripple, in "The Miracle Man," will wear a blonde wig in "Dr. X."

INDUSTRY MUST MAKE BETTER PICTURES

Erle C. Kenton Directs Charles "Chic" Sale

Harry D'Arrast Prepares to Direct Al Jolson

At First National With Ann Dvorak and David Manners in Romantic Roles

Charles "Chic" Sale, star of "Old Man Minick," is again working at the Warner Bros. studio. This time he is starring in "Competition," a story from the pen of Carl Erickson, with the adaptation by Carl Erickson and Harvey Thew. Erle C. Kenton is directing. We find Ann Dvorak and David Manners in the romantic roles of the narrative. Bill Cannon assists Kenton.

Erle C. Kenton needs no introduction to studioland, for he started his career through the greatest school that any director could ever pass through, via the Mack Sennett two reel days, for if you can direct comedies for the old master, you can make pictures for any producing company in the world. Director Kenton after years as a two reel director, migrated into the feature field and has more than made good with the best of them.

FAIRFAX RETURNS

Robert Fairfax formerly with Gilbert Miller, English producers of "Sick a Bed," "Nothing but the Truth," and "Naughty Wife" has been playing the husband in "Tomorrow and Tomorrow" on the road. Fairfax possesses one of the finest speaking voices on the dramatic stage. He arrived in Hollywood recently and may be seen and heard in pictures soon.

MOVING

Adeline N. Alvord is moving her author's agency from the Security Building into larger quarters in the Baine Studio Building at 6605 Hollywood Boulevard. In these times of depression, this speaks well of this agency, which is the oldest of its kind in the industry. Greater success, Miss Alvord, to you in your new quarters.

FILM INDUSTRY IN CRITICAL STAGE; THE YEAR AHEAD WILL BRING CRISIS;

By HARRY BURNS

The movie business is in a bad spot. Exhibitors are screaming about poor films. Politicians are cooking up legislation to harass the industry. But, most important of all—THE PUBLIC IS STAYING AWAY FROM MOVIE THEATRES.

That's bad. Will Hays and the movie chiefs may talk glibly about the end of the depression and all that, but the balance of power remains with the public.

Not the public of the big cities, the theatregoers of the big palaces on the Main Stems, but the hundreds of thousands of movie fans "out in the sticks" who patronize those thousands of little movie grind-houses known as "inkpots."

The reason for all this is POOR PICTURES.

Except for a few noteworthy films that cannot possibly support such a vast industry, the pictures made in Hollywood in recent months have been TRIPE.

Much of the blame rests with the self-satisfied, know-it-all movie executives who have closed the door to new talent because of personal prejudices, jealousy, fear and other petty reasons.

One would imagine that in a time such as this, when the film industry is with its back to the wall, fighting for its identity and existence, it would take advantage of the lessons of the past and reach anxiously for every person and every method that might bring it out of the morass.

But the reverse is true. More than ever before, the bars are on the movie door. A talented newcomer—indeed, a talented old-timer as well—finds that he is not wanted, unless he is sitting in with some political clique in power. Merit should be the gauge of the industry, but instead we find some pinhead who has a polo stable, or who is a sycophant of the Big Boss, in the saddle. It is not a question of ability, the will to work, or capacity. It is merely a social whirlpool and unless one gets in that swim with the right crowd, there is no chance. Honest opinions are not wanted in Hollywood.

But the dance is not over. Hollywood has felt the pressure of Wall Street now, as so many of its trade journals had forewarned it, but the worst is yet to come, unless the movie heads make some drastic changes. Mistaking a closed-door policy for efficiency, the film studios have practically shut out any opportunities for getting new ideas, new talent, new brains into the business. Instead they squander stockholders' money sending out "scouts" throughout the country to unearth new talent, when there is more than plenty right in Hollywood.

There is lack of sincerity in the producers' dealing with the exhibitors and the public. Merely saying that a picture is good—or making promises that it will be—is not the final obligation of the producer to his customers, the theatre owners and the people who pay admissions. The acid test of pictures is in the movie theatres. They have failed to stand up this past year. If they fail to do better during the next twelve months, it is certain that the financial powers holding the sack for the industry will close the bag.

For a time the producers' alibi was that the industry was going through a period of readjustment owing to the new talkie methods. But this gag is good no more. The industry has been burdened with huge added costs because of the talkies, and this tax has been passed on to the customers, too. But it hasn't brought an extra cent of profit and never will. Furthermore, the dear old public is getting fed up on the horrible movies being concocted. Photographed stage plays, British dialogue and "Broadway celebrities" who can't draw a thin dime in Oshkosh are today supposed to be the backbone of this vast industrial enterprise. What the exhibitor wants, and what the public wants, is GOOD PICTURES. They want ENTERTAINMENT. They want ACTION—ROMANCE—BEAUTY IN SETTINGS—and all those other qualities that made the old time films box office bonanzas. The surprising thing is that producers cannot—except in a few scattered instances—reconcile these demands with sound. Good pictures were made in the dumb era; there is no reason why the mere addition of sound should destroy these components.

Let the movie chieftains take heed. Let them profit by the mistakes of the past. Establish merit and real talent as the basis of advancement and success in the industry. Give new ideas and new people an opportunity. If they do not successfully compete with those now in favor, at least the producers will have awakened the spirit of competition, so sadly lacking in Hollywood today.

Lonnie D'Orsa is Back on Coast to Assist Director

Harry D'Arrast

The return of Al Jolson to the West Coast in "Wonder Bar" will do more than is on the surface right now, for United Artists are preparing for the famous star to appear in an original story that will give Al every opportunity he ever had to entertain the world on the screen like is today doing on the stage. Harry D'Arrast has been quietly working on the story which he is to direct at the United Artists studios within the next three weeks, and Lonnie D'Orsa, one of the highest paid assistant directors and who has aided Edmund Goulding on his greatest pictures prior to the "Grand Hotel," has motored here from New York and is all set to get busy and push the production along, so that everything will be in readiness when Al Jolson finishes his present show in the Bay City, which follows his local very successful engagement at the Biltmore Theatre.

PICK-UPS by "Barry"

Edwin Maxwell has turned the spotlight on himself again by his work in "Scarface" and "The Cohens' and Kelleys" in Hollywood. He is now doing an important part in "Faith" with Walter Huston for Columbia directed by Allan Dwan. We hear so much about the breaks in pictures these days, that it is gratifying to see one with 25 years stage and screen making his own breaks.

SUZANNE WOOD BUSY

SUZANNE WOOD has been cast for a part in Christie Cabanne's latest production, "Shandy." Suzanne has created a dowager character which appears to be very much in demand. And because of the fact that she speaks French, Italian and German, she has been in demand for similar parts in

LEE MITCHELL, the popular custodian of the main gate at Universal City, has departed for his home in Chicago and will be gone three weeks. Lee should meet many friends in Kansas City, St. Louis and other points enroute. He was formerly a state-right salesman in the middle west, and has been associated with motion pictures for the past twenty-five years.

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Hollywood, California, Saturday, April 2, 1932

No. 11

THE DELIVERER

II Chron. 20:17. Ye shall not need to fight in this battle: set yourselves, stand ye still, and see the salvation of the Lord with you, O Judah and Jerusalem: fear not, nor be dismayed: tomorrow go out against them: for the Lord will be with you.

Ps. 18:17. He delivered me from my strong enemy.

Ps. 18:39. For thou hast girded me with strength unto the battle: thou hast subdued under me those that rose up against me.

Ps. 18:48. He delivereth me from mine enemies: yea, thou liftest me up above those that rise up against me; thou hast delivered me from the violent man.

Ps. 27:12. Deliver me not over unto the will of mine enemies.

Ps. 34:4. I sought the Lord, and he heard me, and delivered me from all my fears.

Ps. 34:7. The angel of the Lord encampeth round about them that fear Him, and delivereth them.

Ps. 34:17. The righteous cry, and the Lord heareth, and delivereth them out of all their troubles.

Ps. 34:19. Many are the afflictions of the righteous: but the Lord delivereth him out of them all.

Ps. 43:1. O deliver me from the deceitful and unjust man.

Ps. 50:15. And call upon me in the day of trouble: I will deliver thee, and thou shalt glorify me.

OUR HATS ARE OFF TO M-G-M AND WALTER HUSTON FOR THE AIMEE SEMPLE McPHERSON DEBATE TIE-UP

Some one whispered that the magic hand of Irving G. Thalberg was in back of the Aimee Semple McPherson and Walter Huston debate on the wet question, which was an out and out tie-up for "The Wet Parade," now showing at Grauman's Chinese Theatre in Hollywood. We suspicion Sid Grauman was sitting close by when the idea came to life, but no matter who did it, M-G-M commanded greater attention and consideration on this picture than any they have ever made, and if you ask us, it is not on account of the picture itself, but the timely subject, which is closest to every American citizen, no matter if for or against prohibition. The daring way that M-G-M produced the Upton Sinclair story, and then to have Walter Huston face one of the smartest of show women, and, too, you must remember that Walter Huston was on her own stamping ground, the whole affair smacks of great showmanship. Our hats are off to M-G-M, Aimee Semple McPherson and Walter Huston.

BILLIE DOVE BACK—WILL START NEW PICTURE SOON

Billie Dove has returned to Hollywood following a four months' vacation in the East, which included visits to New York, Washington, D. C., and Palm Beach, Florida.

The Caddo star was entertained by President Hoover, in Washington, and by Mayor Jimmie Walker, in New York. At Palm Beach, where she spent several weeks, she was guest of honor at many social events.

Miss Dove is under contract to Howard Hughes, for whom she will make one or more pictures this coming year. Meanwhile, she may be loaned to other producers, who are angling for her services, for one or more productions.

CHRISTIAN SCIENCE

"Reality" was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon included these verses concerning Christ Jesus, from the Gospel of Luke: "And it came to pass, when he was in a certain city, behold a man full of leprosy: who seeing Jesus fell on his face, and besought him saying, Lord, if thou wilt, thou canst make me clean. And he put forth his hand, and touched him, saying, I will: be thou clean. And immediately the leprosy departed from him."

A correlative citation from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "If sin, sickness, and death are as real as Life, Truth, and Love, then they must all be from the same source; God must be their author. Now Jesus came to destroy sin, sickness, and death; yet the Scriptures aver, 'I am not come to destroy, but to fulfil.' Is it possible, then, to believe that the evils which Jesus lived to destroy are real or the offspring of the divine will?"

AL JOLSON TAKES HIS AUDIENCES ON A MERRY TOUR VIA "THE WONDER BAR" AT THE BILTMORE

Who cares who wrote the lyrics or the music for "The Wonder Bar" all we know is just what the words imply in German the show with Al Jolson in it is Wonderful, never in the history of show business here and the writer has 30 years in back of him watching 'em all, has he seen an artist stand on the stage for three hours, as master of ceremonies, sing dance, exchange, smart cracks with his audience, do everything from acting as official greeter to and understander for the greatest hand balancing act staged in many moons, all in a single night, and when it looks like an all-night show, tell the folks to light their cigars and cigarettes, and have a good time, and to top it all, sing his best and most telling songs, as good as he did when he was making pictures here years ago, is just too much for such an old dyed in wool trouper and showman like your truly, and we must say that Al Jolson in "The Wonder Bar" takes his audiences on a merry tour like no other American Comedian could have done—not even Eddie Cantor who was a first nighter, and that is about passing what credit we believe is due Mr. Jolson for trying so hard to please theatregoers who are his worst critics, since they are made up of the cream of the theatrical and cinema world.

Claire Windsor made many new friends, she is sweeter and more loveable than ever, her part is a trying one, for there is so much life and animation in the show, that any attempt at developing a plot is almost lost, but, it is her sincerity, and artistry that commands attention and respect, and her co-worker Walter Armitage, who plays the villainous dancer, looks every inch the snob that he proves to be, here is fine bet for pictures. One of the surprises of the show was funny face Patsy Kelly, she is a riot of fun just to look at, not for a moment does she allow Al Jolson to slip a thing over on her while she feeds him lines, keep your eyes on this gal. Rita Montaner a Cuban crooner reminds us of the peppy Lupe Velez, good to look at—an what an artiste. The Mangini Brothers muscular marvels will thrill you to the core.

Lunna Alcanez and Walter Armitage do some very graceful dancing, others who score heavily are Chilton and Thomas who clean up with their dance numbers, which has never been surpassed hereabouts. Al Segal was very good, and could have been spotted to do more in the show, Clarence Harvey always lends much to any show that he appears in, and he sure was welcome in this one. Auguste Aramini shares honors with Frank Green and Michael Dalamatoff, these gentlemen add the real foreign flavor to the show and work so well that you sort of actually go right along with them and their problems. Then there was Laura Pierpont, Viola Gillette, Leonoid Kinskey, there must be over one hundred people connected with the show, the intimacy of the revue is topped by one of the best all-around bands under the direction of Martin Freed brought here for they know Al Jolson's every gesture and motion-like no one else have been able to find it before, and this helps make the show so great, for the spirit of Jolson is the life of every one's action, and if they work like he does, well, they just can't put on a bad show, go and see "The Wonder Bar," you will never see another show like it. Jack Young staged it, and it was some job. Messrs. Shubert and Morris Gest can run this show out here as long as they darn please as far as Southland theatregoers are concerned.

BOOKS



by EDWIN T. GRANDY

"Hat Check Girl," by Rian James, is sure-fire material for the St. Vitus snapshots. Broadway, the underworld, Harlem and Park Avenue all have their footage in this story pie. Joan Blondell as the hat check gal. (A. H. King, New York.)

"Rare Earth," by Frank Owen (a gr-rand writer, by the way) is an excellent Chinese yarn with good roles for at least six Grade A players. (Lantern Press, New York.)

"Night at Lost End," by Geo. Agnew Chamberlain, is colorful cinematerial. A drunken party, a murder and other ingredients make it a suitable cinema dish. (Brewer, Putnam & Warren, New York.)

And lest we forget, read Tay Garnett's "Tall Tales" (from Hollywood), a hundred dollar's worth of laughs for only a dollar, from the enterprising press of Horace Liveright, of Great Gotham.

"The Hex Woman," by Raube Walters, is a weird tale of the Pennsy Dutch which might go well in these days of "Frankensteins." Good jobs for character cinemactresses. (Macaulay, New York.)

"Screen Star," by Jack Preston, for once gives Hollywood a good break. It's a whiz bang of a yarn, with plenty of screen possibilities and then some. Jack knows the real Hollywood and he manages to create an interesting novel without slinging mud. (Doubleday-Doran, New York.)

"For Women Only," by J. J. Markey, a sophisticated yarn about an Ensign and his trail of loves, is already slated for production. It looks exceptionally promising for the frolicsome flickers. (Macaulay, New York.)

"Love Fetish," by Evans Wall, relates the story of a boy whose mixed racial strains struggle for mastery. Ramon Novarro like a glove. (Macaulay, New York.)

"Whirlpool of Reno," by John Hamlin, has a nice part for Constance Bennett. Peach-o-Reno of a story. (Dial Press, New York.)

"Reckless," by May Edginton, tells about an attractive young lady desired by one man as a wife and by another as a mistress. We'd put Miriam Hopkins in this good yarn. (Macaulay, New York.)

"Week End Wife," by Dolf Wyllards, is an English society story with a billion dollar box office title. (Macaulay, New York.)

"Portrait of a Paladin," by Vicente Huidobro. A magnificent historical romance with a wonderful role for Douglas Fairbanks or his like. (Horace Liveright, New York.)

"Love Trap," by Terry Shannon, is a tale of the "sweet" variety which might go well as a novelty these days. Fay Wray role. (Clode, New York.)

Major Studios Are Financing Independents

Albert Rogell To Direct Eddie Cantor

The Moving Movie Throng

By JOHN HALL

Again and again and again a "career" wrecks a home.

This "career" thing is becoming our national jinx. If it continues to grow, no man may say his wife is his own.



Organized civilization—or is it civilized organization?—is not going under. Man's instinctive gregariousness will see to that.

Man's pride in his ability to maintain a home clashes with woman's sense of economic independence. The modern professional woman is here to stay, and it is a wise man who recognizes the fact. There is no sensible reason why a man should lose his wife because she earns the higher salary.

Among American professional women we find the usual opposing groups; but there is much significance in the well known fact that America's most brilliant professional women are contented wives and mothers, well satisfied to be part of the great American family and at the same time prove that they CAN have individual careers while they are enjoying all the normal joys and comforts of home and family.

Are motion picture stars exceptions? If so, why? This we know: Hollywood is lousy with smart-alecs and wisecrackers who take fiendish delight in tormenting unknown husbands of world-famous stars. We know it would be a real pleasure to eradicate these pests by putting them through a chamber like the one used in the army to destroy "cooties."

Compared with these Hollywood gossip mongers, the "cootie" is a perfect gentleman. The utter annihilation of the entire brood could not erase the heartbreak of one broken home. Against all such people decent men and women should hold an attitude of contempt and complete social ostracism. Search them out in the studios, the highways and byways and lash them with the scorn they so richly deserve. The fools think their despicable gossip is funny wisecracking.

They are a pack of morons of the lowest type, totally devoid of every vestige of common decency. They are unfit for the company of orderly men

and women with a proper and fitting respect for ordinary human relationships. To them nothing is sacred—except their own embecilic blabbering, supposedly amusing but, in reality, the outward expression of idiocy; an idiocy lack of real education makes their only means of articulation.

The spawn of this evil Hollywood brood has been murder, suicide and divorce. Isn't it time Decent Hollywood struck back at these "cooties"? All respectable men and women meeting at the gathering places of movie folk should be on the lookout for the wisecracking gossip mongers, and when one of them is found—stamp him, or her, out. The gag has gone too far. Compel the alleged "funny men" to be impersonal—or destroy them.

There are too many stupid smart-alecs in this town, and they should be given the gate without ceremony. The most effective way to get rid of them is to flatten them when they start their cheap gossiping. Smart cracks sometimes open studio gates to these pancake heads—but they don't last. They are soon discovered by the real thinkers in the organization, and their pancake skulls are eliminated from the studio landscape. As real intelligent humans, they are minus, plus.

Rubbing the salt of ridicule into the wounded pride of the unknown husband of a famous Hollywood wife is a form of mental torture the normal human male cannot bear. The assassins of peace know this, and they take full advantage of the poor devil; doubly so when they are goaded on by those financially interested in the woman. Scream their denials if they will; the thing has been done.

Women of brains and ability have a right to a home, a husband and children, and there is no real reason why this should not apply to movie stars just as it applies to our many brilliant professional women busily engaged in the field of industry and arts other than the making of motion pictures. Hollywood must know the day when a career for a wife is not incompatible with a happy home and children, no matter what the status of her husband. If we enforce the accepted rules of orderly human conduct, our successful women and their husbands shall enjoy domestic life in the manner of humankind elsewhere. If Hollywood is ready to admit this can't be—then let Hollywood take the consequences.

Trying To Produce Good Pictures Causes Unique Situation

Independent producers are not only finding an open haven for the pictures that they are producing through the major studios being willing to buy them, but, 'tis said that such companies as Paramount and Radio Pictures will finance a producer to the extent of 50% of the cost of his production, which is a very unique angle when one considers the fact, that a year ago the big producers were turning up their noses when one of the independent producers hove in sight and as far as talking business to them, why it was just impossible.

The shoe is on the other foot today, independent producers have in the majority of cases shown them a product that made them shake their heads and ask, "How do they do it?" and with this facing them, they have used the old but true saying, "If you can't lick your enemy take them in with you," and that about tells the tale in full about the producing situation today in the Southland where everything is unusual.

PICK-UPS

By E. ANDREW BARRYMORE

LUMSDEN HARE

Needs no introduction to those who saw "Svengali," "Black Watch," "Masquerader," "Scotland Yard," "Tonight and You" or any of the numerous productions in which he has appeared.



His versatility as a character actor is well known to directors, producers and executives. For many years Mr. Hare was a stage director on both the English and American stage. In his direction of "Window Panes" he displayed a knowledge of dramatic values which received favorable comment from many well known critics.

This production is now entering on its second week at the Spotlight Theatre and there is some talk of it entering one of the larger houses for an extended run. Many of the cast have been offered good parts in pictures now being cast. Mildred Keats and the child actress Naomi Stevens have some scenes in this play that indicate splendid direction.

Mr. Hare has departed for his cabin in the mountains where he will rest for a while before returning to play a part in a picture now in preparation.

In "The Kid From Spain" for Samuel Goldwyn at United Artists Studios

Albert Rogell will direct Eddie Cantor in "The Kid from Spain," according to an announcement made today by Samuel Goldwyn.

As one of the coveted assignments of the year, "The Kid from Spain" has been a much-sought after prize by Hollywood directors, with many names having been tentatively suggested by rumor.

"The Kid from Spain," now being written by Harry Ruby and Bert Kalmar, is expected to be Cantor's outstanding picture. Plans are definitely under way for the production to be started early in May.



JACK ROSE

Making the first change that he has made in years, Jack Rose has resigned his post as casting director with the Cinema Casting Agency to accept a position for five years with the newly formed General Casting Agency as studio representative. According to William De Lay, manager of the General Casting Agency, who should be complimented for his selection, as Jack Rose has worked hard to maintain a friendship with the independent producers, and in his present position he will have a greater opportunity to build up his creation of good will among producers, artists, and the agency that he represents at this time.

JACK TRAINER showed the right spirit when he turned down an opportunity to play a part in a vaudeville sketch recently. Jack made his decision when he learned that he had been selected because of his resemblance to a certain theatre magnate who once befriended Trainer when he was in vaudeville.

INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

WARNER'S DOWNTOWN (March 24)

Acts that formerly came under the classification of openers or closers were in the majority on this ten-act bill which did not hold sufficient comedy for satisfactory entertainment. What comedy there was present came through the efforts of Willard Hall in his second week as m. c. at this house. Hall contributed another comedy bit this week which he labeled "Theatre Service," and it was this piece of business that got the biggest laugh of the show. He otherwise gets snickers during the running of the bill from his wisecracks preceding each turn. Lee Mason assisted by Sunny at the piano still continues to keep a good portion of the house in doubt as to her sex until the finish when she pulls the convincer. Miss Mason was one of the outstanding acts and her double voice won good appreciation. The Rita Ruben Trio gave the show a touch of class with a good brand of dancing. An adagio by the mixed couple and the solo work of Miss Ruben going over to fine appreciation. Joe De Leir with an accordion and a girl singing were eighth on the bill. De Leir gets some laughs through peculiar sounds from his accordion but better results were obtained by this same business on an accordion by Bill Borzage who preceded De Leir here two weeks ago. Borzage excels in this department. Manual in a slack wire in the fourth spot was an applause hit for some really clever wire stunts. His souse bit going particularly strong. Manual can hold his own with the best of them. The California Sextette, all girls, with a neat dance routine were in the opening position. The toe stuff stood out. Partle and Galway, colored hoofers did some fast stepping in the third spot to good returns. Karno and Montgomery, a couple of oversized midgets of good appearance with a clever line of comedy acrobatics scored soundly. This pair can travel in the best company. Tyler, Madelon and Gates (two men and girl) with three xylophones played pleasingly in the second hole.

The Viera Four (three men one girl) closed with casting stuff which gave evidence that they were still in the breaking in stage. Cliff Webster and his orchestra got the usual attention in the pit with their selections. This gang is gaining in favor and winning a reputation as one of the leading vaude outfits in this part of the world. George Sidney is billed above the picture "The Heart of New York" with Joe Smith and Charles Dale.

RKO HILLSTREET (March 26)

Charles Melson headlining the current bill of four acts has enough novelty and material in his offering to assure the success of any unit regardless of the supporting acts. His screen bit is a gem. Melson's "Screen Test" as he calls it gives himself credit for every department necessary in the making of a movie. That is a big laugh in itself. Later his talk with himself on the screen and on the stage simultaneously,

criticizing his work on the screen with the numerous interruptions and perfect timing made a big hit with the audience. Melson's cyclonic entrance prior to screen section singing "Roll on Mississippi" with the comedy derived from the prop ship, wins the house from the start. He follows with some wisecracks then goes into some talk with Irmanette that gets laughs in rapid succession. Irmanette fairly sizzling with personality, plays the fiddle while executing some graceful dance gestures, provides an act by herself that leaves a most pleasing impression.

Teck Murdock & Company including Rose Kessner, Adelaide Lorraine, Nan Morrison and Charles Randolph offer a conglomeration of comedy, singing and dancing called, "In Movie Mad," in which the dancing is the redeeming feature. Both Murdock and Miss Kessner have been seen to better advantage but their opportunities are limited in their present skit. The Four Lees, billed Lee, Lee, Lee and Lee fund much favor with their comedy antics in the closing spot. While it is apparent that the boys are primarily dancers their only efforts devoted in that direction is at the finale and then only briefly for the get away. Four casting stars opened with some excellent casting and trampoline work. A loop into a hand-to-hand for a finish proved a good applause winner. The picture "Panama Flo" (RKO) with Helen Twelvetrees held interest all through.

PARAMOUNT (March 30)

The stage fare currently at the paramount leaned towards an Parisienne atmosphere in keeping with the screen feature which held Maurice Chevalier in "One Hour With You." Chevalier's b. o. value was again very much in evidence Wednesday night when all downstairs seats were filled and holding standees in the rear and a line outside between shows. David and Hilda Murray were the shining lights in the stage show which ran about 45 minutes. This distinguished dancing couple are making their first appearance here in seven years following a tour of Europe and leading American resorts which included a notable engagement in Havana. The Murray's brought back something different in the ballroom line and their impressions of dancing couples as done in the various capitols of Europe, provided a distinct novelty. The Murray's have plenty of class and are a couple of fashion plates.

The presentation starts with Mario and Marguerita in an apache, making their entrance from the pit with the girls in apache costumes behind a scrim coming in gradually in an apache routine. Wood and Tamblin followed with a souse dance that went for a hit. Georgie Stoll and orchestra offer "Too Many Tears" with Max Lerner taking care of the vocal section to a good hand. Cathleen Bissette tapped danced into a deserved success. Morey Amsterdam with a cello supplied the comedy, employing the instrument for gag-

ging purposes but also giving evidence that he can play it. Amsterdam appeared with Stoll for a comedy bit in which Sally Sweet and another girl participated. Miss Sweet came back after an absence of one week and the customers remembered her with a nice reception. She offered "Concentration On You" and "A Fellow Like Me," both scoring effectively. This is Sally's fourth week at this house and she should continue indefinitely.

A modernistic ensemble by the girls was followed by Duke Art with some clay modeling that won good applause but came a little late for the best interests of the stage show which comes to abrupt finale with all hands on for the curtain.

VAUDE DEBUT

Vladi Guterson, who started as musical director at the RKO Hillstreet last Saturday, has caught on strongly. His first week's offering preceding the vaude was "Down South," "I Got Rhythm" and "The Cuban Love Song."

GIRLS WORKING

Ruth Varin and her girl orchestra booked out of the RKO club department has been augmented to fourteen pieces. The aggregation is a special attraction at the Coronado Hotel Saturday (April 2).

OUR MISTAKE

An item in last week's issue of Filmograph wherein it was stated that Warner's Downtown only issued eight free passes out of a list of 800 names listed in the lobby for ballyhoo purposes was in error. The management advises that over 248 took advantage of the list and that more than 8,000 people visited the lobby to scan the list. Considering the cost of about \$6.00 for the ballyhoo, the management feels that the stunt was a huge success, and we agree with them.

SEBER'S "LUCK"

"Change Your Luck" goes into its third week Sunday at the Burbank Theatre. Harry Seber has made several changes in the cast and otherwise embellished the production. Business is holding up for the colored outfit at 10-20-30. Bunny Bunting is in charge of the publicity staff of four. Carey Chandler assists.

NEW RAG

Another monthly comic magazine on the order of "Ballyhoo," will soon make its appearance on the stands if the plans of A. Ford are carried through. Ford recently arrived in Hollywood from New York and is completing arrangements for the new monthly. While it is not definitely decided what he will call the rag, the tentative title "ERTZNEY."

CLOSEUPS

With H Matson

The first dash of the Olympic games is on with all the class spots, hotels, supper clubs, cafes and resorts up and down the coast in a mad dash for NAMES . . . NAMES at any price . . . especially here in Southern California where we are to play host to the world this summer . . . at least we hope to . . . "With special permission of the copyright owners" . . . Among those names spoken so lightly of until price is discussed is Guy Lombardo for the Biltmore providing he is able to do a picture while here . . . and Rudy Vallee, who is already signed for a picture during his engagement at the Chinese with the "Scandals." The Ambassador Hotel again changes with Phil Harris coming down from the St. Francis Hotel in San Francisco . . . as this reporter announced two weeks ago to the surprise of even the boys in both hands . . . the opening is to be May 15 . . . Henry Halstead replaced Hal Grayson at the Roosevelt Hotel in Hollywood bringing in our midst another crooner of the "Bing" type in the person of Clarence Rand . . . Hal Grayson, we believe, will follow Phil Harris in the St. Francis Hotel after a few weeks in vaudeville around here . . . Earl Burtnett who has gone for acts on the floor with his band in a big way of late, returns to Chicago for the summer, breaking the jump by a four weeks engagement in San Francisco . . .

Duke Ellington takes a back seat with the arrival of Louis Armstrong, the dean of all colored musicians, who opened for a return engagement at Sebastians "boiler room" in Culver City. This will bring close competition between the two popular nite spots on that boulevard . . . Sunday nites will find the local union en masse hearing those high C's . . . Sam Coslow and Jackie Taylor are organizing a dance band . . . Gene James of Palace Hotel fame hiding in the Fiesta Cafe but nevertheless getting real more dance music out of his small and limited personnel than many of the bigger ones . . . Adele Rowland (Mrs. Conway Tearle) was shut off the air Monday nite in the midst of singing "Love For Sale" from the Ambassador Hotel at the Dominoes Program (Too Hot with apologies from the station) . . . Mat's special for the week (help yourself) Beverly Hills where family trees are sometimes mostly stumps . . . finis.

HOOFSERS BUSY

Allen Wood and Eddie Tamblin, who opened at the Paramount theatre for a two weeks engagement this week have just completed an outstanding bit in "Two Seconds" at First National, directed by Mervyn LeRoy and features Edward Robinson.

JACKIE TAYLOR and his BOHEMIAN ORCHESTRA

Now scoring heavily at
EUGENE STARK'S BOHEMIAN CAFE

Pictures---Reviewed and Previewed

Howard Hughes to Release "Scarface" in New Orleans March 31

The nationwide release of "Scarface," Howard Hughes' great gangster film, with Paul Muni, George Raft, Ann Dvorak, Karen Marley and others, will be inaugurated with a brilliant world premiere at New Orleans, on March 31. General release will follow, starting in mid-April.



George Raft

In connection with the release of "Scarface," Joseph M. Schenck, president of United Artists, issued a signed statement Wednesday, predicting that the picture would prove, not only an outstanding dramatic triumph, but a powerful and constructive influence against organized crime as well. Mr. Schenck's statement:

"'Scarface,' which is to have its public premiere this week, will introduce to the American public an entirely new treatment, it is believed, of the current social theme of organized crime. It is bound to make a tremendous dramatic appeal to the millions of people who want their facts straight and their entertainment vividly portrayed.

"United Artists are preparing to present the first public premiere at Loew's State Theatre in New Orleans on March 31st, with changes and additions made possible by the suggestions and cooperation of leading law enforcement and other authorities.

"'Scarface,' therefore, produced in its final version in conformity with the provisions of the motion picture production code, not only promises to prove a great dramatic triumph, but a social document which will do much to uphold the forces of law and order throughout the nation."

FOX STUDIOS

All set for a pleasant chat with Frank Perrett regarding the doings at this busy lot when the fire bells started ringing and we thought that a big fire was imminent but it was only Chief Conlon at his semi-annual fire drill.

As no one knows when this will happen everyone is "on their toes."

Janet Gaynor has inherited the bungalow formerly occupied by John McCormick on the lot and strange to say she has also leased his beautiful home in the Hollywood Hills.

The greatest interest here is of Noel Coward's "Cavalcade" which is important enough to send Frank Borzage to London to witness one night's performance before he starts directing.

One of the most remarkable plays ever written as it depicts the life of a family which participates in the greatest events of the World history.

"THE MIDNIGHT PATROL"

When RKO-Pathé produced "Holiday" everyone said it was what they figured a perfect talking picture. Well, we just ran across the first of this species of the present day independent pictures in "The Midnight Patrol." It is a natural. It is a director made perfect picture, for the director caught the spirit of the author, George Jeske, with dialogue by Charles Edward Roberts, and he watched every movement and detail of the actors until he brought to the surface the emotions and feelings of the very life of the story, and thereby hangs the tale of this perfect entertaining picture, and a boost for the independent producers of today. C. C. Burr produced this one, and Monogram Pictures are to release it. The musical score by Lee Zahler, Brown and Spencer, helped the picture in a great measure. Photographically the picture equals any of the major picture. It is the work of Louis Physioc.

To start with, it was a case of real actors and actresses in every part, no matter how small. That puts this over so convincingly. For instance, Regis Toomey and Robert Elliott just naturally walk away with the picture. Their parts could not have been better written. Did the authors start out with them in mind? Bringing in public characters known to the sport world and to the cinema sphere and introducing them by their real names and talking about their accomplishments is one of the unique angles of the story. Mack Swain, known the world over for his funmaking antics, came through in fine shape. You have to hand the palm and the glad hand to James J. Jeffries, and to the greatest jockey of all time, Tod Sloan, for their appearance in the activities.

Getting back to the regular cast, you will like Betty Bronson, Earl Foxe, Mary Nolan, Edwina Booth, Eddie Kane seen too little, scored; you will fear Mischa Auer, as he gets out of prison and does a sort of Frankenstein about town. Ray Cooke, with his funny pan, was there now and then. Snub Pollard gained a hearty laugh or two. Wm. Norton Bailey. Wilfred Lucas, Jack Mower, Barry Oliver, J. C. Fowler and many others helped command attention. Ballet dances by Arnold Hocht were beautifully staged.

Christy Cabanne directed this picture like he would have one of the major studios' productions. In fact, you can put M-G-M, Paramount, Fox or a Warner Bros. label on this one and you wouldn't know the difference.

Jack Sullivan is deserving of a word of praise as Director Cabanne's assistant.

"THE RICH ARE ALWAYS WITH US"

She is married, rich, and charming.

He is a bachelor novelist, whose masculine attractiveness tempts her susceptibility.

She is Ruth Chatterton in E. Pettit's punch-minus story, "The Rich Are Always With Us," her first under the Warner banner.

He is George Brent, whom she picked as her leading man, a good actor lacking those idiosyncrasies necessary to outstanding performance.

She sees her husband, John Miljan, kissing a little blonde, Adrienne Dore (whose sincerity does not excuse miscasting) and in a fine moment of Chatterton ability, offers a divorce, which is more or less obediently accepted by reason of the blonde's insistence.

She flies to the arms of her writer, who is side-stepping the love, millions, and feminine traps of the attractive Bette Davis, and announces her intended visit to the convenient divorce courts of sunny France.

Flowers, cable-telegrams, transatlantic telephone conversations, and a European writing assignment, culminates in an embrace and a conditionally refused proposal of marriage. Her maternal instinct toward her ex-husband very nearly results in an intensely dramatic situation.

It is all comfortably amusing; a touch of high comedy here and there, but no great emotional disturbance. Chatterton, though surrounded by lavish production and excellent support, needs more than intelligently written scenes and dialogue to portray her outstanding talent as a dramatic actress.

John Miljan was fine as the husband; Bette Davis' performance as Chatterton's girl chum was effective; and Adrienne Dore, while she gave a sincere performance, suffered a bad break photographically. Others are Mae Madison, John Wray, Robert Warrick, Virginia Hammond, Walter Walker, and Burton Churchill.

Alfred E. Green's direction lacked that deftness of touch he displayed in Union Depot. Ernest Haller's photography was consistent.

"NIGHT COURT"

Another of Walter Huston's vivid characterizations—this time as the "whited sepulchre" judge in "Night Court," M-G-M's latest winner that is entertainment and carries a message. A strong story by Bayard Veiller and Lenore Coffee, graphically interpreted by W. S. Van Dyke, and another illustration of M-G-M's fine discriminating in casting.

"Night Court" has a universal appeal.

Favorable reaction from this preview audience indicates success, and with the exception of minor readjustments this picture is going to be welcomed by the exhibitors.

The story exposes the hypocrisy and monetary ambition of a judge in a night court, and how it influenced the lives of three innocent people: Phillip Holmes, a taxi driver; his wife, Anita Page; and their year-old baby, all of whom, through a course of dramatic events, cause Huston's defeat.

The cast was excellent and includes a very effective performance by Lewis Stone, who ideally typifies a legal crusader against dishonest politicians and sacrifices his life to his ambition. John Miljan plays a smooth voiced henchman of "his honor," and Jean Hersholt is convincing as the landlord.

The only flaw in Van Dyke's otherwise smooth and sympathetic direction was his handling of a soliloquy (an author's admission of structural weakness) used as a mechanism to tell the audience what is passing in the mind of Holmes when competing with a dramatic problem. The taxi driver was very unconvincing and the scene should be remade.

Photography by Norbert Brodine is excellent.—(B.G.)

UNIVERSAL STUDIOS

Watched John Stahl at work a few days ago and he is making great headway on "Back Street."

Irene Dunn was selected finally for the leading feminine role and from all accounts from the people lucky enough to see the daily rushes she was certainly the "right one."

Carl Laemmle, Jr., is always doing the unusual and his latest is the bringing R. C. Sheriff from London to join the large staff of writers.

Mr. Sheriff will adapt Eric Remarque's "The Road Back," a sequel to "All Quiet."

TIFFANY STUDIOS

Lucky Humberstone has a great job on his hands directing "The Illustrious Corpse," changed to "Strangers of the Evening," but he has great co-operation with his whole staff, especially Arthur Edeson at the cameras.

Also his cast of veteran players such as Gene Palette, Warner Richmond and a host of others are working hard to make Lucky's first a genuine success.

PARAMOUNT STUDIOS

Bing Crosby seems to be the "man of the hour" with all classes of people and Richard Wallace will direct this famous radio favorite.

After the success of "One Hour With You," it is pleasant to know that Ernest Lubitsch is to make more releases for this studio.

"Passionate Strangers" will be his first assignment and the famous Miriam Hopkins will be his featured player.

"WINDOW PANES" STARTS SECOND WEEK AT SPOT-LIGHT THEATRE

"Window Panes" by Olga Printzlau starts on its second week at the Spotlight Theatre this evening. This play has attracted a great deal of attention because of the splendid reviews given by the press. And also because of the fact that the play was the vehicle in which Boris Korloff appeared at the Egan Theatre in 1929. At that time the play received a vast amount of publicity and many who failed to see it at that time are accounting for the extended run at this time.

A special professional matinee was given Thursday afternoon among those present was Edward Everett Horton, Irene Purcell, Lillian Bond and Herbert Mundin of the "Springtime for Henry" company, Lucelle LaVerne, Henry Duffy, Virginia Howell, Hedda Hopper, Trixie Friganza and many others.

The next play to appear at this theatre will be "Mostly David" by Paul Gerard Smith a powerful drama of father, mother and son. It will be directed by Don Brodie.

RUSSIAN GRILL
BREAKFAST LUNCH
FIVE COURSE DINNER
1759 No. Cahuenga HO 6769

Eddie Cantor Heads "Helping Hands" Benefit M. H. Hoffman to Produce for Monogram

Universal City To Be Scene of Great Show Saturday, April 9

Leave it to Eddie Cantor to always be on hand to help along a good cause. The "Helping Hands" annual affair this year is slated for Universal City April 9, with the proceeds going to the Los Angeles Tuberculosis Sanatorium, so the famous comedian has agreed to act as the master of ceremonies, and this in itself is enough assurance that there will be plenty of fun and amusement for those present, but, not so you can notice it, for the committee in charge have gained the O K from some equally as well known and beloved artists like Mr. Cantor, who have promised and they will be on hand to help the good cause along.

Mrs. Louis B. Halper in association with Mrs. Jack Warner are handling the details of the big show and dance, and they will have one of the finest studio orchestras on hand to play, which means that these charming ladies are to have representative artists from the various motion picture studios and theatres, who will drop in to pay their respects, do their favorite acts, and then go on their merry way feeling that they have done their duty by their fellow-man.

Trem Carr Announces Deal is Closed by W. Ray Johnston in New York

Culminating several weeks of preliminary negotiation, Trem Carr, Monogram production head, announced today the completion of a deal between W. Ray Johnston, Monogram president, and M. H. Hoffman, prominent independent producer, for the production of six deluxe melodramas to be released on the 1932-33 Monogram schedule.

The melodramas to be made by Hoffman include "Streets of New York," by Dion Boucicault, "The Thirteenth Guest," by Armitage Trail, "The Ape," by Adam Hull Shirk, "Big City Lights," by Arnold Stimson, "Guilty or Not Guilty," by Arthur Hoerl, and "West of Singapore," by E. Morton Hough.

In signing with Hoffman, Johnston expressed the belief that the deal would mark an important step in the advancement of the independent motion picture industry.

The Monogram contract will not affect Hoffman's own recently announced program.



DOROTHY ATES

Every now and then Hollywood gives birth to a real story of sentiment, of kindness and of loyalty.

Rosco Ates, the Radio Pictures' stuttering comedian, applied to the Los Angeles courts for legal sanction to adopt his step-daughter, Dorothy Marcella Adrian.

Dorothy is eighteen and pretty; but that is a secondary importance now.

What counts most is the unique and deep-seated comradeship that has sprung up between these two over a period of twelve years. Dorothy was just a tot of six when Rosco married the present Mrs. Ates.

During those twelve years the family was never separated a day. They toured vaudeville together, in good weather and bad, hard times and fair.

To all intents and purposes, Dorothy was Rosco's own child and not merely a step-daughter. Mrs. Ates had wanted a more tangible relationship than the one that existed, and for many years suggested the adoption proceedings.

But Rosco thought that Dorothy ought to have a say in the matter. So they waited until the girl reached legal age.

Dorothy became eighteen several days ago and called a family conference. The matter was discussed and the decision reached which led to the courts.

The girl, dark-eyed, beautiful, was Rosco's partner over seven years of tramping in the RKO circuit of theatres. The adoption now will cement the Ates' home life and unify it. And so Dorothy Marcella Adrian—who was once known as Dorothy Darling on the vaudeville stage—becomes Dorothy Ates until some likely boy asks her to change her name again.

"THE FIRST MRS. FRASER"

If you want to have a real hearty laugh go to the Belasco theatre and enjoy Grace George in "The First Mrs. Fraser" it is the cleanest and most entertaining show that Messrs. Curran and Belasco have put on with such an actress in years.

It is St. John Ervine's Comedy, which unravels the story of a hubby who thought he had the worst wife in the world until he divorced her and married another, and right then he discovered that his last wife was the best wife after all, and he was trying to sneak back into her life before she married another. His present wife was in accord with his desires and all ended happily in the end.

The play is so capably enacted by Grace George, A. E. Mathews and Reginald Mason, the trio who outshine all others in the show, that you sort of get into the fun and merriment of the situation and forget that you are looking at stage play and sort of pull on your heart strings for Grace George to get her man of her heart, for she proves through her charming artistry that she still loves her former husband and not her good friend, who is trying to force his way into the picture of her life.

Other players who serve to help make this play so amusing and interesting are Mrs. Holbrook Blinn, John Halloran, Kenneth Treseder, Virginia Eastland and Joan Carr, all were very well cast, and served to hold interest and dramatic attention where it was most needed to make the situations funnier as it was being played in all seriousness by Grace George America's greatest stage comedienne, A. E. Mathews and Reginald Mason.

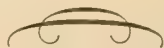
Olsen and Johnson, musical comedy stars and vaudeville top liners, have signed with the Van Beuren Corporation to do a series of six two reelers. Stories are now being written in musical comedy technique by well-known stage writers. The pictures will be made under the direction of Nat Ross.

WILLIAM DE LAY **Manager** **GENERAL CASTING** **AGENCY**

Announces that **Mr. JACK ROSE**

Formerly casting director of Cinema Casting Agency, has been signed under a five-year contract as studio representative, and this assures producers the same service that Mr. Rose has rendered them in his former affiliations.

INTERVIEWS will be granted **MONDAY ONLY** at the **GENERAL CASTING AGENCY** offices, 5546½ Hollywood Boulevard, over the Apollo Theatre, between the hours of 10:00 and 12:00 A. M. Registrations will be taken by Jack Grant, Frank Meredith and Glenn Cook, who are well known and well liked.



GENERAL CASTING PHONE NUMBER IS GRANITE 3601

Calling Hours are Between 4:30 and 8:30 P. M.

AS SEEN and HEARD

By ARTHUR FORDE

"ONE HOUR WITH YOU" A Paramount Picture

Here is one of the best and most amusing pictures seen on the screen for a long time. Direction, cast, music and production; but there is no doubt that Paramount pictures can always be depended upon for its smart production.



Arthur Forde

Then you have Ernst Lubitsch, who is undoubtedly a master of subtle comedy, if there is such a title. The little touches he puts into any screen effort to which his name is attached has always the hall mark of class.

George Cukor aided him greatly by his fine direction. The audience at this

huge theatre showed its appreciation at the finish of the picture by a hearty round of applause when this reviewer saw it.

Then the cast, Maurice Chevalier, Jeanette McDonald, Charlie Ruggles and Genevieve Tobin, and how that girl can "get over" her comedy!

Of course not forgetting Roland Young, Josephine Dunn, Richard Carle, Charles Coleman, Charles Judels, Barbara Leonard, George Barbier, Shiela Manners, Leonie Pray and George David and a host of the smartest people you have ever seen on the screen.

Screen play by Samson Raphaelson from the play by Lothar Schmidt and lyrics by Leo Robin.

You all know the music of Oscar Strauss and he gave the best and most catchy ever heard and Richard Whiting was credited with the interpolated music.

The photography of Victor Milner was a treat for the eyes and the sound was perfect. It's no good going into raptures over one of the brightest and most interesting screen offerings ever seen, but "be sure and see it."

The Paramount Theatre was jammed to the doors at the early morning show and everyone came out with a big grin on their faces.

Dropped into the Darmour Studios a few days ago and heard the cheerful word that Larry Darmour is to produce six westerns for Paramount. There is no more capable than Mr. Darmour to take over this assignment and he has secured the services of Phil Rosen to direct them.

TEC ART STUDIOS

The Hoffmans, M. H. and M. H., Jr., are well under way to produce their next Hoot Gibson with Otto Brower directing.

Harry Newman is preparing the story, which is as yet untitled, and Sidney Algiers will again be busy as the production manager.

Then they will produce "The Stoker," which will once more bring

Monte Blue to the screen.

M. H. Hoffman has had such a success with Chester Conklin as director in some of their former pictures that they have secured this capable man for the first Monte Blue pictures which Allied will release.

Kennedy Pictures is a new one on the lot but it is no less than our old friend Aubrey Kennedy, former general manager of Universal who is to produce "Oh, Ranger," featuring Johnny Mack Brown.

Bert Bracken, who made many successful pictures in the old days, will direct, and he will also make "The Face on the Bar Room Floor," another Kennedy picture which Harry Barringer is writing. Ross Fisher, Bert Bracken's ace camera man, will have charge of the battery of cameras.

A new series will start shortly at this studio as Lewis Lewyn is to make "Hollywood on Parade," with all the famous stars seen.

Maurice Chevalier will be seen in the first one and Lewyn will direct with Otto Himm at the camera.

JOHN CLEIN

John Clein, who with Newton Alexander and Thea Lightner are producing pictures for Sol Lesser, president of Talking Picture Epics, has just finished "Shandy" at the Tec-Art Studios. Here is a picture which should be very popular when it is released as it has a laugh and a tear in most every line.

Mr. Clein started 15 years ago as assistant camera man with the self-same camera man that he assisted at that time, Charles Stumar. Since that time he has gradually climbed the ladder of success by his great experience both with the theatre and the screen. He has produced some of the best stage presentations ever seen as well as in producing pictures.

Christy Cabanne is directing "Shandy" and Mr. Clein told me that he is trying to secure Cabanne's services on their next one.

They are to make a series of six and Eddie Lowe, Jr., is hard at work writing the next release.

There is another member of the company which Mr. Clein is enthusiastic about and that is Jean Hersholt.

Sol Lesser, President of Talking Picture Epics, has certainly sent the right man to the Coast to produce this series as he not only works hard with the writers but is "on the job" day and night during the production.

UNITED ARTISTS STUDIOS

We had a chat with J. Darsie Lloyd who told us that they are making rapid headway on his latest and from what he "slipped us" it looks like a winner.

The greatest interest, however, is that Eddie Cantor's latest has selected the director and this is to be Al Rogell who has just finished with Tom Mix.

Harry Ruby and Bert Kalmar are still working on the story and from all reports it promises to be one of the hits of the year and you will see this auspicious start early in May.

IN HOLLYWOOD NOW

By BUD MURRAY

AL JOLSON (himself, in person), and no foolin'—What a show and how the stage and screen world turned out,



Bud Murray

for this opening—(SRO)—This continental idea of a show "WONDER BAR" in our estimation gives Al Jolson the greatest scope he has ever had—and does he take advantage of the informality it offers—Never leaving the stage for 3 hours—Running up

and down the aisles—personally ushering you to your seats—hours fly by (never a dull moment)—and then as the hour nears midnite—he gives you permission to lite a cigarette—and passes out amongst the gang, serving (SOFT)—Yeah—DRINKS—The cast is 100 per cent BIG TIME—the scenery spic and span—the lites and the wardrobe perfect—the entire show stupendous—gorgeous—different (whoa) and above all, entertainment—de-luxe—and Al Jolson at his best—and we were with Al in 1911 in "Whirl of Society," and 1926 in "Big Boy"—we still say this is his supreme effort—even during intermission Al asked us if we thought the audience liked the show—Imagine this from a "star"—one would think he was "Johnny Newcomer" out to "MAKE" Broadway—(Hope you will pardon this rave)—But we won't get over this show for many moons.

At the door we were greeted by Louis Epstein, manager for Al Jolson for years—Bumped into John Sneckenberger, the dignified personal manager of the star—Harry Wardell, the "Jolson mentor," all smiles—Jimmy Donnelly, the sure fire chauffeur of the "Big Boy"—Back stage run into dear old Clarence Harvey, the peppiest young fellow we know of—He started in show business in 1885—(How old is Clarence?)—and still the last word in sartorial art—Frank Holmes (sec'y to Al)—still a youngster—who was also in that 1911 Winter Garden show—and we bumped into Ruby Keeler (Mrs. Al) who has taken off many pounds and lookt "dee-lish"—This nite she even intrigued her own husband—He kissed her rite in public (where are those Walter Winchell's)—Several of the Marx Brothers scattered around—Eddie Cantor gives a "look-see"—Billy Bakewell in a box—Frank Vincent close by.

Marlene Deitrich with Josef von Sternberg in hysterics over the German Jolson dialect—Mary Eaton, back from dear old England, lookt grand—Ricardo Cortez visiting "back-stage"—Bernie Weinberg without a Tuxedo, but with a bewitching brunette—Sid Grauman down in front—Eddie Buzell and one of the Brox sisters—Georgie Raft with "Peanuts" Byron, and we want to know—"What is this thing called Love?"—Lou Anger and Joe McCloskey, two playmates of Sid's—"Joly" refusing to give one of those gingerales (yeah to Dist. Atty. Buron Fitts—(Al's no fool)—Archie Mayo, director—Wally Ford—Rosco Ates—(Mrs. Ates and Dorothy Darling)—

Jack Oakie and his ma—Seymour Felix and family.

And so to the "FROLICS," where we are greeted by the genial "head man," Jack Lewis—A few words with Billy Taft, who is acrobating all over the place—Fuzzy Knight, M.C., and Bobby Arnst and that flock of pretty chorines still working "tip-top" under Moe Morton's eagle eye—and Ted Fiorita's band even made us dance with our own wife—Fatty Arbuckle sitting in a corner—Bert Wheeler—and one of the Westmore boys doing pretty good after his appendix operation, and back to the "estate"—and with many pleasant thoughts of "WONDER BAR"—IN HOLLYWOOD NOW.

DAD SAYS...

RKO-Radio will not produce Tiffany Thayer's story. "Thirteen Women" . . . Sari Maritza and Roland



Dad

Young will have the leads in "Cloudy With Showers" at Paramount . . . Edgar Kennedy has a comedy role in "Hold 'Em Jail" at RKO-Radio . . . Universal signs Margaret Lindsey, English actress, to a term contract . . . Helen Twelvetrees will be starred by

RKO-Radio in "Miracle Night"; William A. Seiter to direct . . . "Hollywood Speaks" to be filmed by Columbia; it's a columnist yarn . . . Roland Brown returns to RKO-Radio to direct . . . Al Rogell will direct Eddie Cantor in "The Kid From Spain" for United Artists . . . Bing Crosby signed by Paramount for "The Crooners" . . . Fox Films after George Bancroft for a special.

Paul Kelly has the lead in "Rain" for United Artists . . . William Orlamond added to cast of "The Roar of the Dragon" at RKO-Radio . . . Anita Page with Dressler and Moran in "Prosperity" at M-G-M . . . Wallace Ford also in cast . . . Jimmy Durante booked four weeks over Loew houses . . . Polly Walters added to cast of "Faith" at Columbia . . . Charles Rogers will produce "I Can't Go Home . . . Clarence Muse in cast of "Criminal Court"; Irving Cummings directs for Columbia.

* J. Walter Rubin will direct "The Mysteries of French Secret Service" for RKO-Radio . . . Babe Stafford directs "Hatta Marr" for Mack Sennett . . . Thomas Jackson plays detective in "New York Town" at W-F N . . . Harry Sweet will act and direct for RKO-Radio . . . Tad Alexander, nine-year-old, in cast of "Strange Interlude" at M-G-M . . . Caryl Lincoln has a featured role in "Horsefeathers" at Paramount . . . Universal buys screen rights to "Harlem," negro play . . . Jacqueline Wells has feminine lead in "Heroes of the West" at Universal . . . Le Roy Mason added to cast of "State's Attorney" at RKO-Radio.

Al Boasberg back in town, now at Fox Studio . . . Chester Erskine slated to direct "Rain" for United Artists . . . Aubrey Kennedy plans to make a talkie version of "The Face on the Barroom Floor"; will star Johnny Mack Brown in a series of Forest Ranger features;

SPORTS

By EDDIE DEMEREE

WELCOME HOME, BRIAN SALPAUGH AND RALPH HEPBURN

Brian Salpaugh and Ralph Hepburn, two of the most outstanding race drivers in the country, may again be listed as "among those present." Brian and Ralph figured in one of the most spectacular accidents ever seen at the New Oakland Speedway and we are glad to see them back.

Though only racing for three years, Brian has built up a reputation so great that he is one of the most feared drivers on the track. Though driving a little "over his head" at times, Salpaugh repeatedly "brings home the bacon." Mr. Miller, builder of the largest percent of race cars, has signed Brian up to drive his sixteen cylinder Miller Special at the Oakland track this Sunday. This is the same car "Shorty" Cantlon drove at Indianapolis last year and is one of the fastest cars on the Pacific Coast—so watch Brian's dust.

Speaking of speed, Wilbur Shaw was up at Muroc Dry Lake last week with Fred Blovell's number 48 attempting to break the world straight away record for four cylinder cars and, while breaking several minor records, Shaw was not satisfied with the performance of the car and will make another attempt after the Oakland race. If anyone can coax the last atom of speed out of a race car, it is the combination of Shaw and Blovell, so don't be surprised if you read in the papers of a new world's record. These two likeable chaps have the right combination and should get somewhere. See you next week at the Legion Ascot Speedway.



LESTER SPANGLER AND RUTH CLIFFORD

The Helmet Dash two weeks ago at the Legion Ascot Speedway was quite an upset. Spangler, for the first time at the wheel of a fast car, drove a sensational race to a win over Wilbur Shaw and Ernie Triplett. He must have seen Ruth Clifford standing at the finishing line with the Helmet ready for the winner. We would have a heavy foot, too, if Miss Clifford would do the honors.

AT THE HOLLYWOOD LEGION STADIUM

Hollywood Post No. 43, American Legion, is planning a new auditorium, to be larger than Jack Doyle's palace of fisticuffs. Matters are in the talking stage, but backers of the idea are gathering strength, and a decision may be looked for in the near future. The old stadium continues to draw the fans, though last week's crowd was down to Holy Week expectations. Chato Laredo and Rodolfo Teglia, 118 pounds, put on a slow ten rounds, the verdict going to Teglia, who hails from Argentina. Other results: Bruce McDowell decisioned Eddie Bagaïou, 122; Joe Ponce and Rickey Hall, 131, fought a draw; Frankie Diaz got the nod from Julio Romero, 140; Nino Pimenthal, one of the best of the Mexican boys, lost to George Hansford. It was a tough bout, with Pimenthal on the floor several times. It's going to take a real good one to stop Hansford's winning streak. A rematch between Hansford and "Red" Humphreys would pack the house.

WELCOME STRANGER

Thompson Burtis, well-known author, playwright, newspaperman and sport writer, is in Hollywood to complete the screen play, "Madison Square Garden," first of the eight features which Charles R. Rogers will produce for Paramount. As an ex-newspaperman and sport writer, Burtis is thoroughly familiar with the interesting background of "Madison Square Garden." He includes among his friends most of the famous personalities who figure in the history of this famous palace of sports, and brings to the picture a wealth of intimate and colorful material.

CULVER FISTICUFFS

Just what percentage of iron is in "Iron Mike" O'Connor's jaw will be learned Monday night at the Culver City arena, when the iron one squares off for eight rounds or less with Tony Roccaford, 147 pounder, in the main event. Another star bout is billed for the semi-windup with Benny Moselle, light heavy, meeting Leon Kelly, colored flash. The special has Ray Lee, 147 pounder, vs. Young Tenario. In another, Young Manila tackles Young Burns at 114 pounds. Two sluggers, trying to get to the top, will raise the curtain. They are Joe Lujon and Jack Keenan, 147 pounders.

STARTED WEDNESDAY

The Larchmont Theatre is exhibiting as a special added attraction for three days commencing Wednesday, the three reel exciter "Dempsey Returns," an historical sound picture bringing out the high lights of all of Jack Dempsey's historical battles of the past ten years. "Dempsey Returns" also shows Jack Dempsey in exhibitions today, and Curtis Benton, noted Hollywood author and radio broadcaster of the Hollywood Legion fights, asks the audience in his screen vocalization, "Can Dempsey Come Back?" The picture is excellent for family consumption, it is said.

The double feature program for the Larchmont starting Wednesday includes Robert Montgomery and Madge Evans in "Lovers Courageous," and Miriam Hopkins and Phillips Holmes in "Two Kinds of Women."

OLYMPIC

Twenty-nine rounds of boxing with four decisions and one technical knockout resulted in fair entertainment at Doyle's Olympic Stadium Tuesday night.

A sudden substitution in the main event was the probable cause of a meagre house. Baby Arizmendi was scheduled to meet Young Tommy for a ten round go at one hundred and twenty pounds, but Arizmendi's accident to his hand caused Matchmaker Wadhams to import Frankie Genaro, former lightweight champ, from Frisco. Genaro's visit cost the management fifteen hundred dollars and expenses.

Both fighters entered the ring and were directed to their corners by Dan Tobey, who screamed his characteristic announcements. Young Tommy was in fine shape and brought a shrill welcome from his Philippino admirers. Frankie Genaro bowed to a fairly enthusiastic applause. He seemed worried, and anxious to get it over with.

The bell brought Genaro out of his corner like a flash, only to be met by an aggressiveness that left him groggy at the end of the round. Timekeeper Bill Coe saved Genaro at the end of the second, and a towel gave Young Tommy victory by a technical knockout before the finish of the third.

Frank Halobrow refereed.

Hollywood was well represented at ringside by Sam Goldwyn, Joe Schenck, Clarence Brown and Dorothy Burgess, B. P. Schulberg, Sam Jaffe, Ernest Lubitsch, Lothar Mendez, Chico Marx, and others too numerous to mention, etc.

THE DARO BUILD-UP SYSTEM IS WORKING PERFECTLY FOR MR. LEWIS TO MEET MR. LONDOS

We told you the Lewis-Sandow split was the starter of bringing together Ed (Strangler) Lewis and Jim Londos for a championship match, and now that Mister Londos has come here and showed his wares and rebuilt himself at the expense of some set-ups, Mr. Daro has brought Strangler Lewis back, and Wednesday evening he toppled Indian Jack Smith, just to show the natives that he is still the old scamp that he always was. Now we can sit back and wait for a Lewis-Londos match date announcement. There is a man by the name of De Glane, who came here and levelled his guns at the big ones. Some fell for him. He got to be too good, so he was allowed to go home. Strangler Lewis trailed him into his own home town and lost what was claimed to be the title by those in the know. Lewis and Londos now claim the title. De Glane sits on the sideline sucking his thumbs, waiting for someone to start something. Why not bring him back, Mr. Daro, and let all hands level and see who really is entitled to the name of heavyweight champion wrestler of the world.

YAS, SIR!

An 81-year-old colored veteran of many democratic campaigns, who has worked in the homes of Will Rogers, Reginald Denny and other motion picture stars, today offered his services to Garner for President headquarters in Los Angeles. He is Judge W. E. DeRadcliffe, formerly on the Municipal bench of Greenville, Miss. He has been a resident of California since 1904, and now has a small business of his own on South Vermont Avenue. Hale and hearty, despite his 81 years, Radcliffe declared today that he was still going strong in politics and that he was all for Garner.

WAS HIS FACE RED?

Because a certain girl happened to be present at a wild party and accepted a cash present from an associate producer who also attended the festivities, the c.g. lost a long term contract with a prominent studio. The c.g. was acceptable to the studio heads after viewing a satisfactory screen test, but when the a.p. appeared on the scene and recognized the "party girl," he refused his permission to allow her to participate in the picture. The c.g. was crushed to the extent that she left for the East immediately following the incident. Was his face red?

THE GIRL ON THIS WEEK'S COVER—GILDA GRAY

We are soon to have a chance to see Gilda Gray on the stage again on the West Coast. We learned that she is going over big in her act, "Gone Native," by Jack Hanley, and that Fanchon and Marco are intending to bring her here to start her off in one of their ideas that they propose to build around her talents, which have made her world famous.

Gilda Gray is breaking box-office records wherever she is showing. Her added reputation through her picture work has helped her drawing power on the stage and we will sure be happy to see her come to the coast.

NIGHT HAWK

STARK'S BOHEMIAN CAFE

Roscoe (Fatty) Arbuckle is the central attraction at Stark's Bohemian Cafe, and in honor of all this the powers that be at the amusement place saw to it that he was backed up by the best show that ever reached the boards there. For instance, there is Sally Sweet. How can a girl with a name like that be anything else but what the name implies? And if you ask us she is far sweeter than that. The Badger-Meesler and Hickman Trio, Ena Purviance, George Lloyd, Murdock and Goodrich, and to top it all off there is RALPH VINCENT, the latest singing find of the Southland, who will one of these days walk right in the footsteps of Bing Crosby, Donald Novis and others, and when we say you haven't heard nothing yet, why we mean just that and nothing else. You will have to hear the Jackie Taylor Orchestra to appreciate what real dance music is. Jackie has developed his boys into following his baton as fast as the eye will follow, and that is plenty quick, and the stick signifies his every emotion, and Brothers and Sisters he's just full of it; and the boys feel it when they play their instruments. ROSCOE (FATTY) ARBUCKLE and a plant in the audience kept the crowd in an uproar; Roscoe seemed to have written some very new and funny material especially for his present engagement which will be his only engagement on the coast before he goes east to start on a vaudeville tour. The turnout the opening night was made up of a fine representative crowd. "Fatty" shared honors with Eugene Stark who was right there to greet 'em as they entered the door; one of the most pleasing visitors was the charming and captivating Alberta Mosley, who arrived just as the show started, and before we knew it there were so many name folks arriving they made us forget the little baby doll and start checking who was who at the Roscoe (Fatty) Arbuckle opening at Stark's Bohemian Cafe, for they were all there.

B. B. B. CELLAR

When we walked in there we found the biggest crowd that ever attended the BBB on the stage with Leonard Stevens and more musicians than he knew what to do with for he has been doing a solo so long that he was lost in the crowd of musicians. Everybody was there who could drag their Missus along or who could alibi so they could get away, and when we took one slant at the boy chorus imitating girls we were expecting Jimmy Durante to pop in and shout PANSIES, but he must have stayed home for we looked our eyes out. Al Rosen, the new bankroll of BBB's, sat in the midst of most of his clients smiling so wide and handsome that we wondered if he hadn't been smelling some of the aroma from someone's bottle; but he was just tickled pink with the crowd and the way BBB was goaling the visitors with his master of ceremonies ideas. Who was there? Why everyone from Dummy the Newsboy, who made a special comeback for the BBB opening, to the Mayor of Hollywood, Willie Bernstein, who has helped to open and close many a night club in the cinema city. Rubbing shoulder to shoulder with stage and screen satellites were casting directors, agents, scribes and editors galore.



BBB

RAINBOW GARDENS

If you have been wondering about that song Jack Dunn and his Orchestra have been playing recently, we'll tell you about it. In fact, we'll tell you about it whether you have been wondering about it or not. We mean the number Jack and his pianist, Jean Gauthier, wrote, "You're Making Me Fall In Love." It seems these two musicians, Jack and Jean, felt the need of something a little different in the way of music, so they got together and started to compare notes. Each, master musicians, had their own ideas of how a song should go, so they incorporated their ideas, and "You're Making Me Fall In Love" is the result. The number is published by Gene Johnston, and seems to be going over with a bang. Don't be surprised if it is listed up at the top of the "ten best" very soon.

By the way, there has been a rumor making the rounds to the effect that Jack Dunn and his orchestra, through the astounding popularity Jack has been able to build for his band, may be chosen as the next "Lucky Strike" orchestra. It has always been the policy of "Lucky Strike" to use nothing but M. C. A. orchestras, but they deviated from this practice for the first time when they chose Jimmy Greer and his orchestra. We feel sure that if "Lucky Strike" does use Jack Dunn they will never regret the move.

THE FROLICS

The way business is holding up at "The Frolics" (formerly Olsen's Cafe), is surprising the wiseacres; not the show or the place isn't worthy of the big attendance; but it is running so far above expectations of those who figured it all out and then opened the cafe. Ted Flo-Rito and his band has been pronounced the best eastern band to come out; the girls in the show are beautiful; Bobby Arnst throws a mean pair of limbs and when she starts to sing why her personality just panics 'em. Fuzzy Knight hasn't an equal as a clown; taking it all in all Moe Morton has a floor show that tops 'em all for the larger cafes.

COCOANUT GROVE

Jimmie Grier is leaving the Coconut Grove May 14 with Carroll Laughner and Phil Harris replacing the Grier aggregation, 'tis said. We hate to see the "Grove" make a change at this time for Jimmie Grier has won a lot of friends and they will sure miss him. You know that no wise man changes horses in mid-stream and we sort of felt that the Grove was in that position right now with Jimmie Grier just about finding himself since he replaced Gus Arnheim on such short notice, and now that he is going good they are allowing him to get away; bad judgment we would say, in face of the fact that those who are to replace Jimmie Grier and his boys come from the St. Francis Hotel and are little or not known here and will have to start cold.

BLOSSOM ROOM

Henry Halstead and his orchestra have made their bow at the Blossom Room in the Roosevelt Hotel after a long absence in the east. There was quite a turnout to welcome "Hank" back. He went to work with his boys, which includes that singing beau brummel Clarence Rand, who clicked as if they were right at home, and the folks present appreciated this and danced to their heart's content. Louella Parsons was one of the greatest offenders; she danced with her hubby, Dr. Martin, tired him then grabbed a couple of sheiks at her table and danced them out of breath; so she must have fell for Halstead's music in a big way; even Jimmy Starr and his wife tripped light and fantastic in between bites and sips. Billy Dove was there in all her splendor; Joe Mann was a fine host. It was quite a night, mates; and then we journeyed to BBB's Cellar.

Richard Johannes, after all, will not change his name to Dick Wallace, as announced in Hollywood Filmograph last week. After careful consideration, Richard's mother figured that the new cognomen wasn't as appealing and different as the clever little fellow's own name.

Articles of agreement have been signed between George Weeks, of the Mayfair Productions, and Al Nathan, a former producer of shorts, whereby Al Nathan becomes associate producer for Mayfair. Six pictures will be made under his direct supervision, starring Glenn Tryon and Vernon Dent. Production will start in thirty days. Society melodrama will be the type of stories. The titles of the first two stories are "Common Stock" and "What Price Virtue."

OUR ERROR

In our review of "Window Panes" playing at the Spotlight Theatre last week. We devoted an entire paragraph to our appreciation of the splendid work of Naomi Stevens that marvelous child actress who plays an important part in the play. However, we find that through a typographical error, this part of our review was omitted when it appeared in print. We're sorry—the missing paragraph read as follows.

"The action in the second and third acts depends to a great extent upon the support given by a child. This part was admirably played by little Naomi Stevens who weeps, laughs and registered all the emotions like a miniature Sarah Bernhart."

BUSY

George Billings and George Ernst, two clever little boys playing in Chic Sales picture, "Competition," at Warner-First National Studio, directed by Erle C. Kenton.

MILDRED KEATS ARRIVES

A new arrival in Hollywood turned the spotlight in her direction during the past week as she appeared in "Window Panes" at the Spotlight Theatre on Cole avenue. Mildred Keats playing the lead in this production has just completed a two year vacation which included a trip to South America with her parents. Miss Keats expresses in refined beauty, charm and talent the poetry of her distinguished ancestor John Keats the English poet. She is the grand daughter of Senator G. C. Moser, and the daughter of H. L. Keats, retired business man.

THE MASQUERS' REVEL

Pat O'Brien will be master of ceremonies of his own show, an original idea at the Masquers' Club on April 10. He will offer some unique ideas and numbers since he has had a fine chance to attend many of the shows and see the kind of shows that have been staged in the past.

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COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708	Walter Huston Ed. Lowe Jack Holt Barbara Stanwyck	Frank Capra Irving Cummings Harlan Thompson Unassigned	Buddy Coleman Dave Selman Unassigned Unassigned	Jos. Walker Ted Tetzlaff Unassigned Unassigned	"Faith" "Criminal Court" "War Correspondent" "Brief Moments"	Robt. Riskin Joe Swerling Unassigned	E. Bernds R. Malmgren	Shooting Shooting Preparing Preparing
DARMOUR Wesley Norton, Casting GR. 0345 5823 Santa Monica Blvd.	Mickey McGuire Mickey McGuire	James Duffy Unassigned	W. Morton Unassigned	James Brown Unassigned	"Mickey's Big Business" "Mickey's Golden Rule"		Franklin	Shooting Preparing
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Gaynor-Farrell Will Rogers Warner Baxter Dunn-Shanon George O'Brien Elissa Landi	Al Santell David Butler John F. Dillon Sidney Lanfield David Howard Frank Lloyd	Unassigned Unassigned George Leverett Jasper Blystone Unassigned Unassigned	Unassigned Unassigned James Howe George Barnes Unassigned Unassigned	"Rebecca of Sunnybrook Farm" "Down to Earth" "Man About Town" "Society Girl" "The Killer" "Burnt Offering"	Kate D. Wiggin Homer Croy D. Clift Larkin, Jr.-Beahan Al Cohn Harry Hervey		Preparing Preparing Shooting Preparing Preparing
FOY PRODUCTIONS 9147 Venice Blvd. CR. 0191								
FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	All Star All Star All Star	Henry Hathaway John Medbury John T. Medbury		Frank King	"Jade" "Travelaughes" "Curiosities"	Henry Hathaway	Randall-Anderson	Shooting Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star United Producers Big 4-King All-Star Willis Kent	Unassigned Frank Strayer J. P. McGowan Armand Schaeffer	Unassigned Art Black Unassigned Buddy Shyer	Eddie Kull Jules Cronjager Unassigned Bill Nobles	"Dance Hall Kisses" "Against Order" "The Pony Express" "The Texas Tornado"	F. Willis		Preparing Shooting Preparing Shooting
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. EM. 9133 9:00-11:30—9 to 12	Unassigned Dressler-Moran Norma Shearer Ramon Navarro Clark Gable John Gilbert Greta Garbo Buster Keaton John Gilbert All-Star	Marcel De Sano Leo McCarey Sidney Franklin Sam Wood Tod Browning Victor Schertzinger George Fitzmaurice Unassigned Monta Bell Charles Brabin	Unassigned Harry Buquet Earl Taggart John Walters Unassigned Unassigned H. Tate Unassigned Unassigned Al Shenberg	Unassigned Norbert Brodine Lee Garmes Harold Wenstrom Unassigned Wm. Daniels Unassigned Unassigned John Mescall	"Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "China Seas" "Candle-light" "As You Desire Me" "Footlights" "Downstairs" "After All"	Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Unassigned Unassigned Markay-Meehan Unassigned Unassigned Unassigned	James Brock F. Morgan Robt. Shirley G. Wallace	Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Brook-Holmes Chevalier-MacDonald The Four Marx Bros. Sidney-March Morris-Arlen Stuart Erwin Skipworth-Bennett George Bancroft Tallulah Bankhead	Cromwell-Schodack Rouben Mamoulian Norman McLeod Dorothy Arzner David Burton Stephen Roberts Unassigned Unassigned Richard Wallace	Unassigned William Kaplan Charles Barton Charles Barton George Hippard Unassigned Unassigned Unassigned Arthur Jacobson	Rex Wimp Victor Milner Ray June David Abel Unassigned Unassigned Unassigned Charles Lang Jr.	"Lives of a Bengal Lancer" "Love Me Tonight" "Horsefeathers" "Merrily We Go to Hell" "Come on Marines" "Merton of the Talksies" "The Countess of Auburn" "The Challenger" "Thunder Below"	LeVino-Buchman Young-Hoffenstein Kalmar-Ruby Edwin Mayer Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt Lovett-Buchman	E. Hayman M. Paggi E. Merritt H. Lindgren E. Hayman	Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting

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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Andy Clyde Unassigned Unassigned	Del Lord Babe Stafford Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	Untitled Untitled "Hypnotize"	The Staff The Staff The Staff		Preparing Preparing Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Mascot Prod. Supreme Prod. Allied Corp. Kennedy Pict. Corp. Fernando Mendez	Elmer Clifton Wm. Cowen Chester Franklin Unassigned Fred Newmeyer Otto Brower Bert Bracken Fred Newmeyer	Richard Heermance George Curtner Unassigned Unassigned Doc Joos Wilbur McGaugh George Berthalon	Unassigned Gilbert Warrenton Unassigned Unassigned Jimmy Diamond Harry Newman Mickey Whelen Gil Warrenton	"Vagabond Adventures" "Leading Citizen" "The Stoker" "Last of the Mohicans" "They Never Come Back" Untitled "Oh! Ranger" "Royalty at Love"	Elmer Clifton Dick Smith Unassigned Unassigned Arthur Hoerl Unassigned Wm. Praeger Sherman Lowe	D. Daily	Preparing Preparing Preparing Preparing Shooting Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Eltz-Seegar Ken Maynard	Unassigned Humbertone Unassigned	Unassigned Ed Marin Unassigned	Arthur Reed Arthur Edeson Unassigned	"Men of the Night" "Strangers of the Evening" "King of Range"	Robt. K. Lee Anthony-Duff Unassigned	Corson Jowett	Preparing Shooting Preparing
UNITED ARTIST Bobby Webb, Casting GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	Untitled	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Unassigned Armstrong-Clyde Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Bory Jr.-Wells	Robert Florey John Stahl E. Frankl Ed. Cahn Unassigned James Whale John M. Stahl William Wyler Unassigned Ray Taylor	Unassigned Scotty Beal Unassigned Joe McDonough Unassigned Unassigned Unassigned Unassigned Unassigned Norman Lacy	Unassigned Carl Freund Unassigned Jackson Rose Unassigned Unassigned Unassigned Unassigned Unassigned John Hickson	"The Invisible Man" "Back Street" "Adventure Lady" "Radio Patrol" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Heroes of the West"	Florey-Fort Gladys Lehman Edwin Knopf Tom Reed Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam	J. Lapis J. Moulin	Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	George Arliss William-Davis Loretta Young Powell-Francis Charles Chic Sale Atwill-Wray Ray Francis Edward Robinson Richard Barthelmess Blondell-Linden James Cagney Kay Francis	John Adolfi Alfred Green T. Freeland William Dieterle Erle Kenton Michael Curtiz Ray Garnett Unassigned Mervyn Le Roy Unassigned Archie Mayo	Ben Silvey Tinney Wright	Freddie Fox Bill Cannon Al Albhorn Unassigned Unassigned G. Hollingshead Unassigned	"The Successful Calamity" "The Dark Horse" "Week-End Marriage" "The Jewel Robbery" "Competition" "Doctor X" "S. S. Atlantic" "Silver Dollar" "The Cabin in the Cotton" "New York Town" "The Blessed Event" "Street of Women"	Parker-Howell Joe Jackson Sheridan Gibney Erwin Gelsey Carl Erickson Rosener-Baldwin Creelman-Lord David Karsner Paul Green Hayward-Morehouse Unassigned Charles Kenyon	E. A. Brown O. Garretson	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting

JACK JOSEPHS, Former Editor INSIDE FACTS Now In

HOLLYWOOD *filmograph*



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VOL. 12, NO. 12

HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 9, 1932

PUBLISHED WEEKLY



BRAMWELL FLETCHER

THE INSIDE DOPE

Lou Holtzendorf, veteran peace officer, today was appointed superintendent of police and maintenance at the RKO-Radio Pictures Studios in Hollywood. His selection for the dual post was announced by David O. Selznick, executive vice-president in charge of all RKO production. Holtzendorf was chief of police at Burbank, California, before taking the new post. Prior to heading the municipal department at Burbank, he served as police chief for another studio. E. J. Donnelly, formerly police chief, remains as a member of the force.

Claudia Dell, blonde screen star, and formerly of the Ziegfeld Folies, is one young lady for whom there is no "depression." Miss Dell has been one of the busiest young ladies in Hollywood. Five days only elapsed between the completion of "Shandy," in which she has the leading feminine role, and the start of "The Notorious Lady," in which she will also be starred in the leading feminine role. The new picture is a Chesterfield production and will be directed by Richard Thorpe. Walter Byron, Sarah Padden and Montagu Love are also in the picture.

The beautiful and talented Rina de Ligoro, cinema star and concert pianist, has been very much in demand upon her return to Hollywood. Wednesday morning she entertained at the Breakfast Club; Thursday evening she was the feature attraction, assisted by the Roman Trio, at the Auditorium of the Women's Club of Hollywood. April 14th to 21st she is engaged as the feature attraction at the Fox-Wilshire Theatre. Rina de Ligoro has given performances in all the leading cities of Europe as well as America. Her immense world triumph stamps her as an international favorite. See this young lady. She is a real bet.

Frederick Stock, conductor of the Chicago Symphony Orchestra, has been engaged to conduct in Hollywood Bowl during the 1932 series of "symphonies under the stars," it has just been announced. He is the first of several world-famous maestros who will be signed to conduct this summer. Negotiations are now pending with a number of noted foreigners, Manager Glenn M. Tindall said.

Joe E. Brown's next Warner Bros.-First National comedy will be "You said a Mouthful," an original comedy by Lou Lipton, in which Joe plays a six-day bicycle racer.

George Brent will play opposite Barbara Stanwyck in "The Mud Lark," Arthur Stringer's great story of the Canada wheat fields. William A. Wellman will direct.

Hollywood's newest talk-topic is George Raft, who has been playing handsome underworld menaces with such success that women shiver and admire. Just signed by Paramount, he will get away from this type. Characteristically,

he was born in New York's "Hell's Kitchen." He boxed and played professional ball. Then, becoming a dancer, he toured many a circuit, and has a cigaret lighter which the Prince of Wales gave him for teaching him new dance steps. He knew Rudolph Valentino well, resembles him somewhat.

Tom Gubbins, unofficial mayor of Los Angeles' Chinatown, today was cast for a role in "The Roar of the Dragon," the Richard Dix starring picture now preparing at the RKO-Radio Pictures' studio. Gubbins also is assisting the studio casting department in lining up Oriental talent for the film, which has war-ravaged Manchuria as its setting. Gwili Andre, blonde Norse beauty, is to play the feminine lead opposite Dix, and Edward Everett Horton has been cast for a featured comedy role. Wesley Ruggles will direct.

Arche Mayers, formerly eastern sales representative, has been appointed general manager of Colorfilm Corporation. Mr. Mayer will be in complete charge of the company's affairs, supervising sales, production and laboratory research. Headquarters will be maintained at 130 West 46th Street, New York City, as well as another laboratory in Hollywood, the opening of which will be announced shortly.

New York.—S. Barrett McCormick, former advertising and publicity manager for Pathe, and more recently associated with the Lord and Thomas and Logan agency, today assumed the duties vacated by the resignation of Hyatt Daab as advertising and publicity director of RKO-Radio Pictures. McCormick, in addition, will assume charge of the RKO theatre advertising department. Further changes in the responsibilities and personnel of the publicity and advertising departments were announced. Terry Turner, formerly with Loews, becomes national exploitation manager of the company's vaudeville and picture interests. All publicity and advertising functions of the Radio-Keith-Orpheum Corporation, it was announced, will be under the direction of Robert F. Sisk, who joined the company last week as director of public relations. Sisk is reorganizing the department to eliminate waste effort and duplication. In this respect he is consolidating the theatre and picture departments under McCormick so that the preparation of advertising copy will be one instead of two operations.

Presaging favorable action by Eastern censor boards, the National Board of Review of Motion Pictures has approved "Scarface," Howard Hughes' widely-discussed gangster film. Besides passing favorably on the picture, the National Board of Review praised "Scarface" for its entertainment qualities, its disclosures of racketeering, and its constructive influence on public opinion. In its official report, the Board stated: "'Scarface' is one of the most intensely interesting films that has been produced. It is explicitly aimed at showing up gangsterdom for the purpose of getting something done about it. It certainly does not glorify crime. Extremely well directed and acted." "Scarface" promises to be the box office sensation of the year. The picture will be released throughout the country in April, under its original title. Advance sales to exhibitors are already establishing new high records.

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ART—Call on us for any sketches—our art staff is here to serve you.

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EMBROIDERY—Nothing but fine hand work done in this department.

HAND PROPS—All types of hand props that go with costumes, complete stock of saddles, military equipment of any types, odd musical instruments, canes, spears, church goods, etc.

JEWELRY—Costume and period jewelry of all kinds, a large stock to select from. Also we manufacture jewelry in our own plant.

STOCK ROOM—Not an ordinary stock room—goods gathered from the four corners of the world—fabrics, laces, buttons of every description—braids, military braids, badges and insignia of every country—imported clothes and trimmings of all kinds.

WE MAINTAIN—On our premises—our own laundry, cleaning plant, dye works, wood-working plant, metal plant, paint shop and leather manufacturing plant—for your service.

MEDALS—Our collection of medals, civil and military are second to none in this country.



SCREEN GUILD MAKES BOW HERE

C. C. Burr is to Produce "Western Express"

A. M. Kennedy to Produce "Face on the Bar Room Floor"

As His Next Feature For Monogram Pictures on the West Coast

With "The Midnight Patrol" which C. C. Burr produced for Monogram acknowledged as one of the best independent pictures of the year, we find Producer Burr preparing to make another full length subject, which for the present has been given the title of "Western Express" and it will be a story chuck-full of action and real dramatic punches, and with an all-star cast that will be a credit to the production.

Producer Burr, also is the one who has been making the Torchy Comedies with Ray Cooke as the star, recently the funmaker had a short lay off in between pictures on his calendar and Mack Sennett learning this, immediately made arrangements for the comedian to appear in two shorts for him, since he was also on the Educational and the Ray Cooke fun-films are being made for that organization. Ray satisfied the king of comedy producers to such an extent that he has again asked that he be allowed to use him in a comedy soon to go into production.

M. C. LEEVE OUTLINES IDEAS OF FINEST INDEPENDENT PRODUCING PLANS

By HARRY BURNS

Enter Screen Guild, via M. C. Levee, who becomes overnight one of the shining lights of the independent producing market, through his creation of the most concrete ideas ever offered in cinemaland to executives, artists and technicians, and at the same time it will give exhibitors pictures made on a major studio plan, which the big studios will be unable to compete with, owing to the fact that there will be little or no waste of time and money.

M. C. Levee has learned through his many years as an executive with the leading companies just where they waste so much money, and how the worst kinds of mistakes have been made by the producers, which have cost their companies millions of dollars.

FAIR DEALING WITH ALL CONCERNED

The Screen Guild is not out to fight any one, nor are they going to raid the other studios and steal their stars, executives, directors or technicians. Like the Theatre Guild, they will maintain their independence. There will be an open door policy to any one who cares to come in with them. The Screen Guild will produce pictures for any of the producing companies, providing that the proposition meets with the approval of the board of directors and the advisory council, who will pass on stars, stories, director—in fact, everything that commands attention during the making of the production. The Screen Guild promises to be fair in its dealings with everyone in the industry, and to lighten the burdens of exhibitors, by making bigger and better pictures, with less cost, since the overhead of the major studios has been curtailed.

The most important stars, directors, writers and technicians have pledged their alliance, among whom are Mary Pickford, Douglas Fairbanks, Cecil B. De Mille, Frank Lloyd, George Fitzmaurice, Benjamin Glazer, Howard J. Green and others, one of the most constructive and needy movements for combining and organizing on a practical and equitable participating basis, the best available creative and business forces for the making of higher quality screen plays for public consumption, has been accomplished. M. C. Levee, President of the Academy of Motion Picture Arts and Sciences in part said:

"It has always been my theory that creative brains can achieve their highest results when free to operate without restriction and obstructive supervision. Subject only to wise business control, these outlets are now made possible and will be found economically just and practical, bringing about the foregoing results with profit to the industry as well as proper reward for its participants."

Each Guild production becomes an investment trust, administered through the trust department of the Bank of America.

The Screen Guild will charge no interest or cash bonuses of any kind for the use of its funds in the financing of Guild productions.

Negotiations are pending between United Artists Corporation and The Screen Guild for distribution of the Guild's product. Executive offices of the Guild have already been established at Metropolitan studios in Hollywood.

PLEDGE THEIR SUPPORT

"I have full confidence in the success of The Screen Guild," says Joseph M.

Schenck, President of United Artists Corporation. "The plan is practical and should be of value to the industry and to those within the industry, in that it opens up an opportunity to artists who have heretofore desired to participate in profits of pictures, permitting them to receive full value for their services as is reflected in their box-office popularity."

"The formation of The Screen Guild," says Mary Pickford, "opens the door to a new phase in motion picture art. There should be no limit to the artistic achievement of this new enterprise and I am sure that all in the industry will be thrilled with the thought of rising to the heights offered them by the opportunities afforded through the Guild program."

According to Cecil B. De Mille, the master-producer-director is in fullest accord with the Guild plan. "That The Screen Guild will fill a recognized gap in the motion picture industry is a certainty," says De Mille. "At this period in cinematic affairs, the screen theatres and the screen public are hungry for finer quality in film fare."

"Congratulations to M. C. Levee and The Screen Guild," says Dr. A. H. Giannini, Chairman of the executive committee of the Bank of America. "With the important personalities associated with Levee, together with his ability and sincerity in carrying out the ideals The Screen Guild represents."

FEATURED AGAIN

Bert Levy is again being featured in vaudeville. He has been heading a Fanchon and Marco unit and going over great, with his cartooning and whistling act.

Jules Bernstein Handles World's Distributing Rights With All Star Cast

The success of "Ten Nights in a Bar Room" has prompted A. M. Kennedy to prepare to produce the "The Face on the Bar Room Floor" as a talkie, and the present lineup which will reveal an all-star cast, the likes which has yet to be assembled in such a production, makes us believe that Producer Kennedy, who is at present making his headquarters at the Tec-Art Studios, is in line to put over another fine box office picture.

Jules Bernstein has sounded out the leading independent exhibitors and Ye Editor has seen the replies which are gratifying to say the least as to what the exhibitors think of such a project, and Mr. Bernstein is handling the world rights as to the distribution of this picture, which is expected to actually get under way within two weeks, in the meantime Barry Barringer is writing the screen story and dialogue, while Mr. Kennedy aided by Bertram Bracken who is to direct the picture, are lining up the cast, locations and sets, Director Bracken should make a fine picture out of "The Face on the Bar Room Floor" as he knows his dramatic values on a par with any of the megaphone wielders, he will be assisted by Dick Blayden.

1 1 1
SORRY

April 2nd, 1932.

Hollywood Filmograph,
1606 Cahuenga Ave.,
Hollywood, Calif.

Dear Harry Burns:

In the March 5th issue of your paper, Mr. Eddie Demeree previewed a Warner Bros.-First National picture entitled "The Crowd Roars," and while he was so generous in giving the picture an excellent photographic rating, Mr. Demeree erroneously gave the credit for the photography to my brother, Charles Stumar.

I would appreciate if you correct this in your next issue, because this picture was photographed by

Yours truly,
John S. Stumar.

Editor's Note: Mr. Stumar's work was the finest of its kind and a life saver for the picture.

1 1 1
Al Lewis, we learned, is due back at Fox Studios most any day. He went East to look over some plays and stories for Fox Films.

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HARRY BURNS, President and Editor
Office Phone, Hillside 1146



Vol. 12

Hollywood, California, Saturday, April 9, 1932

No. 12

THE LIGHT

Gen. 1:3. And God said, Let there be light: and there was light.

Gen. 1:14. And God said, Let there be lights in the firmament of the heaven to divide the day from the night.

Gen. 1:18. And to rule over the day and over the night; and to divide the light from the darkness: and God saw that it was good.

II Sam. 22:29. For thou art my lamp, O Lord: and the Lord will lighten my darkness.

Job. 29:3. When his candle shined upon my head, and when by his light I walked through darkness.

Ps. 4:6. Lord, lift thou up the light of thy countenance upon us.

Ps. 13:3. Consider and hear me, O Lord my God: lighten mine eyes, lest I sleep the sleep of death.

Ps. 27:1. The Lord is my light and my salvation: whom shall I fear?

Ps. 34:5. They looked unto him, and were lightened.

Ps. 36:9. For with thee is the fountain of life; in thy light shall we see light.

Ps. 118:27. God is the Lord, which hath shewed us light.

Prov. 15:30. The light of the eyes rejoiceth the heart.

Isa. 58:8. Then shall thy light break forth as the morning, and thine health shall spring forth speedily: and thy righteousness shall go before thee.

Isa. 60:1. Arise, shine: for thy light is come, and the glory of the Lord is risen upon thee.

CHRISTIAN SCIENCE

"For ever, O Lord, thy word is settled in heaven . . . Through thy precepts I get understanding: therefore I hate every false way." These words from the Psalms constituted the Golden Text in the Lesson-Sermon on "Unreality," Sunday, in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

Among the Scriptural selections in the Lesson-Sermon were the verses from Isaiah: "Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee; yea, I will help thee; yea, I will uphold thee with the right hand of my righteousness. Behold, all they that were incensed against thee shall be ashamed and confounded: they shall be as nothing; and they that strive with thee shall perish. Thou shalt seek them, and shalt not find them, even them that contended with thee: they that war against thee shall be as nothing, and as a thing of nought."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "If evil is real, Truth must make it so; but error, not Truth, is the author of the unreal, and the unreal vanishes, while all that is real is eternal."

OLD TIME RING STARS APPEAR IN CULVER FILM

The atmosphere of the prize ring hangs over Universal City this week, where initial scenes are being made for "Tom Brown at Culver," a drama of boys' life which will soon take the entire producing unit to the famous Culver Military Academy in Indiana.

The scenes, supposedly taking place in an American Legion stadium, are utilizing the services of many who are well known in fistic circles. Larry McGrath, old time boxer, is the referee; Tony Stabenau and Ernie Owens, who have engaged in many bouts in Hollywood, oppose each other in the minematic semi-final; Frankie Grendetta, former local favorite, and Morrie Cohan, Pasadena, boxing impresario, appear as seconds; fighters of every degree throng the "set." And Tom Brown and Kit Guard take part in a slam-bang preliminary which end with Tom prone on the canvas.

Other members of the cast of "Tom Brown at Culver," which is being directed by William Wyler, are H. B. Warner, Slim Summerville, Ben Alexander, Willard Robertson, Richard Cromwell, Sidney Toler and Norman Phillips, Jr.

LADIES AND GENTLEMEN, YOU ARE ABOUT TO WITNESS THE GREATEST RASSLIN' MATCH OF THE AGES

Mister Lou Daro is offering Jim Londos and Strangler Lewis the United States mint and what goes with it, during these days of depression, and Messrs. Londos and Lewis want the Statue of Liberty thrown in for good measure, and as a little recreation, Ted Lewis and his band to play "Waltz Me Around Again Louie," in between the most thrilling moments of the thrilliest of thrilling rasslin' matches ever staged. Did you get the word STAGED for the good old public to swallow in any ring this side of the Rockies.

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BOOKS



EDWIN T. GRANDY

"The Women Money Buys," by Maysie Greig, has a good plot about a woman who married for money and actually fell in love with her own husband. Norma Shearer role. (Dial Press, New York.)

"A Woman of Courage," by Emily Newell Blair. A novel of the higher order, with a good role for Ann Hardnig. (Farrar & Rinehart, New York.)

"Arabesque," by Yolande Langworthy, an Oriental story, offers good movie tie-ups, inasmuch as the author has been broadcasting the Arabesque series to millions. (Lewis Copeland, New York.)

"Just to Remind You," by Owen Davis, an excellent anti-gangster play, was produced by Sam Harris in New York. Seems to us that it's a fine film fodder, inasmuch as producers are dead set against the underworld these days. (Farrar & Rinehart, New York.)

"High Summer," by Richard Church, the story of a woman's emancipation, has a good role for Joan Crawford. (Long & Smith, New York.)

"Rafter Romance," by John Wells, is easy reading and might make a good movie play for a capable comedy actress. (Brentano, New York.)

"The Clairvoyant," by Ernst Lothar, is a powerful, dramatic novel from a new enterprising publisher. It is also a Literary Guild selection. Punchy role for Frederic March. (H. C. Kinsey, New York.)

"House for Sale," by Elissa Landi, who is starring in the Fox picture, "The Woman in Room 13," is the picture of a very human and sympathetic personality; a stirring novel of a woman's sacrifice. Made to order for the gifted author-star-musician. (Doubleday, Doran, New York.)

"The Mystery of 52," by Walter S. Masterman, held our interest to the very end. It's unusually good. Fine plot for the chattering celluloid. (Dutton, New York.)

"Tarzan, the Invincible," by Edgar Rice Burroughs, is the latest of the famous and popular series which always seem to register well in the film sellers. (Edgar Rice Burroughs, Inc., Tarzana, Cal.)

"The Range Robbers," by Oliver Strange, looks like a rattling good Western with a swellegant part for Geo. O'Brien. (Dial Press, New York.)

BILL BORZAGE

Original Comedy Accordionist

WARNER'S HOLLYWOOD, (Week March 31)

Ted Lewis Back from Europe—Opens at Loew's Fox Films Promise Plenty of Activity Alan Mowbray to Star in Own Stage Plays Ralph Murphy Quits Radio—Joins Rogers

With His Great Band and Entertainers, to Be Given Great Reception

With the title of "The King of Jazz" automatically resting on his shoulders since Paul Whiteman is being sued for using it by a man who claims it was his originally and it has been proven that Ted Lewis was proclaimed the ruler of the syncopating leaders in the musical world even before Paul Whiteman laid claim to the title, we find our beloved Ted Lewis back in Los Angeles, and at Loew's State, starting Saturday with the same great band and organization of entertainers that he had when he last played here at the Orpheum Theatre and the Cocoanut Grove in Los Angeles, in fact the European trip has brought greater vim and ambition and ability to the Ted Lewis happy family of entertainers who are like Ted Lewis disciples of happiness and jazz. There will be plenty of applause and glad hand shaking Saturday when Ted Lewis opens at Loew's according to all plans already made that we happen to be on the inside of and and know is going to taken place.

Six Pictures Are to Get Under Way Within the Next Three Weeks

Six productions are scheduled to get under way at the Fox Film Corporation studio during the coming three weeks.

They include Will Rogers' "Down to Earth"; Joan Bennett's "Week Ends Only"; "Rebecca of Sunnybrook Farm" with Marian Nixon; "The First Year," with Janet Gaynor and Charles Farrell; "Burnt Offering," with Elissa Landi, and an untitled picture to be directed by Alred Werker.

Ben Lyon will play opposite Joan Bennett in "Week Ends Only." Lyon's last two pictures were "Lady With a Past," opposite Constance Bennett, and "Her Majesty Love," opposite Marilyn Miller.

John Halliday also has been signed for a supporting role in "Week Ends Only."

The story, which William Conselman is adapting from Warner Fabian's novel, will be directed by Alan Crosland.

Douglas Cosgrove, Ernest Hilliard and Sidney Bracy have been signed for supporting roles in "Man About Town," Warner Baxter's newest Fox production, based on Denison Clift's dramatic romance of the secret service in Washington, D. C. John Francis Dillon is directing. Karen Morley appears opposite Baxter.

Col. Wyatt G. Franks, father of Welton Heyburn, Fox Films leading man, returns to Washington, D. C., April 5, after a three weeks' stay in Hollywood, during which time he witnessed the marriage of his son to Greta Nissen, also Fox featured player.

At the Hollywood Playhouse Starting About April 21

Marking his first appearance on the local stage since the memorable "Topaze" and George Bernard Shaw's "The Applecart," Alan Mowbray, distinguished British stage and screen player, will star in two of his own plays beginning probably April 21 at Hollywood Playhouse, it was announced today.

Mowbray, who attracted wide attention locally for his role of King Magnus in the Civic Repertory Players' production of "The Applecart," will appear in sophisticated roles in the Playhouse stagings, the first of which will be "Dinner is Served."

"Dinner is Served," sprakling comedy drama written by Mowbray, was staged with marked success two seasons ago in London.

Following the run of "Dinner is Served," Mowbray will appear in his comedy, "In the Spirit," a play about prohibition, which was presented recently by the Beverly Hills Community Players, winning extraordinary praise from the critics who saw it.

Although no cast announcements yet have been made, an important line-up of noted motion picture and stage players for supporting roles is being secured.

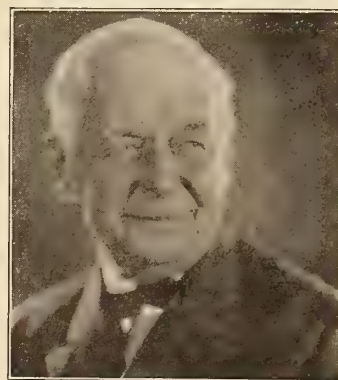
AT PARAMOUNT

Dickie Moore is at Paramount, working in Marlene Dietrich's present picture, which Josef Von Sternberg will direct. Dickie comes to Warner's Hollywood in "So Big," as soon as the present picture finishes.

Murphy to Direct "70,000 Witnesses" for Producer Which Paramount Releases

One of the surprises of the week was Ralph Murphy severing his connections with Radio Pictures and his joining Charles R. Rogers who is to produce eight features for Paramount.

Director Murphy is to wield the megaphone on "70,000 Witnesses" which is slated to get under way by June 15. Just where the Rogers organization is to work is yet to be settled, it is said that it will either be Universal Studios or the RKO Pathe lot in Culver City.



BERT WOODRUFF

There are so few such personalities like Bert Woodruff, that producers should keep him busily engaged in pictures, for he is an inspiration to the theatre-going public, who see a man at his age so well preserved and still able to do the things that he can on the screen.

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INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

WARNER'S DOWNTOWN (March 31)

What the vaude section needs at this house, is a name or flash turn each week that would give the bills a touch of importance and the customers something to look forward to. A slight increase in the budget or even fewer acts that would allow more money for a headline turn would appear to be for the best interests, both, for the box office and entertainment value. Currently the bill was much on the same order as preceding weeks, the show being made up mostly of doubles. On this bill there are seven teams, a Spanish act of seven people, a trio and the m. c.

This bill like the others was satisfactory enough, holding a couple of good comedy turns in addition to the sure-fire comedy contribution weekly by Willard Hall in the next-to-closing spot aside from his m. c. duties. This is Hall's third week and there is no reason why he should not continue indefinitely as he lends class to the shows weekly.

Fox and Ferris were fifth and got laughs aplenty with their comedy antics. The male member with his funny pants and clever knockabout stunts showed enough stuff to be grabbed by some picture company for short comedies. Van and Vernon, another mixed comedy couple in the eighth spot offered a good line of chatter in expert style. The femme possesses a good voice and otherwise handles the straight role with dignity. A really sensational skating act was presented by the Whirling Duo. These boys offer a brief but difficult and fast whirling routine, the final stunt has one of the men upside down supported by the other in a speedy whirl that is thrilling. They work on a small mat and would be a good feature for a class nite spot. Moss, Dean and Duree, two girls and a boy (under 16) scored soundly with a versatile dance routine. This youthful trio stood out strongly on this bill in the seventh spot where they were forced to make a little talk.

The Calangis Family were fourth with Spanish tunes on strong instruments and one of the girls doing a Spanish dance for a finish. Coyle and Weir, a mixed team held the second spot with dancing. Frank and Mae Collins followed with a novelty musical offered that was liked. Bender and Knapp had the opening assignment where they made a fine impression with their athletic offering. Bender does some muscular posing and manipulations that wins admiration for his splendid muscular development. Darby and Rudell, a mixed couple did some hand-to-hand stuff in the fourth spot. "Beauty and the Boss" with Marian Marsh and Warren William (Warn-er's) was the screen feature.

BROADWAY PALACE (Week Ending April 6)

The McQuarrie Agency was responsible for the Eunice Pringle engagement at this house. Because of the publicity that she received she was figured a good bet by the McQuarrie's and accordingly was heavily billed in the farce "Some Baby" which ended a week here Wednesday. The farce itself with a good cast of players and boiled down to 60 minutes supplied plenty of good laugh getting material and from the way it was received here should lead to other picture houses trying out this style of stage shows. The farce was presented in a special interior and staged by Charles King. In the cast were: Howard Watson, Leonard Strong, Rupert Drum, William Heater, Edwin Carlie, Eunice Pringle, Virginia Fountain, Pearl Early and Mian Knight. The present cost is said to be around \$1500 which included around \$600 for the Pringle girl, who failed to draw any extra shekles into the theatre and otherwise added little to it's success on the stage. Without the Pringle feature the same farce can be staged for about \$800 weekly.

BURBANK (April 3)

Business is holding up great for Seber's "Luck" the all colored aggregation now in it's third week at this house. Monday nite, the Burbank was the only house in town holding 'em out. Besides the lobby which holds several hundred, there was a long line in front up until 9:30. The ten cent admission scale in force until noon, had \$91 in the till before 12:30 Monday, the total receipts for the day exceeding \$600.

The show is being gradually built up by changes and additions to the cast. Around ninety people are on the pay roll of the Seber-Wolfe combination. That includes all attaches and players front and back. The orchestra led by Gordon C. Harrison which has been holding forth at the Follies for the past six years moved over here this week. The personnel includes: Addison O'Neal, George Morgan, Ed Morgan, Willie B. Woodman, Rolland W. Bruce, Maynard Craig and John W. Sturdevant. Harry and Hurl Nay continue as the featured comics and gaining in favor. Charles Olden formerly of the Lafayette Players, handles the juvenile capably. Emma Wharton, dancer; Sue Hoy, a hot cha singer; Roymayne Jackson, a versatile singer of the better class songs and a hot stepper; Marie Dickenson, the "Low Down St. Louis gal" with the red top, shakes a mean hip; Cleo Thompson and Billie Durwin, twin eccentric steppers; Edna Cunningham, leads the weekly Rhumba; Buddie Williams, Norvelle Reese, tenors; Louis "Frog

Shorty" Berch, Nita Jones, toe dancer; Three Rhythm Boys, Billy Johnson, Chestine Johnson, Teddy Harris and Emma Precley round out the list of principals. There are sixteen in the chorus.

The success that the Seber-Wolfe combo is bringing to the Burbank has been an incentive for the Gore Brothers to turn over the Moon Theatre on Main near Fifth streets to the same combination who start a split week vaude policy in the latter house today (April 9).

LOEW'S STATE (April 2)

The Brox Sisters (3) were featured in the "Town and Country" idea, a Larry Ceballos effort. The other acts were Niles, Novak and Fay and Mildred Perlee. Novak and Fay were at Warner's Downtown, a short block from this house only two or three weeks ago. Their line of comedy acrobatics seemed to be liked nevertheless. The Brox sisters have been around a great deal out this way and while they manage to please with their harmony the results were nothing to get excited over. Miss Perlee was well received for her dance contributions. The most effective ensemble was saved for the finale which has the Brox Sisters in front leading a "Rain" song with all wearing rain coats as a protection from the real water dropping for the rain effect. Sam Jack Kaufman in his final week here devoted the feature portion of his selections playing "Good Bye" tunes.

RKO HILLSTREET (April 2)

This house announces it's Tenth anniversary this week with an augmented stage and screen show. The picture section had a Chic Sale comedy "The Hurry Call," and the usual Pathe News in addition to the screen feature "The Carnival Boat." The stage show however, held the intact which was augmented only by Vladi Guterson and his house orchestra, the latter the usual weekly attraction. Marty May was the dominating factor in the vaude section. Besides appearing in one with Jean Carroll for his own act, he is all over in the headline attraction, Anatole Friedland's "Showboat" which carries six girls and two men in addition to Marty May and Jean Carrol. Friedland's production proved mild entertainment but held some excellent dancing distributed among the girls and containing some repetition in the toe line but very well done by Peggy Alexander and again by Elise Sydel. Billie Shelbourne scored with fast whirling. May gags successfully all through the act which runs about 30 minutes. He is ably assisted by Jean Carroll, who

also scores on her own account. "Show Boat" is nicely suited for picture house presentation. The balance of the vaude had Hope Vernon in the second spot. Her violin impression scored as effectively as ever. Fortunello and Cirillino opened with their novelty acrobatic offering.

Ted Howland is taking a tab stock to Los Vegas, Nevada to open at the Air-dome, April 8. In the show are, Hal Harris, Jack Kirkwood, Harry Randall, Burt Harlan and Rae Randall.

The Roxie has evidently abandoned the plan of presenting short skits in conjunction with it's picture programs. The reason is said to be that the union insisted on two stage hands and the Roxie management held out for one man.

Dalton's Follies have commencing this week started with script plays instead of bits and numbers which has been in vogue here for a season or more. Jack Russel (tab producer and comic) is the featured principal.

LONG BEACH FAST

The Long Beach business men seem to have put one over on the Los Angeles Theatre group in a bid for the \$4,000,000 monthly payroll of the 42,000 men on the U. S. battle fleet now laying between Long Beach and San Pedro. Under the leadership of G. L. "Taxi" Burt of the Long Beach Press-Telegram, \$2,000 was raised among the Long Beach business men for free entertainment for the boys in the fleet during their stay in this part of the world. Accordingly the Long Beach theatres and other places of amusement are reaping the harvest.

CLICKING REGULARLY

John Larkin, well known colored actor, is clicking regularly in features in some of the best studios. His work in "The Wet Parade" was very commendable, and he is right now working with Charles "Chic" Sale in "Competition" at the First National Studios. Erle C. Kenton is directing. Bill Cannon is assisting Director Kenton and proving a great aide to the megaphone wielder.

MEET AND DISCUSS

The Dance Teachers Business Association met Monday night and agreed on some code of ethics which will put them over the top as an organization.

RUSSIAN GRILL
BREAKFAST LUNCH
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SALLY SWEET

Now 5th Week Paramount Theatre and Currently Featured at The Bohemian Cafe.

Pictures---Reviewed and Previewed

"IT'S TOUGH TO BE FAMOUS"

Warner Brothers try to ridicule the public for being hero worshippers and poke fun at the United States Navy, and at the same time take a very serious situation of the sinking of a submarine and its rescue, in order to show Douglas Fairbanks, Jr., is not a cad but a real two fisted fighter, for doesn't he knock out Dave Landau, an old man and a fine actor, in order to stay and face a watery grave. All this for the good of the service, and to allow him to be made over and buffeted around as the hero of the hour. It is all too serious to be funny, and too funny to be serious. It is neither fish nor fowl. The authors failed to make clear what they were trying to do, so the picture rambled all over the place without bringing anything particular to light, other than an improved Mary Brian over what we have seen in the past. Douglas Fairbanks, Jr., is still Douglas Fairbanks, Jr. The best part of the picture was the direction of Alfred Greene. He matched the stock scenes perfectly with his action of his principal players.

Walter Catlett, as a wise-cracking manager-press agent, gave Doug, Jr., the rush act, just like one of those overly anxious P. A.'s would do in real life. In fact, he would hang his best friend to get himself on the front pages, and he tries his darndest to come as close to this as it is humanly possible. Oscar Apfel was a bit stagey, but acceptable. Emma Dunn was excellent. Louise Beavers was O. K. J. Carroll Naish and Walter Percival caught our eye. Berton Churchill ditto, and others helped hold interest in the story. Who ever thought this one up sure had a good idea, but it just missed fire from clicking with the first night audience at Warner Brothers Hollywood, where it was given a premiere performance at \$1 and \$2 per cash customer. To make matters worse, Lionel Atwill forced a bit of his acting from one of the plays on the innocent audience instead of just acting as master of ceremonies, which helped empty the house quicker than expected.

There were a few of the big shots present. Irving G. Thalberg, Norma Shearer, Clark Gable, Robert Montgomery, Ben Lyon, Bebe Daniels, Edward G. Robinson, Dad and Ma Warner, Bette Davis, Warren Williams, William Keighley, Doris Jann, Ben Burnett, George Raft, Jack Santoro, Clarence Brown and Dorothy Burgess, Harry Holman, Edith Manson, Douglas Fairbanks, Jr., Joan Crawford, Mr. and Mrs. L. J. Halper, Hal Wallis, who rushed out to telegraph his wife, Louise Fazenda, who is in Detroit with a Fanchon and Marco unit, Al Green and wife, Mervyn Le Roy doing a solo, Mr. and Mrs. Darryl Zanuck. The longest speech over KFWB during the evening's introductions was tendered by Mr. Zanuck and he was immediately followed by William Koenig. Michael Curtiz and Bess Meredyth made about the shortest speeches over the air. It was another bad night, as far as public interest in premieres is concerned. There were more people outside the theatre than there were inside who had actually paid admission to see "It's Tough to be Famous."

BELA LUGOSI THRILLS AUDIENCES AT CARTHAY CIRCLE

In a new thriller just a bit more thrilling than anything he has done in the past, Bela Lugosi is playing "Murdered Alive" at the Carthay, to excellent houses this week. In this production Ralph Murphy and Helen Baxter have written a play that appeals to those who like their entertainment garnished with plenty of weird, gruesome situations, murders, suicides and what have you. "Murdered Alive" has a plot that holds the audience in suspense from start to finish. One never knows what will happen next.

Lugosi plays the part of a sculptor and is assisted in some weird business by W. E. Watts and Everette Brown. His victims are played by Betty Ross Clark and Bruce Cradden. On the side of the law we find Rodney McLennan, David Callis and Lew Kelly. The production is well cast and all parts are played well. Kelly, who is known in the east as a comedian because of his work on Broadway in "Lew Kelly, in Hello New York" in which he was featured as a comedian, is cast here as a detective, giving him a splendid opportunity to show his versatility. Emily Malyon does a splendid dope fiend, just a bit different than we have seen "dopes" done in the past.

To reveal the plot would spoil a thrilling evening for those who may attend. The story is well written, the play well cast, and on the evening we attended the audience appeared to be thoroughly thrilled and entertained.

E. Andrew Barrymore.

CLIFF WEBSTER

AND

BAND

ROY JOHNSON, Piano

JIMMIE HEATON, Trumpet

CHAS. PRENDERVILLE, Trombone

BOB YEARGIN, Sax.

JESS CLIFFORD, Bass

EARL STYLES, Drums

FIFTH MONTH--WARNER'S DOWNTOWN

The Moving Movie Throng

By JOHN HALL

LOST, strayed or stolen, one large and prosperous motion picture theatre business. Finder please notify Hollywood.

"Big Shows are Back!" yells one ballyhoo stretched clear across Hollywood boulevard. When did they leave—and why?

A block away from the screaming ballyhoo banner a magnificent cinema palace gathers dust and cobwebs. The returning big shows seems to have missed it.

But the big shows have not overlooked much less glorious cinema palaces nearby. In three of them we find no less than six feature films—two in each—the well known and much beloved double feature idea. All this for two-bits, a quarter of a dollar. Oh, yes! a short and a newsreel are thrown in.

And on the main stem—one of its three—fair and prosperous Los Angeles offers five acts of good vaudeville, a feature picture, a comedy short and a newsreel—for two-bits.

"And what about it, and why?" you ask. Wurra! wurra! Ask the movie moguls; we're poor at riddles. We know the empty theatres throughout the country are not emptier than a lot of Hollywood actors. They couldn't be.

Now the producing end is no end ambitious: "Fox Film Net Loss for Year \$4,263,557. Earnings reflect decrease of \$10,000,000 in admissions," says one headline. Says another headline, "Paramount's 1931 earnings \$2.02 a share."

The two big companies are typical. One wins; one loses; both are hard at work planning heavy output, as are all the other big fellows. There is plenty of optimism. The producers are going ahead, hoping for an upturn in economic conditions.

Here is an interesting item from the Paramount report for 1931: "Assets of foreign (Paramount) companies, as of December 26, 1931, totaled \$53,564,044 as compared with aggregate assets of the corporation of \$298,304,108, or approximately 18 per cent of the corporation's assets."

All of our big film producing companies are proportionately financially represented in the European market. Threatened with total loss of that market, our producers have been compelled to open large producing plants in England, France and Germany. The total amount of American money invested over there is huge. Plainly, Hollywood has been compelled to share its industry with Europe's leading countries.

But this is not the answer to thousands of closed American motion picture theatres. In the past, during times of great idleness, our theatres usually doubled business. Idle people, not too poor to spend a quarter on a good movie, should be filling our movie palaces. A slight loss of some \$10,000,000 in admissions by one producing and exhibiting company shows that there is something wrong; something unusual.

Are the people tired of the talking picture? Twenty millions a day viewed the silent films. Are those happy days gone forever? Why can't the talking picture hold those twenty millions? Lives there a producer brave enough to accuse the cash customers of lack of appreciation of their vocal pictures?

Or—oh, horrors! Is it because the cash customers DO appreciate the qualities of the talkers—and stay away in millions? The one outstanding fact is that they ARE staying away; consistently, persistently and determinedly staying away. To one on the ground, daily observing the frantic efforts of the producers to SATISFY the cash customers, the statement that the output is uniformly bad smacks of the unfair. Hollywood is making better pictures than at any time in its history. Any other statement would be unjust to all concerned. Yes, there are some poor pictures, but they are a small minority.

It is universally conceded that the motion picture practically ruined the speaking stage, an institution almost as old as civilized man, and undoubtedly destined to outlive all other forms of entertainment. There is growing in certain quarters the belief that, when the motion picture ousted the speaking stage, it failed to supply its enduring equal. This is proved by the palpable dying condition of the present talking picture. Or is the talking picture dying?

JACKIE TAYLOR and his BOHEMIAN ORCHESTRA

Now scoring heavily at

EUGENE STARK'S BOHEMIAN CAFE

Human Driftwood—Out of the Mist—Brothers of the Road

All originals written by GLENN ELLIS and sold to GEORGE WEEKS. For early production.

GLENN ELLIS

GLadstone 4051

THE FOUR FLUSHERS OF HOLLYWOOD

SLOWLY HEADING FOR A FALL—ABOUT TIME THAT THEY BECAME MORE DEMOCRATIC

What Hollywood needs today is a few more bank crashes, stock markets falling to pieces, and more big shots dethroned from their lofty thrones, to stop some of these four flushers who think that they are sitting on top of the world, and that every one they come in contact with are just a lot of boobs, and treat them with contempt, instead of being real democratic and giving them half a chance to make the grade.

Men who have chiseled their way into big money and positions from practically nothing. We know of one man who came here from the East in a fair position and when he finished he owned what was said to be a \$500,000 home, cars galore at his command, even one of the finest yachts that cruised the Pacific. All on what? And still this man stood aloof from his fellow men and refused to give 'em a break. He tried to corner the whole business, and is in line to lose everything, position, home, and what have you, and no one will be sorry for him.

What we need is more democratic understanding between the big shots and the layman. We need more co-operation and loyalty. We need better teamwork, with the captains human beings who feel the very soul of their fellowman's problems. Less four flushing, living in the life of make believe that we find the flicker characters living on the screen. And unless something like this happens, more big shots are doomed for the skids, for a first class ticket out of this business.



LEW KELLY

now appearing in "Murdered Alive" at the Carthay Circle is doing a character distinctly different than anything he has done in the past. He is best known for his creation of the eccentric comedy role in which he has appeared in a number of Broadway successes. He was the star in "Hello New York" for more than a year. Also gained much favorable mention for his splendid work as "Garrity" in "The Gorilla" playing in New York and London. He has had prominent parts in a number of big pictures including "Heaven on Earth," "Submarine Man," and "The Miracle Man." Mr. Kelly's business affairs are being handled by the Mac Quarrie Agency. GLadstone 2200.

IN HOLLYWOOD NOW

By BUD MURRAY

'Smelling the old "war paint" backstage at the Biltmore, where Al Jolson jammed them in all week—Could have easily stayed two weeks — Run into Sam Goldwyn, M-G-M executive, and Joseph Schenck, of U. A., watching show from the wings—the firm of Fanchon and Marco (in person) back to visit Al — It wouldn't surprise us to see Mister Jolson playing a week here in town in the near future—Bill Perlberg, F. & M. agent, was there, too—A few words with Jack Young, the "Wonder Bar" stage director, who may be back with us soon again—Our old boy friend, Clarence Harvey, has a hankering for California sunshine, and he, too, may return—A fond farewell to Walter Freeman, props—and H. Jacobs, carp., and Mrs. Daniels, wardrobe, who are sorry to leave our midst—As far as Al is concerned he comes rite back to Hollywood after "Wonder Bar" closes up North.



Bud Murray

To the opening of B. B. B.'s "perfumed cellar" with odor of "Pansies," even B. B. B. is beginning to act funny—Hasn't affected Al Rosen, the money man, yet—Opening nite was terrific—Had to put on extra shows—We noticed Patsy Kelly, the very clever comedienne, and Walter Armitage, of the Al Jolson show, getting a load of "Pansy Nite Life" in HOLLYWOOD NOW—Mr. and Mrs. Al Herman—and Wally Ford with his Ma and Sis and the Missus—Rosco Ates had his Missus and Daughter too—The Westmore Brothers waltzing 'round—Skeets Gallagher—Clarence Harvey and Louis Epstein, of the "Wonder Bar" show — George Lait — Eddie "Blackout" Welch—Art Rogers, who was with us in "Good News," and recently returned from a vaudeville tour, has fattened out a bit—and they were all IN HOLLYWOOD, that nite.

To the opening of the Tabloid version of "Girl Crazy," with Ginger Rogers in her original role—The fault we found that it was just one hour too long—this nite its finale was 11:20 p.m. and still a feature picture to go—There is such a thing as giving the public too much of one thing—We noticed in the lobby—Jack Oakie, in a blue "turtle-neck" sweater (and cute, too)—Jack Haskell, Noo Yawk dance director, who came on especially to do this one—Marco giving it the "OO"—Bill O'Donnell and Eddie Larkin, a couple of dance maestros—and so to the Brown Derby for a "snack."

To the opening of Eugene Stark's Bohemian Club's new show, starring "Fatty" Arbuckle, who works very hard and late—B. B. B. was there—and we noticed a few band leaders, Henry Halstead and Ted Fio-Rito (both working)—Jackie Taylor works great with this small combination and gets deserved praise—Lew Cohn—Frances Donegan—Bobby Woolsey—Lew Dorn—and Georgie Raft with "Peanuts" Byron, and how—Rite IN HOLLYWOOD, NOW.

DAD SAYS...

William Seiter directs "Is My Face Red," smashing front page story of a peep-hole columnist; RKO-Radio . . .



Dad

Claudia Dell starred by Chesterfield Pictures in "The Notorious Lady"; Richard Thorpe directs . . . James Cruze will direct "Washington Merry-Go-Round" for Columbia . . . Edmund Lowe signs for two pictures with Fox . . .

Charles Murray doing a personal appearance act on Eastern time . . . George Sidney in vaudeville . . . Al Jolson to star in Ben Hecht's story, "Happy Go Lucky."

Helen Twelvetrees has the big feminine role in "Is My Face Red," at RKO-Radio . . . Robert McWade plays a producer in "Movie Crazy," Harold Lloyd's picture . . . Jacqueline Wells changes her name to Diane Dale; has feminine lead in "Heroes of the West" at Universal . . . Clyde Cook back from vaudeville tour.

Gertrude Sutton is the "town organizer" in "Prosperity," Dressler-Moran picture at M-G-M . . . Cecila Parker plays opposite George O'Brien in "The Killer" at Fox . . . M-G-M buys screen rights to "The Web and the Net" . . . Harry Sweet will write, act and direct shorts for RKO-Radio . . . Bryant Washburn and Florence Roberts in cast of "Hold 'Em Jail" at the same studio . . . Douglas Haig, 11-year-old actor, in cast of "The Criminal Court" at Columbia . . . Vincent Barnett—himself—in cast of "Horsefeathers" at Paramount . . . Slim Summerville is a "hasher" in "Brown of Culver" at Universal . . . John Boles to tour theatres in the Middle West between pictures.

Frank McHugh in cast of "S. S. Atlantic" at W-FN . . . George Marshall will direct Monte Collins in first of his comedy shorts at RKO-Radio . . . Mary Brian makes her vaudeville debut at the Palace Theatre, New York . . . What producer is after the picture rights to "Bloodstream," the dramatic thunderbolt play?

To the opening of Eugene Stark's Bohemian Club's new show, starring "Fatty" Arbuckle, who works very hard and late—B. B. B. was there—and we noticed a few band leaders, Henry Halstead and Ted Fio-Rito (both working)—Jackie Taylor works great with this small combination and gets deserved praise—Lew Cohn—Frances Donegan—Bobby Woolsey—Lew Dorn—and Georgie Raft with "Peanuts" Byron, and how—Rite IN HOLLYWOOD, NOW.

SCRIPTS THAT FLICK—Ask the man who runs 'em

BARRY BARRINGER

Agent: MILTON HOFFMAN, GRanite 2161

LATE PICTURES

"GRAFT"—Original
"CONVICTED"—Revision—Dialogue
"LIGHTNING FLYER"—Original
"MURDER AT DAWN"—Original
IN PRODUCTION
"DANCE HALL KISSES"—Original

"ANCHORED OFF"—Original
"MIDNIGHT PATROL"—Dialogue

IN PREPARATION

"THE INTRUDER" (Monte Blue)—Original
"THE STOKER" (Monte Blue)—Revision
"THE FACE ON THE BAR ROOM FLOOR"

Scripts When You Want 'Em . . . As You Want 'Em

LONNIE D'ORSA SHOULD BE GIVEN DIRECTORIAL POST, AS HE HAS BEST BACKGROUND OF YOUNGER ASSISTANTS

Years ago Lonnie D'Orsa was Mack Sennett's right hand man. He had gained that post by proving himself one of the most able assistant directors on the lot. This accomplished, Lonnie went on and proved his ability, finally leaving the Sennett fold. He turned to features and made a place for himself with Edmund Goulding during the making of his best pictures with the major companies. He has just returned to Hollywood to assist Harry D'Arrast in the direction of Al Jolson, and if you ask us, producers are missing a fine directorial bet by not signing Lonnie, for he is young enough in years and old enough in experience to make some company a fine director of features.

HARRY CAREY IS HITTING THE HIGH SPOTS OF ENTERTAINMENT WITH HIS WESTERNS. STARTS ANOTHER

Outdoor pictures are coming into their own, and we find Harry Carey among the leaders who are starring in a series of Westerns. Over at the Tec-Art Studios you can find 'em knocking on 'em right and left, and turning out some winning pictures.

Supreme Pictures, over which Al Mannon presides as president, is producing the Harry Carey pictures. Right now they are at work on "Six Guns," from the pen of George Merrick and Harry Crist, with Fred Newmeyer directing and Harry Crist acting as his assistant. George Merrick, in charge of production, has lined up a very fine supporting cast for Mr. Carey.

Just glance over this cast: Elinor Fair, looking sweeter and working better than ever, plays opposite Harry Carey. Then there is Nadja, Julian Rivero, George F. Hayes, Jack Weatherby, Tod London, Bob Kortman, Walter Shumway, Cliff Lyons and many others. James Diamond is photographing the picture, which means that we will see some great scenic shots as well as a perfectly photographed picture.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Hollywood Filmograph, Inc., published Weekly at Los Angeles, California, for April 1, 1932.

State of California.

County of Los Angeles.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry Burns, who, having been duly sworn according to law, deposes and says that he is the Editor of the Hollywood Filmograph, Inc., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Managing Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Business Manager, F. J. Heyfron, 6232 La Mirada st., Hollywood, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must

be given.)

Hollywood Filmograph, Inc., 1606 Cahuenga Blvd., Hollywood, Calif.

Harry Burns, 1428 Gordon St., Hollywood, Calif.

E. W. Hughes, Bell, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

Robert C. Monroe, 2910 N. Beachwood Drive, Hollywood, Calif.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

HARRY BURNS.

Sworn to and subscribed before me this 31st day of March, 1932.

(Seal) HUBER A. COLLINS, Notary Public in and for the County of Los Angeles, State of California.

(My commission expires June 11th, 1934.)

LARRY CEBALLOS FORCED FANCHON AND MARCO TO GIVE HIM CREDIT FOR CREATING "IDEAS" FOR THEIR STAGE REVUES AND PROLOGUES

Larry Ceballos was the first dance impresario that forced Fanchon and Marco to give him credit in all advertising as being the creator of his own producing unit for the Fanchon and Marco Idea, which in itself is the finest kind of a recommendation that the famous producers of stage revues and prologues could give Larry Ceballos, who for years prior to coming to Hollywood proved his ability to put on musical comedies and tabloid shows.

When he came here and joined the Warner Brothers stage presentations organization, he built his prologue up to where they were the outstanding part of the Warner shows, and when they stopped their stage presentations, the patronage dropped down to almost nothing. In the meantime Larry Ceballos went right ahead and put dance numbers into the Warner Brothers pictures via the Vitaphone and First National productions. He finally was loaned to Fanchon and Marco, and there he remained one of their most reliable producers of Fanchon and Marco Ideas.

AS SEEN and HEARD

By ARTHUR FORDE

"THE DOOMED BATTALION"

A Universal Picture

Here is certainly one of the best pictures of the year, in fact in many years. From the title one would think this a war story but while



Arthur Forde

war enters into the yarn it is one of the most beautiful love stories ever told with the deep love of a wife for a husband which seems strange these days with the courts full of bickering mates. This story however takes place in the Austrian Tyrol where the very air breathes romance and truth.

As for thrills, you have these galore and one in particular where a company of soldiers race madly on skis down and over the majestic ice clad mountains. Then the acting of the players, if one could call it so, as every person in the picture is as natural as in real life.

The direction is also noteworthy and Cyril Gardner shows his understanding of both the story and the players. Charles Stumar had charge of the photography and while his work is usually without flaw, in this instance he has surpassed himself.

Tala Birell who plays the Young Wife is a newcomer from Europe but her performance in her first American film should certainly establish her as a great favorite with the fans.

Louis Trenker as the Young Husband who is torn asunder by the great love he bears for his wife and his duty to his country is an actor of the highest order. He also wrote the story and we are sorry that he returned to Europe as we should like to see more of his splendid work.

Victor Varconi also gave a sterling performance as the friend of the family and also their unwilling adversary when war was declared. Henry Armetta, Gustav von Seyffertitz, Albert Conti, C. Henry Gordon, Gibson Gowland, and Robert Anderson all distinguished themselves in minor roles. The dialogue by Patrick Henry Kearney and the adaptation by Luis Trenker and Raul Hartl, and the continuity by Paul Perez was interesting and well done.

Some beautiful interiors by Walter Koessler. Editorial supervision by Maurice Pivar and sound by C. Roy Hunter are all well up to the high standard of the picture.

Paul Kohner is to be congratulated on his work as associate supervisor and should Carl Laemmle, Jr., who produced the picture insist on the "right

sort of exploitation" there is no doubt that Universal again will run away with one of the awards of the year.

1 1 1

Preview

"THE MIRACLE MAN"

A Paramount Picture

This beautiful story was again revived and it should surely become as great a favorite as the old version which is still talked of a "lesson picture."

You all know the story of a band of super crooks whose character is entirely changed by right thinking and environment.

Norman McLeod has again demonstrated his ability as director and shows us that he can produce a thought picture as well as a comedy. Waldemar Young made a splendid adaptation from the story by Frank Packard and Robert H. Davis and the dialogue by Waldemar Young and Samuel Hoffenstein was well up to the high standard of the story. David Abel presided at the battery of cameras and showed us some splendid examples of his work in photography.

Sylvia Sidney played the Girl and showed her fine understanding of the different role while Chester Morris demonstrated strength as the head of the band of crooks.

John Wray made a splendid transition from the horrible cripple to the well man after he saw the Light. Hobart Bosworth was impressive as The Miracle Man and Robert Coogan was pitiful as the Little Cripple. Ned Sparks and Boris Karloff were interesting as members of the band of crooks and Irving Pichel played the Father of the Cripple with distinction.

Special mention should be made of Frank Darien as the Landlord of the Country Hotel and Lloyd Hughes, Florine McKinney, Effie Ellsler, Lew Kelly and Sherry Hall were others who took care of their roles. Here is a picture which should appeal to theatres that cater to entertainment which calls for Thought.

1 1 1

Tiffany have finished "Strangers of the Evening" the new title of their latest under the able hands of Lucky Humberstone. James Burtis, Mahlon Hamilton and ZaSu Pitts were added to the all star and what we hear from those who saw "the rushes," this promises to be another Tiffany Hit.

1 1 1

MISSED

We missed giving credit to M. A. (Andy) Anderson, who photographed "Probation," an independent picture which clicked at a recent preview.

DAVID-HILDA MURRAY

"The Distinguished International Dancers"

SPORTS

By EDDIE DEMEREE

MATCH RACE EXPECTED AT LEGION ASCOT SPEEDWAY SUNDAY FEATURING WILBUR SHAW, BOB CAREY, "WILD BILL" CUMMINGS

With the winning of the race at Oakland last Sunday Bob Carey is in line for a few more victories. Driving the Quinn Special, which was built by the late Francis Quinn, Carey pushed Ernie Triplett so hard that the latter blew up his motor and was forced out of the running, giving Bob an easy win. To get some kind of an idea just how fast this speed demon was travelling, take into consideration the fact that he made a pit stop for a new pair of goggles and still broke the American one-mile dirt track record.

Bill Cummings has been running into a lot of tire trouble recently, cutting him out of the big money, but Cummings assures us that he has the situation licked now, and that we can expect some big things out of him. Like his dad, "Wild Bill" has long been a favorite wherever he went, and he has a large percentage of the fans behind him—to say nothing of some of the drivers. (In a different respect, to be sure.)

Then, the other member of this interesting triangle, Wilbur Shaw, went up to Muroc Dry Lake two weeks ago and drove the wheels off that beautiful No. 48. Although he broke two records for four cylinder cars he ran his car so hard that he couldn't do much with it at Oakland. For the past week the boys have been literally up to their elbows in grease, getting the car in condition for this race. To pick a winner out of a field like that to be seen at the Legion Ascot Speedway is like looking for the proverbial needle in the equally proverbial hay stack, but we don't mind going on the records as having said: "With the possible exception of motor trouble, Wilbur Shaw stands a better chance to come in for a win than any of the other drivers in the line-up."

We'll be seeing you at the races.

AT THE HOLLYWOOD LEGION STADIUM

"Mushy" Callahan, a Jewish lad, former junior welterweight champion, gave up the ring for trade, changed his mind and re-entered the ring at the Hollywood Legion Stadium last week to face Ralph Chong, a Chinese boy hailing from New Orleans. Mr. Chong has a swift and damaging overhand right; he landed that right on "Mushy's" chin—and almost ruined that lad's comeback dreams. But the Jewish ringster with the Irish battle name was too experienced to let one smack sink him, and he walked away with the decision. If carefully handled, "Mushy" has a good fighting chance to redeem the old bankroll.

Other results: Eddie Lloyd, 130 pounds, punched too hard for Benny Garcia, winning by a knockout in the second. Mike Stankovich, 136, misplaced several blows, making it a rough evening for Kenneth LaSalle. The referee called it a draw. Bozo Kamisher, always full of fight, tried to outslug Tommy McGough, but the Irishman carried too many guns, flooring Kamisher twice, once almost for the full count. Decision to McGough. Jackie Donnelly, 147, decisioned Pat Gomez; and Lupe Castro, 132, stopped Frankie Martinez. The house was practically a sell-out. This week Jimmy Evans, welter, meets David Velasco.

CULVER CITY ARENA

Johnny Godinez, the little 126-pounder who has stolen the show every time he has ever boxed at the Culver City arena, will meet Bruce McDowell in one-half of the six-round double main event that Promoter Cy Saenz has arranged for fans Monday night, April 11th.

In the other half of the double main even, Rex Reese will tangle with Young Speedy Dado, flyweight. A couple of sluggers are featured in the special event, Mike Irish and Larry Navarro. The weight is 175 pounds and they will go four rounds. In one of the openers, Tommy Irwin, 150-pounder, will meet Tex Bentley. The latter has just turned pro, and is undefeated as an amateur. Irwin is a willing mixer and dead game.

BILLY TOWNSEND IS GIVEN BOXING LESSON BY JOEY GOODMAN AT THE OLYMPIC

It looks like Billy Townsend forgot his boxing formula last Tuesday evening when he entered the ring with Joey Goodman, a cool, devil-may-care knight of the good old game of fistiana, for Joey just made a monkey out of Billy, and then gave him an artistic lacing, which was so well done that even Billy couldn't raise up enough courage to kick against the decision that the referee gave to his opponent. It was one of the finest upsets in some time, and if you ask us, Joey played possum with Billy, maybe because he didn't want to scare Young Corbett and Senor Garcia, who mix next Tuesday evening in the runner-up bout to a welterweight championship of the world battle ere long. Mister Corbett better be at his best Tuesday evening or he will take away a nice sized whipping with the big purse he asks to cross mitts with all comers.



DORIS JANN

So many people believe that if they change their names so that numerically it figures out more evenly, that their success is assured. Alberta Mosley was given the lowdown on such happenings in the past by certain seers, clairvoyants, and what have you, so she has changed her name to Doris Jann. It is a shorter and more simple cognomen to remember, and what's more, when they take a peek at Doris (or should we say Alberta?) they will never forget her, for she is the sweetest and dearest of the younger actresses who are fast making a place for themselves in the cinema firmament. Miss Jann hails from Oklahoma, has a very pleasing voice that goes over the microphone with such ease that she might be termed the whispering darling of the screen.

THE MAN ON THE COVER—BRAMWELL FLETCHER

Producers fell mighty hard for Leslie Howard when he appeared in pictures and on the stage, and to our way of thinking, since Mr. Howard deserted us for the English stage and screen, we have an actor in our midst who comes closer to giving producers that polished and sterling performance, in none other than Bramwell Fletcher. The only difference between Leslie Howard and Bramwell Fletcher is that the latter is shorter in stature. Other than this, they talk and act alike, and each has a world of dramatic emotion, and even a flare for comedy. The Joy-Polimer Agency is looking after the popular actor's business affairs.

Theatregoers have had ample opportunities to enjoy Bramwell Fletcher on stage and screen, and some one of these days some producer will realize that Bramwell Fletcher has been overlooked, and that he is deserving of bigger and better things to do, and that day we will once more learn that a certain producer having a keen eye for talent has discovered another great actor in our midst, and that he has signed him for a long term, and that in his estimation Bramwell Fletcher is another Leslie Howard. Now that we have taken you on a little joy ride and shown you some true facts, we will fade out of the picture.

COL. REGINALD BARLOW CREATES A PLACE FOR HIMSELF AMONG LEADING CHARACTER PLAYERS

Coming here from the stage, Col. Reginald Barlow has made a place for himself among the leading character actors, and has played a greater variety of parts in as many studios as have ever called an actor to disport his wares in the Southland. Harry Gould, who looks after Col. Reginald Barlow's screen interests, has just bought out all interests in the Gould, Price and Beers Agency, and is working hard to place his charge in some of the best pictures now in production. Finishing in "State's Attorney," starring John Barrymore, we find Col. Barlow working with Greta Garbo in "As You Desire," not forgetting his splendid work in "Night Court," which was recently previewed and which critics lauded very highly.

Announcing — **THE SCREEN GUILD**

An Explanation

THE SCREEN GUILD is a new co-operative producing organization sponsored by some of the most prominent artists and executives in the motion picture industry.

THE SCREEN GUILD offers an opportunity to accomplish for film entertainment what The Theatre Guild has accomplished for the stage.

THE SCREEN GUILD believes that creative brains can achieve their highest results when free to operate without restriction and obstructive supervision. Subject only to wise business control, these outlets are now made possible and will be found economically just and practical, bringing about the foregoing results with profit to the industry as well as proper reward for its participants.

THE SCREEN GUILD is not designed as an opponent of existing companies but as a means of filling a recognized gap in the industry where higher creative talents will be given an adequate opening for unhampered development and expression along lines that will meet public approval.

THE SCREEN GUILD

M. C. LEVEE, President

Address
METROPOLITAN STUDIOS
HOLLYWOOD, CALIF.

NIGHT HAWK

STARK'S BOHEMIAN CLUB

The evening crowds that pack Stark's Bohemian Cafe for dinner certainly have been enjoying not only the best meal for the price charged, but have witnessed one of the cleanest and finest shows now being offered cafe visitors in the Southland. The girls who take part in the festivities are nice, wholesome, refined young ladies who have plenty of beauty and pep, and know how to use them to the best advantage. But with it all, they are always trying to gain attention legitimately, and never by a single gesture or act that might be misconstrued. Stark's Bohemian Cafe is indeed a family place where you can take your loved ones for a fine dinner and excellent music to which you just can't stop yourself from joining the merry throng who dance to Jackie Taylor's Bohemian Cafe Orchestra.

Stark's Bohemian Cafe is getting to be the real bohemian spot of the Southland. Folks way up in civic, stage, screen and sporting life drop into the Cafe for a bite or a dance and at the same time meet their friends, who are doing likewise. The other evening Roscoe Arbuckle was host to Leo Carrillo, Larry Ceballos, Jack Oakie, Cyril Gardner, Lonnie D'Orsa, Edmund Lowe, Ralph Murphy, Harry Joe Brown, Chas. Richards, Joe Benjamin, Molly O'Day, Doris Jann, the beautiful, holding onto the arm of Ben Burnett. This was the second time in one evening. The first time was the premiere opening of "It's Tough to be Famous," at Warner's Hollywood Theatre. Jack Rose, Josephine Smith, Lina Landi, Mel De Lay, Monte Blue and party, Addie McPhail, Alice Lake, Harry Brand, Jerry Hoffman and wife, Louella Parsons and hubby, Dr. Harry Martin, and hundreds of others.

Roscoe Arbuckle threw a party for Mr. and Mrs. E. H. Allen. In the center of the table we saw a miniature ship surrounded with lettuce, which gave the and dance as they did to Jackie Taylor's teasing music, effect of green curling seas—by the way the Allen's are leaving for Europe, so Roscoe figured a party was in order. Among those present were Mr. and Mrs. E. H. Allen, Mr. and Mrs. Norman Taurog, Mr. and Mrs. Stephen Roberts, Mr. and Mrs. Pigano, Jack Shutta, Sydney Brennecke, and a charming girl whose name we failed to catch as we were introduced. Here is a bit of news, and it is heart-breaking for us—Sally Sweet, who has more personality and pep than any half dozen actresses that you can dig up around these parts, just danced by us with Dr. Babcock, and as much as we hate to say it, they are a cute couple, and the twinkle in their eyes makes us believe that THEY ARE THAT WAY about each other. What can a poor old Night Hawk do in a case like this, but get off in a corner and cry our eyes out, for when they look like that

JOSEPH'S CAFE

Dropped in to pay our old friend, Joe Berliner, a visit in his new place, Joseph's Cafe, 5367 Wilshire Boulevard, near La Brea. We couldn't help but think back to the great days and nights that we spent at Henrys in Hollywood, when Joe was generalissimo of the popular place, and in looking around we

found many familiar faces seated and enjoying as fine a feed, no doubt, as they ever found in any place in Hollywood, and with Joe there to see to it that his guests and friends are served nothing but the best, you sort of understand why the large crowd were gathered there at all hours to enjoy Joe's hospitality and good eats.

COCOANUT GROVE

Sid Grauman cornered us just as we arrived at the Ambassador, and insisted that we join him in a little sip of coffee in the Cocoanut Grove. We no more than sat down when Ted Lewis came rushing up, all out of breath, and invited us to join his wife and some friends who were having a wee bit of a bite while they listened and danced to the enchanting music of Jimmie Greer and his orchestra, aided and abetted by Carlos Molina and his Rumba Band. Well, folks, Ted Lewis, with all the happiness that he totes about with him at all times, soon had us at ease at his table, where we met Mr. and Mrs. William Perlberg, Mr. and Mrs. Rufus Le Maire and Freddie Kolmar. Ted Lewis started the ball rolling by stepping to the Greer music and stopped at the bandstand as he was dancing merrily along to compliment the leader of the Cocoanut Grove orchestra. Ted had to refuse about fifty requests during the evening to sing and lead the orchestra, but he promised after he opened at Loew's State to drop in some evening and entertain the natives.

THE FROLICS

Keep your eyes open for an announcement of the new show that "The Frolics" will soon offer. Ted Fio-Rita and his Band will be surrounded with the same bevy of pretty and captivating even dozen girls, but the feature acts will offer even a greater variety, we are told, than they have so far offered. Saturday night seems to be one of the big nights. Last Sunday we found many celebs on hand enjoying themselves, Mr. and Mrs. Harp Rapf, Eddie Mannix, Arch Buchanan and wife, Edgar Allan Woolf, Miss Montreal, Messrs. Wheeler and Woolsey, Jeanette MacDonald, Georgie Harris, Bess Meredyth, George Raft, M. C. Levee, Louella Parsons, Dr. Harry Martin, Benjamin Thau, Ralph Graves, Roscoe Karns, Florence Lake. And say, folks, Dorothy Lyle, who sells cigars and cigarettes, pulled a nifty when she sang a couple of songs, and how that gal can sing. We could write on and on about who was there and what they were doing, but what is the use? Time and space doesn't permit it.

After "It's Tough to be Famous" premieres at the Warner Bros. Theatre in Hollywood, Darryl Francis Zanuck staged a party at the Roosevelt Hotel Blossom Room, where he had Mrs. Zanuck, Mr. and Mrs. Ted Lewis, Mr. and Mrs. Al Green, Mr. and Mrs. Archie Mayo, Mr. and Mrs. Joe Jackson, Mr. and Mrs. Rufus Le Maire, Ricardo Cortez, Mr. and Mrs. William Koenig, Hal Wallis, Lloyd Bacon, Lou Schriber, Mr. and Mrs. John G. Adolphi, Harry Wardell, Al Jolson's best wishes in Los Angeles, and others that dropped over to the table. Off to one side we saw Arthur Caesar, who at one time was a sort of right hand bower of Mr. Zanuck's. For some reason or other he stayed away from the table, and talked to some of the villagers who happened to come in his direction. Jimmy De Tarr and a charming girl sat at the next table, and all over the place we saw some of the satellites of stage and screen, all making merry and dancing to the tantalizing music of Henry Halstead and the singing of Clarence Rand. Oh, yes, Joe Mann was the busiest man in Hollywood, giving everyone the once over and seeing to their welfare. There is only one Joe Mann. When he first opened his eyes as a babe there was no carbon copy. Just one Joe Mann.

BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	Cody Shuford All Star Tom Tyler All Star	Harry Frazer Otto Brower Harry Frazer Unassigned	Paul Malvern Unassigned Paul Malvern Unassigned	Archie Stout Unassigned Archie Stout Unassigned	"Mason of the Mounted" "Western Limited" "Honor of the Mounted" "The Fatal Alarm"	Harry Fraser Unassigned Adele Buffington	Balsey-Phillips	Preparing Preparing Preparing Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708	Walter Huston Ed. Lowe Jack Holt Barbara Stanwyck	Frank Capra Irving Cummings Harlan Thompson Unassigned	Buddy Coleman Dave Selman Unassigned Unassigned	Jos. Walker Ted Tetzlaff Unassigned Unassigned	"Faith" "Criminal Court" "War Correspondent" "Brief Moments"	Robt. Riskin Joe Swerling Unassigned	E. Bernds R. Malmgren	Shooting Shooting Preparing Preparing
DARMOUR Wesley Norton, Casting GR. 0345 5823 Santa Monica Blvd.	Mickey McGuire Mickey McGuire	James Duffy Unassigned	W. Morton Unassigned	James Brown Unassigned	"Mickey's Big Business" "Mickey's Golden Rule"		Franklin	Shooting Preparing
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Marian Nixon Will Rogers Warner Baxter Dunn-Shanon George O'Brien Elissa Landi Gaynor-Farrell Bennett-Lyon	Al Santell David Butler John F. Dillon Sidney Lanfield David Howard Frank Lloyd William R. Howard Alan Crosland	Unassigned Unassigned George Leverett Jasper Blystone Walter Mayo Unassigned Unassigned Unassigned	Unassigned Unassigned James Howe George Barnes Joseph August Unassigned Unassigned Unassigned	"Rebecca of Sunnybrook Farm" "Down to Earth" "Man About Town" "Society Girl" "The Killer" "Burnt Offering" "The First Year" "Week Ends Only"	Kate D. Wiggin Homer Croy D. Clift Larkin, Jr.-Beahan Al Cohn Harry Hervey Frank Craven Warner Fabian		Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing
FOY PRODUCTIONS 9147 Venice Blvd. CR. 0191	All-Star	Charles Lamont	Sammy Katzman	Wm. Thompson	"Hollywood Handicap"			Shooting
FUTTER 7000 Santa Monica Blvd. GL. 6137 Walter Futter, Casting	All Star All Star All Star	Henry Hathaway John Medbury John T. Medbury		Frank King	"Jade" "Travellaughs" "Curiosities"	Henry Hathaway	Randall-Anderson	Shooting Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4 King All Star United Producers Big-4 King All-Star Willis Kent	Unassigned Frank Strayer J. P. McGowan Armand Schaefer	Unassigned Art Black Unassigned Wm. O'Connor	John Kull Jules Cronjager Unassigned Wm. Nobles	"Dance Hall Kisses" "Dynamite Denny" "The Pony Express" "The Seance Murder"	F. Willis Scott Darling		Preparing Shooting Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Unassigned Dressler-Moran Norma Shearer Ramon Novarro Clark Gable John Gilbert Greta Garbo Buster Keaton John Gilbert	Marcel De Saux Leo McCarey Sidney Franklin Sam Wood Tod Browning Victor Schertzinger George Fitzmaurice Unassigned Monta Bell	Unassigned Harry Buquet Earl Taggart John Walters Unassigned Unassigned H. Tate Unassigned Unassigned	Unassigned Norbert Brodine Lee Garmes Harold Westrom Unassigned Unassigned Wm. Daniels Unassigned Unassigned	"Red Headed Woman" "Prosperity" "Strange Interlude" "Huddle" "China Seas" "Candle-light" "As You Desire Me" "Footlights" "Downstairs"	Katherine Brush Tuchock-Sears A. L. Martin Meehan-Tuchock Unassigned Unassigned Markey-Meehan Unassigned Unassigned	James Brock F. Morgan Robt. Shirley G. Wallace J. Brock	Preparing Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Sidney March Morris-Arlen Stuart Erwin Skipworth-Bennett George Bancroft Marlene Dietrich Robert Brook	Rouben Mamoulian Norman MacLeod Dorothy Arzner David Burton Walker-Murphy Unassigned Stephen Roberts Josef von Sternberg Berthold Viertel	William Kaplan Charles Barton Charles Barton George Hippard Unassigned Unassigned Unassigned Bob Lee Unassigned	Victor Milner Ray June David Abel Unassigned Unassigned Unassigned Unassigned Unassigned	"Love Me Tonight" "Horsefeathers" "Merrily We Go to Hell" "Come on Marines" "Merton of the Talksies" "The Countess of Auburn" "The Challenger" Untitled "Bride of the Enemy"	Young-Hoffenstein Kalmars-Ruby Edwin Mayer Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt Lauren & Furthman Oliver Garrett	M. Paggi E. Merritt H. Lindgren E. Hayman	Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing

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R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 10 A. M. to 11 A. M.	Ann Harding Constance Bennett Barrymore-Twelve Dolores Del Rio Wheeler-Woolsey Richard Dix Cortez-Armstrong Constance Bennett Unassigned Unassigned Ann Harding Tom Keene	Robert Milton E. A. Griffith George Archambau King Vidor Norman Taurag Wesley Ruggles William Seiter George Cukor E. B. Schoedsack Myers-Murphy Gregory La Cava Fred Allen	Percy Ikerd Unassigned Hal Walker Lucky Humbersto Bert Gilroy Duwey Starkey Unassigned Ed Killy Unassigned Unassigned Unassigned Unassigned	Lucien Andriot Unassigned Leo Tover Clyde De Vinna Len Smith Edward Cronjager Unassigned Chas. Rosher Unassigned Unassigned Unassigned Unassigned	"Westward Passage" "Unmated" "State's Attorney" "Bird of Paradise" "Hold 'Em, Jail" "The Roar of the Dragon" "Is My Face Red?" "Truth About Hollywood" "Most Dangerous Game" Untitled "Just a Woman" "The Law Rides"	Bradley King Jackson-Ornitz Gene Fowler Wells Root Whelan-Lyston H. Estabrook Markson-Robinson Adele St. Johns-Hylan Richard Connell Perelman-Murphy Humphrey Pearson Bennett Cohan	Earl Wolcott L. J. Meyers Geo. Elles C. Portman Hugh McDow John Trilby	Shooting Preparing Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL 6151 Walter Klinger, Casting	Andy Clyde Harry Gribbon Unassigned	Del Lord Babe Stafford Unassigned	Unassigned Gene Yarbrough Unassigned	Unassigned John Boyle Unassigned	Untitled Hatta-Marri "Hypnotize"	The Staff The Staff The Staff		Preparing Shooting Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Mascot Prod. Supreme Prod. Allied Corp. Kennedy Pict. Corp. Fernando Mendez All-Star Kennedy Picture Corp. Horkheimer Prod.	Elmer Clifton Wm. Cowen Chester Franklin Unassigned Fred Newmeyer Otto Brower Bert Bracken Fred Newmeyer Lewis Lewyn Bert Bracken George Melford	Richard Heermance George Curtner Unassigned Harry Crist Wilbur McGaugh George Berthalon	Unassigned Gilbert Warrenton Unassigned Unassigned Jimmy Diamond Harry Newman Vickey Whelen Gil Warrenton Otto Himm Ross Fisher Unassigned	"Vagabond Adventures" "Leading Citizen" "The Stoker" "Last of the Mohicans" "Six Guns" "A Man's Land" "Oh! Ranger" "Royalty at Love" "Hollywood on Parade" "Face on Bar-Room Floor" "I Shot My Husband"	Elmer Clifton Dick Smith Barry Barringer Unassigned Harry Crist Adele Buffington Wm. Praeger Sherman Lowe E. Graneman Barry Barringer Unassigned		Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting Shooting Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131 Harold Dodds, Casting	Unassigned Ken Maynard	Unassigned Unassigned	Unassigned Unassigned	Arthur Reed Unassigned	"Men of the Night" "King of Range"	Robt K Lee Unassigned		Preparing Preparing
UNITED ARTIST Bobby Webb, Casting GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	"Movie Crazy"	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Freidman, Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Unassigned Armstrong-Clyde Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Berry Jr.-Wells Lew Ayres Tom Mix Gustorchel Prod.	Robert Florey John Stahl E. Frank Ed. Cahn Unassigned James Whale John M. Stahl William Wyler Unassigned Ray Taylor John Ford Edward Laemmle Richard Thorpe	Unassigned Scotty Beal Unassigned Joe McDonough Unassigned Unassigned Billy Reiter Unassigned Norman Macy Unassigned Unassigned Buddy Sayer	Unassigned Carl Freund Unassigned Jackson Rose Unassigned Unassigned Unassigned Chas. Stiemar Unassigned John Hickson Unassigned Unassigned Anderson	"The Invisible Man" "Back Street" "Adventure Lady" "Radio Patrol" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Heroes of the West" "Shanghai Interlude" "Good-Bad Man" "The Notorious Lady"	Florey-Fort Gladys Lehman Edwin Knopf Tom Reed Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam	J. Lapis J. Moulin F. Feichter C. Carroll	Preparing Shooting Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	William-Davis Loretta Young Powell-Francis Charles Chic Sale Atwill-Wray Kay Francis Edward Robinson Richard Barthelmess Blondell-Linden James Cagney Paul Muni Barbara Stanwyck Joe E. Brown	Alfred Green T. Freeland William Dieterle Erle Kenton Michael Curtiz Tay Garnett Unassigned Unassigned Mervyn Le Roy Unassigned Howard Hawks William Wellman Unassigned	Tenney Wright Freddie Fox Bill Cannon Al Alborn Unassigned Unassigned Unassigned G. Hollingshead Unassigned Unassigned Unassigned Unassigned	Sol Polito Barney McGill Bob Kurrie Dev Jennings Ray Rennahan Unassigned Unassigned Unassigned James Van Trees Unassigned Unassigned Unassigned Unassigned	"The Dark Horse" "Week-End Marriage" "The Jewel Robbery" "Competition" "Doctor X" "S. S. Atlantic" "Silver Dollar" "The Cabin in the Cotton" "New York Town" "The Blessed Event" "Fugitive from Prison Camp" "The Mud Lark" "You Said A Mouthful"	Joe Jackson Sheridan Gibney Erwin Gelsey Carl Erickson Baldwin-Tasker Creelman-Lord David Karsner Paul Green Hayward-Morehouse Unassigned Howard Hawks Robert Lord Lou Lipton	O. Garretson	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing

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JACK JOSEPHS, Former Editor INSIDE FACTS Now In

HOLLYWOOD *filmograph*



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HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 16, 1932

PUBLISHED WEEKLY



TOM TYLER

THE INSIDE DOPE

Bill Reiter, who is assisting William Wyler on "Brown of Culver," is entitled to a chance to direct for Universal. He has stood by and proven his ability as an aide to the best of directors, and never a word out of him, and we feel that if Carl Laemmle, Jr., will give him a chance one of these days, he won't regret it.

Nat Spitzer and Marion H. Kohn have opened offices in the Moviola Building, located at 1442 No. Beachwood Drive. They intend to make some features and shorts.

Mack Sennett has a former director of shorts as one of his able assistant directors in Jean Yarrabough. Right now the latter is assisting Leslie Pearce on one of the two reels, and don't for one minute forget Jean, for he is one of the directors of tomorrow via the short or feature field.

Len Murray is to stage dance numbers for "The Dream King" operetta at the Theatre Mart. Composer Umberto Sistarelli is the one responsible for the show, with Lon aiding on the dance numbers.

Victor McLaglen clicks in vaudeville with Chas. Judels. They opened at Indianapolis, and from there they jumped over to Chicago, where they goaled them once more.

"Dummy the Newsboy" says he is going to make a comeback and sell papers in front of Joseph's Cafe on Wilshire near La Brea. Joe Berliner, formerly of Henry's in Hollywood, is manager of the cafe, and he likes "Dummy" and will give him a chance to make good once more.

Willard Keefe, Gotham newspaper columnist, and one of the most successful of New York's younger playwrights, has been signed to the writers' staff at Metro-Goldwyn-Mayer Studios and will arrive in Hollywood next week. Keefe's better known plays are "Celebrity," "The Waiting List," and "Second Guesses," while co-authorship is credited to him on "Gentlemen of the Press" and "Privilege Car," the latter one of last season's crop. Keefe's brother Jim, of the Walter Herzbrun Agency, arranged the deal.

The recent demand for music in the many important independent pictures already completed and now in production has made it possible for Abe Meyer, head of the Meyer Synchronizing Service, to effect an association with Sam K. Wineland, former musical director for Metro-Goldwyn-Mayer Pictures, and more recently with Warner Bros. Radio Station KFWB in Hollywood. Mr. Wineland will be remembered for his excellent work as musical director for "The Rogue Song," "The Pagan," "Hollywood Revue," "Good News" and "Singer of Seville."

Grace Elliott, who has been writing and directing the series of "Intimate Interviews," which are being released by Talking Picture Epics, of which Sol Lessor is president, has just completed the story for a full length feature entitled "Pan America," which is now being considered by one of the major studios for an early screen production.

Edward H. Griffith has added to his historic collection of Napoleon and Josephine relics a cannon ball from the Palestine field of Acre. The general ran low in ammunition, and paid his soldiers for every ball brought back to be re-fired. Some day Griffith hopes to utilize his wide knowledge of the two characters in a picture.

Budd Rogers, sales manager of Sono Art-World Wide, announces the closing of several important circuit deals for both Tiffany Productions' "Quality Group" features and Ken Maynard specials. Skouras signed for features and Westerns for the Fox Midwest and Midland Circuit, while the Glen Dickenson Circuit, Kansas City, bought the two Ken Maynard specials and "Hotel Continental" for its group of nineteen theatres. A deal was also made with the Dubinsky Theatres, Kansas City, to play "Hotel Continental" and "Lena Rivers." The Robb & Rowley Circuit, Dallas, signed for the Maynard specials, as well as "Hotel Continental," "Lena Rivers" and "Strangers of the Evening." Fred Dolle bought "Hotel Continental" for the Rialto, Louisville, Ky., and the Apollo, Indianapolis, the Luna, Lafayette, Ind., and the Indiana, Marion, Ind.

Nat Levine, president of Mascot Pictures Corporation, the only serial specialist in the film industry, announced in Hollywood yesterday that he is planning the most extensive exploitation ever attempted on any serial in publicizing "The Last of the Mohicans," his first of four serials for the 1932-1933 season. Charles Reed Jones, veteran free-lance exploiteer and a specialist in the independent field, will direct the campaign. Mascot's new office in Hollywood are at 6001 Santa Monica Boulevard.

Vernon Rickard, golden-voiced tenor, is being featured nightly in the Los Angeles Biltmore dance room with Earl Burtnett's Orchestra. Vernon was seen on the local stage recently with the Duncan Sisters in "Topsy and Eva," and he also played the leading role in the musical comedy, "Follow Through" produced on the coast by Homer F. Curran. He is a Notre Dame graduate and played in "The Spirit of Notre Dame" and sang in the Fox picture, "Merely Mary Ann." Crowds are applauding his beautiful lyric voice each night in the Biltmore Gardens. In his spare time he makes records, cartoons, and writes songs and plays football.

HURRY! HURRY! HURRY!

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Charley Royal and Sada Simmons work nightly over KECA from 6 P. M. to 6:15 P. M. in some dialect stories of Yarley and Yenny.

Aggie Herring played the Mother of Donald Novis in a Mack Sennett comedy now in the making. Harvey Clark is his Father, J. Farrell McDonald and Ann Hernandez, Matt McHugh, Vernon Dent, Bud Jamison, Fat Loback, Bobby Dunn and others are in the cast. Leslie Pearce directs.

Dick Fryer was not given credit for being the Operative Cameraman on "The Doomed Battalion" which was photographed by Chas. Stumar, and which caused so much favorable comment in film circles for Universal.

Barry Barringer is entitled to credit for writing Dance Hall Kisses which was credited to F. Willis through some error by an over-anxious press representative who gave us our information.

James Bradbury, Jr., is certainly entitled to a break in pictures, he has given everything that any actor could give in the way of fine performances, and is equally as good in comedies as he is in features.

Jed Proudly is back from New York where he has been combining business with pleasure and is now ready to stay here and work as he has in the past.

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THE LIFE SAVERS OF HOLLYWOOD

David O. Selznick Fights Hard To Organize Radio Lot Paramount To Start Four Features

Future of Studio Depends On His Making B. O. Pictures

With "Lost Squadron" showing at the Orpheum Theatre this week, David O. Selznick, chief production executive of the Radio Studios, is showing studioland and theatregoers in general the caliber of pictures that he is turning out these days, and he hopes through his accomplishments to reinstate Radio Pictures in the public limelight. We must admit that Mr. Selznick stepped into a hard post, one that everyone is betting he will be unable to negotiate well enough to make theatregoers and stockholders alike say that Radio Pictures stands shoulder to shoulder with the leaders.

Mr. Selznick, however, is trying hard. He has sliced the Radio payroll to such an extent that high officials are wondering why this sort of thing hasn't been done before, and now we read where Mr. Selznick is doing away with supervisors, making a complete house cleaning, figuring that the old time system of producer, director and author working in closer co-operation on a picture worked perfect enough in the silent days of picture making, to set a standard for all time for studio workers to try and follow.

The reorganization, which will be effected within a week, will make Pandro S. Berman production assistant to Mr. Selznick.

Other changes were announced by Mr. Selznick in the following statement:

"James K. McGuinness, who has just completed supervision of 'State's Attorney,' which in my opinion will be rated universally as an outstanding picture, was engaged today to write the screen play of the next Richard Dix starring vehicle, which is to be directed by William Wellman.

"Willis Goldbeck, who has just completed the supervision of 'Roadhouse Murder,' has been engaged to write the screen play for the picture which will introduce Zita Johann on the Radio program.

"Edward J. Montagne becomes scenario editor and will function in association with Kenneth Macgowan, story editor.

"Harry Joe Brown confirms reports of his resignation to take effect when he can be relieved of current responsibilities. He will join Charles R. Rogers in the production of independent pictures.

"Merian C. Cooper will continue to function in the capacity for which he was engaged, as the head of a department to make a limited number of novelty and adventure pictures, first of which will be 'The Eighth Wonder,' and 'The Most Dangerous Game.'" as peppy as ever,

FOR YOUTHFUL PRODUCERS WILL PUSH THEM INTO DISCARD WITH MODERN IDEAS

Age for wisdom; youth for action. How true. And how the younger generation of studio executives are proving this truth. Older, and wiser, heads are wagging, but the youngsters are doing things their seniors never dreamed of. Age refuses to take chances; the spirit of adventure has no part in the philosophy of men past middle-age. When their accumulated wisdom compels them to recognize this fact and they make way for the oncoming younger generation, they are showing real wisdom. Those elder producers who are too stubborn to retire to advisory positions face an uncertain future.

There are master minds among the elder picture producers. Their possessors know every trick and vantage of the terrifically competitive business of making and selling motion pictures; but these men have reached the age when physical effort is a trial, while mental effort remains in full flower. Their directing minds are the natural guiding beacons for the physically active younger executives. The success of any given organization depends upon the wise use of the guiding mind as related to the physical activities of the men doing the work of making the wheels turn. The older and wiser minds must know when they reach the point menacing the growing younger mind; for the younger executives must know how to THINK in normal keeping with their ages and experiences with life.

There is the matter of fossilized thinking; it gives not, neither does it take. When the elder reaches this stage—it is time for the slippers and easy chair and the loving kindness of family and friends. There are some fossilized minds in Hollywood studios; and the great pity is that their owners don't know it. Those around them, fearing to lose their jobs, say nothing.

Youth must commit errors, for by committing errors it learns. There is no other way for man to attain normal mental maturity. Wise older minds must constantly remember this truth. The errors may be costly, but the cost must be charged to experience and the elders must help the younger men find the path leading back to financial recompense. If the young executives, silently guided by their elders, achieve this end, the elders have earned a double profit.

Mae T. Prestelle is singing the praises of Dr. George O. Berg and the Hollywood Hospital, where she has been ill the past three weeks, saying that they had saved her life. Right now she is resting and expects to be able to get back to work most any day, especially if the screen work isn't too strenuous and tiring.



ARVOL BRUNMIER AND MILDRED KEATS

The Italian Helmet Dash at Legion Ascot Speedway last Sunday was a thrilling event won by Arvol Brunmier of France, who was presented with the helmet by Mildred Keats, popular star of "Sunny Days." The driver beamed with delight as Miss Keats congratulated him in French.

Directors Wallace, Burton, Gering and Beaudine Assigned — More News

Five directorial selections this week paved the way for final production preparations on four Paramount pictures under the extensive spring drive. Richard Wallace will direct "The Crooners," radio story; David Burton is assigned to "Come On Marines," Chester Morris-Richard Arlen action drama; Marion Gering is chosen for the new Tallulah Bankhead-Gary Cooper film; and William Beaudine to direct "Merton of the Talkies," Stuart Erwin's first title part.

Adrienne Allen, star of "Cynara" on Broadway, has arrived in Hollywood for her film debut in "Merrily We Go To Hell." The former London actress is under contract to Paramount.

Groucho Marx received new honors and more work as a funny man when the West End Asthma and Riding Club, Hollywood "gag" club for humorists, elected him president this week.

Elizabeth Patterson, stage actress, who appeared in "The Smiling Lieutenant" and "Tarnished Lady," at Paramount's Eastern studio, has come to Hollywood for Maurice Chevalier's "Love Me Tonight."

Ten thousands feature-length pictures are turned out annually at Paramount's Hollywood studios. The total arises from the fact that 200 prints for theatres are made of each production.

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HARRY BURNS, President and Editor
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Vol. 12

Hollywood, California, Saturday, April 16, 1932

No. 13

STRENGTH

Ex. 15:2. The Lord is my strength and song, and he is become my salvation.

Deut. 33:25. And as thy days, so shall thy strength be.

II Sam. 22:33. God is my strength and power: and he maketh my way perfect.

I Chron. 29:12. Both riches and honour come of thee, and thou reignest over all: and in thine hand is power and might: and in thine hand it is to make great, and to give strength unto all.

Ps. 27:14. Wait on the Lord: be of good courage, and He shall strengthen thine heart: wait, I say, on the Lord.

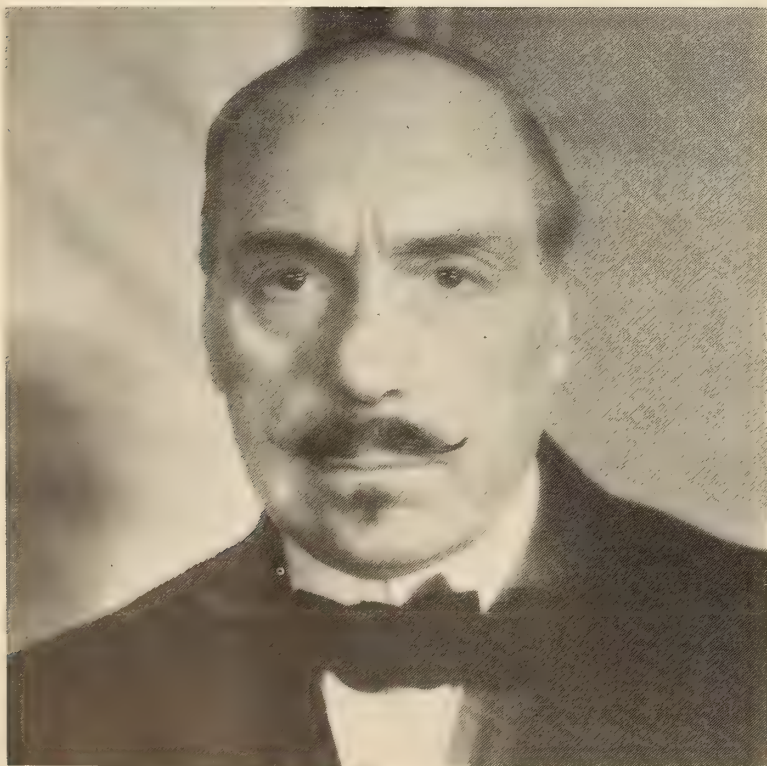
Ps. 46:1. God is our refuge and strength, a very present help in trouble.

CHRISTIAN SCIENCE

The question, "Are Sin, Disease, and Death Real?" was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The answer was given in the negative by citing various passages from the Bible, and correlative selections from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy.

Among the Scriptural citations were the verses from Isaiah: "Strengthen ye the weak hands, and confirm the feeble knees. Say to them that are of a fearful heart, Be strong, fear not: behold, your God will come with vengeance, even God with a recompense; he will come and save you. Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert."

A passage from Science and Health stated, "If God heals not the sick, they are not healed, for no lesser power equals the infinite All-power; but God, Truth, Life, Love, does heal the sick through the prayer of the righteous."



COL. REGINALD BARLOW

Having played seventeen different characters over a very short period of time in some of our best and biggest pictures, Col. Reginald Barlow has almost half a century of stage experience in back of him, and has played more often on Broadway in some of the biggest stage plays, than any other actor. Any one who has had anything to do with the New York stage knows Col. Reginald Barlow. The above illustration is by far different than some of the sweet sympathetic roles he enacted since he came to the West Coast. He is the man of many moods and emotions, never playing any two parts alike. Producers, directors and casting directors have marveled at the remarkable manner in which he can study his parts, and emote in them with such a thorough understanding, and with so much feeling, that his every move and gesture gets across on the screen.

SPORTS

By EDDIE DEMEREE

NEXT WEDNESDAY INAUGURATES FIRST NIGHT RACE OF SEASON AT LEGION ASCOT SPEEDWAY

Night racing—what does that suggest? Thrills galore—intrepid drivers wheeling their latest speed creations arounds the sporty five-eighths of a mile oval at breakneck speed—lights that resemble the Great White Way—eager thrill seekers—the haunting odor of burning castor oil—the full-throated roar of the motors—romance under the moon and the stars—and, remember, there is no other place in the world where you can witness this thrilling sport—NIGHT RACING.

Look at this line-up: Wilbur Shaw, who has recently set a new world's record for the flying mile course at Dry Lake; Mel McKee, in Harry Miller's newest creation; Arvol Brummier, who holds the night racing record, which he made last year; Chet Gardner, in his new Miller; Ernie Triplett, Babe Stapp, Howdy Wilcox, dapper little Lester Spangler and a score of others. With a line-up like that you can expect nothing but the best.

By the way, Babe Stapp has just informed us that he has been working on a new stream-line car which he expects to try out Wednesday night. The car has been tested in a wind tunnel and is one of the most scientifically built race cars ever put together. Babe says that it embodies all of the good features of Frank Lockhart's Daytona Beach job and none of the faults.

A car like that and a driver like the Babe is a combine hard to beat and if the car comes up to the expectations of the engineers who built it, Stapp intends taking it to Indianapolis this year.

But never mind Indianapolis for the present—just put on your "glad rags" and hie yourself to the Legion Ascot Speedway Wednesday night at 8:30. Remember the date—April 20. I'll beseeinya.

CULVER CITY BOXING

A newly christened lighthheavy, Don Conn, has been signed by Matchmaker Cy Saenz, to fight the six round main event at the Culver City arena Monday night. His opponent, Mike Irish, is getting to be quite a boy at this arena, showing a world of class, ability, and if he keeps up the winning streak may get somewhere in the game. He gave Larry Navarro a very thorough shelling here last week.

Harry Perdue, 126 pounders, will tackle Gene Espinoza, Mexican flash, in the four round semi-windup. Jack Young, rough and tough former sailor, weighing 150 pounds, will swap punches with Connie Hayne in the four round special event. Two other four rounders will open the show: Joe Cousins vs. Tommy Irwin, 147 pounds, and Raymond Navarro vs. Young Harry Greb, 126 pounds.

AT THE HOLLYWOOD LEGION STADIUM

They call him "The Blonde Terror," and his name is Jimmy Evans. He is a welterweight and hails from San Francisco. The Hollywood American Legion boys have used him twice, and both times he won the nod. Last Friday night he met a tough Mexican billed as David Velasco, "The Champion of Mexico." Well, if David's skull takes a few more smacks like the ones it took from Mr. Evans, move over and make room for another boy with round heels. Referee Abe Roth handed the verdict to "The Blonde Terror," a mere matter of ring routine. The Hollywood Legion Stadium has started a few boys on the road to fistic glory. Evans looks like another. In both his Stadium bouts he left the impression of being held under wraps. Our opinion is that he has the makings of a darned good fighter.

Other results: Frankie Arragon, 133, won from George Atwood; Pete Bautiste, 121, decisioned Ray Tavares; Willie Davis, 133, seemed to have an edge over Joe Pone, but Referee Randolph called it a draw; Ralph Carpenter, heavyweight, after being down twice in the first, came from behind, floored Wally Hunt three times and took the decision. It was a fast, tough fight. Carpenter deserves a big hand for the way he beat the huge Hun. Nino Pimental, 130, tried a second time, but Georgie Hansford stopped him with a badly cut eye, scoring a technical knockout. THIS WEEK: JIMMY EVANS VS. VEARL WHITEHEAD.

OLYMPIC FISTIC DOINGS

Col. Jack Doyle certainly gets some tough breaks as far as Father Fisticiana is concerned. He tries his level best to give the fight fans the best that is available, and even bouts that look good on paper sometimes go haywire, as the Young Corbett-Caferino Garcia swatfest turned out last Tuesday evening. Corbett reminded us of our old friend K. O. Brown, only Mister Brown knew what his south paw was hung on his side for, and Mister Corbett seemed at a loss as to what he had it for, outside of grabbing and holding his opponent and hitting his midsection with his right. However, he won from here to San Pedro from a lad who looked like a winner in his early starts here, but who forgot the fistic language after he entered the ring. TUESDAY NIGHT WE ARE TO SEE YOUNG TOMMY VS. BABY ARIZMENDI for ten rounds and YOUNG PETER JACKSON VS. BOBBY PACHO over the same route. What more can you ask, ye dyed in wool fight fans?

LOUIS BROCK WILL SUPERVISE THREE SERIES OF FUN-FILMS AT THE RADIO STUDIOS

Louis Brock, Associate Producer at the Radio Studios, will handle three series of two reelers, the first with Monte Collins, making six with that fun-maker. Following these with six with Harry Sweet, starting April 14. Then last, but by far not the least, Clark and McCullough will appear in six laugh provoking two reelers, starting May 1 under the direction of Mark Sandrich. This announcement was made by David O. Selznick, executive vice-president in charge of production.

Ralph M. Like To Produce "The Gorrilla Ship"

Mack Sennett Signs With Paramount

Will Radio Ever Settle Down To Business?

Armand Schaefer To Direct Jack Hoxie

Frank Strayer is to Direct Feature with All-Star Cast

With \$100,000 improvements being made in the International Studios, over which he presides as chief executive, Ralph M. Like has eight more features to make for Mayfair Pictures, and he is now preparing to produce "The Gorilla Ship," which Frank Strayer is to direct with an all-star cast. Getting under way within a week, this ought to mean plenty of work for the sea dogs of the movies, who look like they belong on a schooner under full sail.

Producer Like is certainly making his studios one of the best equipped of any of the independent studios, for he can well boast of being the one lot where they own their own equipment, which includes sound, cameras, recording and transportation trucks, in fact, every facility necessary to make pictures on a par with any of the producing companies.

Aside from the eight features to be made, Ralph M. Like already has planned his next season's output, which will give exhibitors twenty-four features via the Majestic trademark, and which will be produced on the International studios lot, under better conditions and with every foot of ground utilized by the two sound stages, offices, garages, projection rooms, dressing rooms, which will be on a par with any of the major studios.

To Release All His Featurettes On Their Program This Year

A contract whereby all future comedies produced by Mack Sennett will be released under the banner of Paramount Publix Corporation was signed recently by Mack Sennett, the noted comedy producer, and Emanuel Cohen, vice-president of Paramount Publix.

Signing of the contract marks the immediate start of probably the most ambitious program of motion picture production ever undertaken at the Mack Sennett studios in North Hollywood. It automatically sets into action production on this extensive comedy schedule.

The signing of this contract brings to Paramount many box office names now under contract to the comedy king, including Bing Crosby, Andy Clyde, Charlie Murray, Matt McHugh, Donald Novis, Babe Kane and Dorothy Granger.

The list of principal players embodies many prominent names, such as J. Farrell MacDonald, Raymond Hatton, Albert Conti, Billy Bevan, Harry Myers, Natalie Kingston, Arthur Stone, Harry Gribbon and others.

Realizing the dissatisfaction of many patrons with the over-long double feature billing in theatres, Sennett is the first to originate the idea of comedy featurettes. His program for Paramount will include many such short featurettes designed as a substitute for features, to take a place on the theatre program now occupied by two feature showings.

Change Presidents Over Night. Stockholders Keep Eyes On News Daily

NEW YORK, N. Y., April 14—After a meeting of the directors of the Radio-Keith-Orpheum Corporation held today, David Sarnoff, president of the Radio Corporation of America and chairman of the board of RKO, issued the following statement:

"Mr. Merlin H. Aylesworth was today elected president of the Radio-Keith-Orpheum Corporation at the first meeting of the board following the annual meeting of stockholders. The election of Mr. Aylesworth followed the acceptance by the board of the resignation tendered by Mr. Hiram S. Brown as president of the company. Mr. Brown will continue as a member of the board of directors and will act in an advisory capacity to Mr. Aylesworth. Mr. Benjamin B. Kahane was elected vice president of the company."

Mr. David Sarnoff was re-elected chairman of the board of directors of the Radio-Keith-Orpheum Corporation and chairman of its executive committee. The statement also said:

"Mr. Owen D. Young, a member of the board, was elected a member of the executive committee. Mr. Gerard Swope, president of the General Electric Company, and Mr. Andrew W. Robertson, chairman of the board of the Westinghouse Electric and Manufacturing Company, were elected as members of the board and of the executive committee of RKO.

"Mr. Benjamin B. Kahane was elected president of Keith-Albee-Orpheum Corporation and Orpheum Circuit, Inc., and Mr. Joseph Plunkett and Mr. Phil Reisman were elected vice presidents of these companies.

"With the recent appointments of Mr. David O. Selznick as production head at the Hollywood studios of the company, Mr. Martin Beck in charge

Has Just Finished Fine All-Star Feature for Willis Kent

Armand Schaefer believes in experience is the best teacher, for he has in the past year directed everything from a serial to a Western, and to top it all off, he just finished a fine feature all-star picture for Willis Kent in which Phyllis Barrington, Helen Foster, Gertrude Messinger, Michale Auer, Crauford Kent, Louis Natheaux, Fletcher Norton, Bess Flowers, Phillip Smalley, Robert Collier, Jimmy Burtis, Lillian West, and many others appear. William O'Connor is his assistant, and with this picture finished Director Schaefer will then take up the megaphone on a Western feature starring Jack Hoxie. This picture, like the feature, is to be made at the International Studios.

of vaudeville operations, Mr. Ned Depinet in charge of sales and distribution of pictures, Mr. Phil Reisman in charge of picture buying, Mr. Robert F. Sisk in charge of advertising and publicity, and Mr. Courtland Smith, president of Pathe News, Inc., the action taken by the board today completes the re-organization of the executive personnel undertaken after the financial re-organization of the company was approved by stockholders in December, 1931."

We visited the dancing school of Bob Gilbert the other day in time to see Merilen Scott, a child student of Gilbert, go through a routine of tap dancing, interpretative and toe dancing and a few songs in a fashion that would indicate that this little girl is on her way to a stage career.

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INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

RKO HILLSTREET (Week April 9)

Singer's Midgets did not create any unusual furore and things were rather quiet around the Hillstreet during their week's stay—business Monday night was far from healthy. The novelty of the little folk appears to be on the down grade. Jesse Maker and Billy Redford and Bob Stickney and Lillian Aylin completed the unit, although four acts were billed. Charley's Elephants was listed as the fourth number, but is really part of the Singer outfit. Maker and Redford proved to be the most refreshing act of the show. Their work is of the highest order, offering a good line of chatter in a most pleasing routine. The finish has Miss Maker doing some neat kicks accompanied by Redford's good singing voice. Stickney and Aylin injected some novelty in the opening position. Following some so-so talk, the man plays a banjo and a sax augmented by the girl with some tap stuff. The novelty part of the offering is the man's dance on stilts, which gets most of the applause. The specialties of the midgets and ensembles were along their usual lines, but done in different settings and costumes. An impression of Marlene Dietrich was the best individual effort. The audience failed to become enthusiastic at any time during the midgets' stay, which occupied 45 minutes of the vaude. The screen held Slim Summerville and ZaSu Pitts in "The Unexpected Father." Vladi Guterson and his boys offered some good novelty numbers in

the pit preceding the vaude. Following a nance bit by the trombonist, a trio with megs rendered "I Love You," with Vladi taking them into a neatly arranged medley that received a nice hand.

WARNER'S DOWNTOWN (Week April 7)

This bill, holding some standard turns, gave this show a touch of the better class vaude and lifted the entertainment above the average set at this house the past few weeks. The standards, despite their familiarity in this section, proved a big boost to the show generally. Roy Cummings topped in the billing, an unusual procedure here, as heretofore all acts received equal billing in front. Cummings assisted by wife No. 3, appeared next-to-closing with the same offering that he has been serving the public with for years, and judging from the way his comedy nut stuff went over, he can continue dishing it out for years to come. Another familiar turn was Claudia Coleman. This is the fourth downtown house that Miss Coleman appeared in during the past eight weeks, and when seen at the different stands, she has on each occasion offered at least one new type characterization. Miss Coleman scored her usual success. Willard Hall, in his fourth week as m.c., was more prominent than ever on this bill, and again proved a big comedy factor. Besides his introductions preceding each act, Hall appeared in the fifth spot with Dee Loretta for a comedy punch and again

with Putt Mossman (third), where he injected plenty laughs. Mossman himself has a novelty with his horse shoe pitching in which some good laugh results are obtained from a plant considerably built up this week with the appearance of Hall. Mossman's appearance is preceded by a screen trailer at the beginning of the show which introduces the champ horse shoe thrower in various stunts, including a dive into the water with a motorcycle. This short reel helps, and would even serve to better advantage if shown just prior to his appearance. Cropley and Violet offered their roping and dance routine in the fourth position. Their adagio, with the girl twirling a lariat, stood out, and their results were certain.

Jordon and MacFarland, as a couple of gobs, gave the show a fast start. These boys have a good comedy routine and gab all through their clever acrobatic stunts. Alma Travers and the Harris Twins (colored) from the "Lucky Day" show, scored a hit down eighth on the bill. Goetz and Duffy were entertaining in the second spot. The girl displays cleverness with some nut stuff, but appears handicapped in their present routine, which has them whistling for a finish. The Olympic Trio, three men with snappy acrobatic stuff, provided a dandy closing number. Cliff Webster and his gang offered a novelty overture and otherwise distinguished themselves during the running of the show. "Man Wanted," with Kay Francis and David Mann, on the screen.

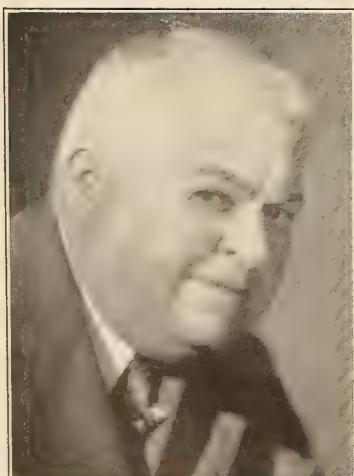
LOEW'S STATE (Week April 9)

Ted Lewis (himself) and his aggregation of about 30 people, which includes 16 in the band, eight gals, The Dixie Four, Charles "Snowball" Whittier and a clever little pick, in place of the regulation F. & M. Idea, made this house the most important currently than any other downtown house both from an entertainment and b.o. standpoint. Monday afternoon the house was packed and the reception that Lewis received and the heavy applause accorded his efforts and those of his company was unusual for this house. Lewis has a great lay-out that is ideal for either a vaude or picture house. Lewis, who works like a trojan all through, puts the house in an enthusiastic mood right from the start in a "dream" song which has the line girls in tuxes and high hats a la Lewis. This is followed by "Minstrels on Parade," after the Dixie Four sing and strut their stuff, with Lewis stepping right along with them. An Hawaiian number follows "Snowballs" fast stepping, with everything in the line-up keeping the house applauding almost continually. Lewis gets a lot of solid laughs with the tiny pick, and later "bawls" the pick out for stopping the show. Some hot solos from members of the band is followed by Lewis in "Old Shantytown" with entire company on for the finale. The Lewis unit runs 45 minutes and provides the fastest stage show that this house has held in a long, long time. Lewis was

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"PEACH O' RENO"

Wm. Seiter—Radio

"FORBIDDEN"

Frank Capra—Columbia

"FINAL EDITION"

Howard Higgins—Columbia

"SPORTING BLOOD"

Chas. Brabin—M-G-M

"MURDERS RUE MORGUE"

Robert Florey—Universal

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Pictures---Reviewed and Previewed

"CALIENTE"

The name of this picture tells the story, as it is of the race track, and those whose life is wrapped up in the "sport of kings." It's another Universal wow. But in this instance it is the crooked side that is shown, and is of a jockey and a gang of confederates who turn to fleecing others. However, a girl and a small boy eventually show him the true way of living, and he abandons his former life and, of course, wins the girl.

We must mention first, perhaps the finest performance by a small boy, Mickey Rooney, formerly known as Mickey McGuire, in the character of a waif. This child's work is uncanny, and received generous applause from the preview audience repeatedly.

Tom Brown, as the jockey, is a pleasing actor with a fine idea of naturalness on the screen.

Next, Andy Devine, who has amused us so much in recent pictures that we expect a great deal from him, but he delivers once more, as a dumbbell, who always wins by his mistakes, one of those back slapping nuisances.

Of course, James Gleason adds a great deal by his clever ability, and as the brains of the gang receive many laughs. His brand of comedy will always be received with favor.

Maurine O'Sullivan fitted nicely into the role of the boarding house keeper, to which the hangers-on of the track gather, and Berton Churchill and Morgan Wallace were others in the excellent cast.

The best race track atmosphere seen for some time on the screen, and a fast moving story, coupled with excellent direction by Kurt Newman and splendid photography by Arthur Edson, made this one a winner. From the remarks we gathered from the preview audience in the lobby at the finish of the picture, Universal rings the bell once more with "Caliente."

"YOO HOO"

Universal has another fine producing unit in the Warren Doane productions that are making their latest two reel series, previewed at the Manchester Theatre Wednesday evening, for in their first fun film, "Yoo Hoo," starring James Gleason and Bobby Hutchins, who used to be known as "Wheezer," the Hal Roach kid star. Anita Garvin came in for no little attention as Jimmie's sweetheart. Wheezer was a howl as an orphan kid, and James Gleason played the telephone company workers, who allows his heart to go out to the urchin that has run away from an orphanage to get away from a hard boiled pair of attendants. There is enough story to hold attention and plenty of natural laughs, which keeps the audience at times roaring their heads off.

James Horne and J. A. Howe wrote the story, and Mr. Horne likewise directed, with Warren Doane, formerly of the Hal Roach executive and directorial departments, supervising what promises to be one of the best Universal short reel series that they have made in some time.

NIGHT HAWK

ROSCOE (FATTY) ARBUCKLE PAVES WAY FOR MANY MORE STARS MAKING THEIR BOW AT STARK'S BOHEMIAN CAFE

Who was it that said "Like draw like"? Well, Roscoe (Fatty) Arbuckle is closing his third and biggest week at Stark's Bohemian Cafe, where he has been drawing stars from stage and screen along with his fans who have been hungry to get a peek at him on the stage once more and to enjoy his fun-making antics. Roscoe didn't disappoint visitors at the cafe nightly, where he never did the same act twice. He always found a way to poke fun at some one or something, and he was well aided by Jack Shutta. Ralf Arnold handled the spots like a master electrician, and looked after every one's welfare, running Eugene Stark a close race.

The other evening he spotted the charming and adorable Doris Jann and made her step up on the stage and sing a couple of numbers. She put them over in fine shape, won plenty of applause and retired to her table elated with the opportunity. Roscoe has a way with him that makes people feel right at home. Monte Blue stepped up and shook hands with him and wished him success on his trip East. Lonnie D'Orsa and a party of friends dined and danced. Buck Jones and W. S. Van Dyke shared one of the tables and danced to their heart's content with some charming ladies. Sam Coslow dropped in to pay his respects to Jackie Taylor and the Bohemian Orchestra, and did he dance with a cute blonde! We say he did! Ben Danker was much in evidence, and our optics just lit on Moe Morton, that ace dance impresario of the Frolics Cafe. With him was Billy Taft.

And oh, yes, we see with us this evening none other than Bert Wheeler, alone, and enjoying himself. We look for Robert Woolsey to hop in on us any moment. There is Garrett Fort, who is famous for writing spooky stories for Universal, "Frankenstein," "Murders in the Rue Morgue," and now "The Invisible Man." Some record, eh, what? Mr. and Mrs. Harry Lewis greeted us as of yore. Hundreds of others nightly have been making one feel that they are sitting, dining or dancing in one of the brightest spots in Hollywood, New York or London. The show is better than ever, finer dance numbers, plenty of funmakers. Charita does a hula hula that smacks of the real article. Eddie Jaye, a crooner, makes you feel like these gals who claim high honors around these parts for this sort of stuff had better watch their step, with Miss Jaye in our midst. Plenty of others numbers, but Jackie Taylor and his Bohemian Orchestra steal the thunder from the majority of artists, and if you ask us, producers and radio stations better place his name on their list of headliners that they will want one of these days.

TED LEWIS SHARES HONORS WITH JIMMIE GREER AT COCOANUT GROVE TUESDAY EVENING—OH, BOY—WHAT A SHOW!

Tuesday evening was once more the red letter evening at the Cocoanut Grove, at the Ambassador Hotel, for Ted Lewis, the King of Happiness, with his band, was the central attraction, and it seemed like old times in more ways than one. Ted was the guest of honor with his orchestra, who took the center of the stage, while Jimmie Greer and his all-star band, and Molina's Rumba Band, stood by and watched the fun for one solid hour, and then once more took their respective place on the platform and continued to entertain one of the largest turnouts the Grove has been able to house since Ted Lewis went East and to Europe to spread happiness wherever he went, for Ted is built that way and has won thousands over to his side and actually made them follow him from one engagement to another, wherever this was possible. Now that he has finished at Loew's he follows this with an engagement at Pantages Theatre. In fact, we can expect Ted Lewis and his marvelous organization to stay here until way into the summer months, and why not? If we tried to give a list of those who were at the Ted Lewis affair deluxe Tuesday evening, we would have to just take the complete list of who's who in cinema and theatrical circles and reprint the names as among those present. It was indeed a great night, and Jimmie Greer and his band seemed to be spurred on to greater work, for they played better than at any time since beginning their engagement at the Grove.

JACK DUNN MAY BE CHOSEN FOR THE LUCKY STRIKE HOUR

Proving the old saying, "Murder will out," the ever-increasing popularity of Jack Dunn and his orchestra has been commanding more and more attention from the "big shots" of the entertainment world. What with his regular daily programs of dance music over KTM and his nightly work at the beautiful Rainbow Gardens, Jack has had just about all he could do and now offers galore are coming his way, from all sides.

One of the major studios recently made a bid for Jack Dunn's services for a series of electrical transcriptions, a theatre syndicate desires his services for a road show, and now there is a rumor making the rounds that Jack's orchestra will be chosen for the famous Lucky Strike Hour. Well, we will say that they can't go wrong with Jack Dunn. His orchestra is not only one of the most popular in Southern California; it is one of the best, and he deserves everything that comes his way.

JOSEPH'S CAFE

There is an atmosphere about Joseph's Cafe the minute that you step into the place, that makes you feel at home. No matter who is the closest to you, be it a waitress, Joe Berliner, or his brother Morrie, you always sort of commence to think that you are among friends of long standing, and when you sit down and start to enjoy the fine eats that they serve you, why you sort of remember some place or other in some part of the good old world that once before you enjoyed just that very same sort of food. Joe Berliner for six years was with Henry's of Hollywood. During that time he learned what everybody that is anybody likes to eat, and having catered to their wants, he knows 'em like a book and sees to their wants. Joseph's Cafe will soon become one of the best patronized cafes along Wilshire Boulevard, or we will miss our guess.

THE FROLICS

Fuzzy Knight has been kept over at this cafe by popular request. He, like Jimmy Durante, has a personality and ability that is all his own. Fuzzy works hard to entertain the guests, and the management was none too slow to recognize this, and singled him out to remain on with Ted Fio-Rita and his wonderful band. Billy Taft, that dancing fool, too, is hoofing it once more, and there are also the Bernhart and Romier Society Dancers, the classiest of their kind that have set foot on the west coast. Tut Mace was a welcome addition to the stellar attractions. Tut seems to be improving with age, and how she uncovers so many new steps is beyond us. Moe Morton, who stages the Frolics show, knows what it takes to make everybody happy, so he has the twelve beauties, the prettiest that we have set our optics on in some time, showing off their charms, and everything in pretty costumes and dances to top off the well balanced program. Every night is a banner night at the Frolics Cafe, and we sure love to step to Ted Fio-Rita's Jazz and Harmony Band, with their crooning entertainers.

BLOSSOM ROOM

Joe Mann greeted us at the door and said, "Come right in and make yourself at home," and before we realized it, he had us seated at one of the ringside tables, and at his right hand stood a bus boy with some water and all the trimmings, and within quicker time than it takes to tell it, we had ordered something to eat, and while we were enjoying Henry Halstead's music, coupled with Clarence Rand's singing, the waiter was apologizing for disturbing us, placing our food gently on the table before our eyes. We call that service, and we must admit that Joe knows his business. We looked to our right, and there was John Mand, who is to Al Levy what your right hand is to you. Stars of stage and screen were rubbing shoulders with some of our town's best people. We heard some rumbling about the Roof Garden opening soon at the Roosevelt, and about some big attractions coming to the Roof to help put it over the top. At any rate, we enjoyed every minute of our stay at the Blossom Room, and then we moved along to home sweet home, where Mrs. Night Hawk was still awaiting a chat with us about whom we saw and how everybody from Jimmy Mannos and Albert, at the Grove, Joe Mann, at the Blossom Room, Ralf Arnold, at Stark's Bohemian, Jack Lewis, at The Frolics, are these days, showing every one how to enjoy themselves at their respective cafes where they meet and greet you nightly, and who Mrs. Night Hawk always feels are very willing to help make her comfortable whenever she makes the rounds with us every now and then.

BULLETIN BOARD

[illegible]

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WILLIAM G. BONELLI — VOTERS CHOICE FOR MAYOR

HOLLYWOOD filmograph



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VOL. 12, NO. 14

HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 23, 1932

PUBLISHED WEEKLY



GEORGE RAFT

This week appearing in "SCARFACE" at the Paramount Theatre., Los Angeles. Under contract to Paramount.

THE INSIDE DOPE

JOHN DAVID HORSLEY will be seen in one of the leading male roles of "The Wisdom Tooth," opening Monday evening, April 25th, at the Beverly Hills Community Playhouse, with a large cast, including Willard Larson, Clifton Camp and others. This will be young Horsley's first stage appearance on the coast. Marc Connelly is the author of this fantastic comedy, which was a Broadway success of recent years. Mrs. Don Marquis is directing.

Neil Ashley who used to look after the physical welfare of the El Mirador Hotel at Palm Springs has opened a similar place on the Sun Roof of the Roosevelt Hotel. Ralph Carter former assistant to the G M at the El Mirador has also joined the Roosevelt as aide to Manager Boise.

John Cameron who was stage manager of The Grand Hotel stage play here is back in Los Angeles rehearsing "The Copperhead" for Producer Edwin Hogarty who is to produce it for Belasco and Curran starring Ian Keith, the show opens in San Francisco, May 2, and comes here.

Robert McKenzie and his McKenzie Players are once more back at their old stand under tent on Washington Boulevard below Culver City their first play is O. K. Kelly. When they closed last season, they were playing to tremendous business.

Arthur Lubin is back in town and will have an announcement soon as to his plans, while East he produced and staged some very successful plays on Broadway.

Nadine Dore is a new leading lady in these parts, she just finished a very fine western with Bill Cody, and Harry Fraser, director, was very pleased with her work and lauded her to the skies.

Marian Sayers is back from the big city, yes New York, and says that she is here to stay and will look to some of the studios for a chance to work, we feel she is entitled a chance, now, who will give the little girl a great big hand?

Syd Saylor is producing some shorts which will be known as The Flying Stars series of one reels, he plays in 'em as does Frank Clark and Roy Wilkins, the stories all deal with aviation.

Walter Percival is to get a break in "Cabin in the Cotton Woods" in which he plays a colored gentleman, who can forget that part that he played at the Belasco Theatre with Dorothy Burgess as the star in a colored story.

Patricia Jane Beams and Ronnie Crosby play in "Back Street," directed by John M. Stahl, starring Irene Dunne and John Boles. These kids sure will win the hearts of theatregoers, Patricia Jane especially works like an old-timer, although she is just a mere slip of a child.

Sandy Roth for years one of the best known assistant directors on the M. G. M. lot, turned actor and played a very fine part in "Beasts of the City," with Walter Huston, as the star. Sandy could well make a place for himself among the best actors, if he choose to drop his old line of work.

Betty Blythe after clicking in Lena Rivers for Tiffany was signed for "Back Street," and "Brown of Culver," for the big U by Sabel Dunn her agent, who also signed Clarence Wilson for a great part in Will Rogers' picture at Fox Studios.

Kurt Neuman is to direct Tom Mix in his next western at Universal City, we learned today.

Lou Halper was placed in Max Shagrin's position in charge of Warner Brothers theatres on the West Coast, Mr. Shagrin resigned we were told by those on the inside.

Chester Franklin directed "Vanity Fair," instead of Chester Conklin as it was stated in one of our items two weeks ago, it was indeed an error, and we pay credit to Mr. Franklin at this time for making a very fine picture, which we did when we reviewed the picture some time ago.

NEW FEATURE FOR FILMOGRAPH READERS

Dr. Galen Gough, formerly Director of Physical Culture of the Macfadden Publications, Psychology magazine, author of Health Psychology and a famous authority on Strength Development, will begin a new feature in the Filmograph in the next week's issue, "Reconditioning Movie Stars" being the title.



While Physical Culture Editor of the New York Evening Graphic, Dr. Gough won international recognition as "The World's most sensational strong man." He has played in the leading vaudeville circuits, and has amazed all who saw him perform feats of strength seemingly impossible. The most amazing part of Dr. Gough's comeback is that he returned from France a hopeless invalid. He received wounds that made it almost impossible for him to walk. His theory of Physical development is based on Mental and Physical co-ordination. Watch for his articles. Ask him some questions anent physical culture.

MARY DONOVAN MEETS WARD MOREHOUSE

Ward Morehouse and his bride came to Hollywood, flew here the day of the ceremony and reached town on a chill night. He took her to the beach house he had rented—Carmel Meyers' house—at Santa Monica, and showed her, with great pride, her California home. She said, "No, sir!" Too cold, too lonesome. Never did like the beach anyhow. So to the Garden of Allah they moved, but they still have the beach house. No choice in the matter. A month's rent was paid in advance. So the Morehouses have two houses, four typewriters and two cars—and that's just too much for a newspaper reporter.

Been a newspaper man for fourteen years and always will be. Finished "New York Town" on Christmas Day. It almost went into rehearsal for stage play five times. On the morning that it was bought by Warners for more money than he thought was in the world, Morehouse woke up with 32 cents and it was five days from pay day at his paper, the New York Sun.

Conducts a column, "Broadway After Dark" for the Sun. Is writing it from Hollywood and is calling it "Hollywood After Dark." Is sent on foreign assignments by paper and last spring flew around South America, 22,000 miles. Is a crack shot with a rifle, plays dice and always loses; his favorite town is Walterboro, S. C., and his favorite body of water the Dead Sea, in which he swam one moonlight night for six hours. Is the author of "Gentlemen of the Press," newspaper play, and intends writing three or four more plays before he dies, in 1939. Gives himself no longer than that because he's always flying in airplanes.

His favorite woman, right now, is his wife. His favorite actress is Miriam Hopkins. His favorite drink is bacardi, and his favorite tree a birch.

Now working on "Central Park," a picture which Warner Brothers will probably make in New York in July. Subscribes liberally to charity—see income tax report—and has a father who is in the lumber business and who once ran for mayor of Savannah. Was beaten by the largest majority in the history of southern politics. Has a sister who is married to a naval lieutenant on duty with the Asiatic fleet. This sister was at Nanking when the war was going on. In a letter to Ward she writes that her baby speaks Chinese, that the war was lousy and that she's sick of eating rice.

Since coming to the coast all his relatives and friends—the newspaper boys—keep wiring him and writing for dough. His mother wants a strip of carpet for the Methodist Monumental Church, Savannah. His sister wants \$250 to get a divorce. His aunt has a cold and Morehouse secretly wishes to God it would get worse.

Had seen only four talking pictures in his life until he came to Hollywood. On the Warner lot he's been looking at two a day. The four that he saw previously were all Miriam Hopkins pictures. He thinks "New York Town" is going to be the best thing since "The Birth of a Nation." He thinks Darryl Zanuck is a smart man. He doesn't even know who Irving Thalberg is.

He and his bride, God bless her, gave a beach party at the Carmel Meyers house over the week-end and served only fried chicken and cocktails. One of the guests got cockeyed and tried to swim to China. Morehouse gave him a letter of introduction to his sister. He thinks Hollywood is all right and hopes to return—at more money.

THE HOLLYWOOD CAMERA EXCHANGE MOVES INTO LARGER AND BETTER QUARTERS

There's a dizzying array of photographic equipment on display in the Hollywood Camera Exchange's new headquarters at 1600 Cahuenga. Fronting on the highway named, the store runs seventy-five feet along the northeast corner of Selma. The spacious floor area is increased in exhibiting values by a twenty foot ceiling. Here, along the north wall, are stacked many varieties of photographic equipment. All in all, it is said to be the largest professional camera exchange in the world. In addition, there is an amateur department of unusual scope.

It is not yet two years ago that Clifton Thomas and Arthur Reeves, veteran professional motion picture cameramen and members of International Photographers, organized the exchange on Cahuenga. When the latter withdrew actively from the company in order to establish the Hollywood Motion Picture Equipment Company, he was succeeded by C. B. G. McKie. The Exchange opened its newer and larger quarters April 4th.

A large staff has been assembled to take care not only of the local business but of the expanding mail order trade. This latter department covers both professional and amateur equipment.

Another department of major importance is that of professional motion picture cameras, there being for rental twelve Mitchells and twelve Bell and Howells. Of professional tripods there are more than seventy-five examples.

A projection room is equipped to show sound as well as silent pictures. Also there is a machine shop for general repairs as well as model and experimental work.

There are two darkrooms—one on the main floor and one upstairs—with testing facilities in each. Upstairs, too, are cutting and stock rooms. And when it comes to lenses and still cameras, there is an amazing variety to select from, demonstrating the truth that rides in the company's slogan of "Every-thing Photographic."

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HORSE RACING SLATED HERE SEPT. 1st—SAID CENSORS ARE KILLING TALKIES

VODEVIL MAKES DESPERATE COMEBACK FIGHT

Making Present Day Pictures As Per Their Demands Futile Task

Unless something is done to stop the idiotic censor boards from killing our present day talkies, we will be packing our working kits and close shop within one year, or might we say that half of the major studios now operating in Hollywood will just be another memory of days gone by, when pictures contained a kick and a soul, instead of being just a matter of so much footage, talk, and what have you to try and entertain the world. Will H. Hays needs more backbone and co-operation along these lines, to fight censorship.

The present day pictures are made to order for the child of 10 to 14 years of age instead of regular he-men and

HARRY L. LEWIS MANAGING DIRECTOR OF RACE COURSE—TRACT FORMERLY KNOWN AS BARNES CIRCUS GROUNDS

After many years of the sporting fraternity in Los Angeles trying to figure out a way to bring back horse racing in the Southland, it fell to the lot of some well known sportsmen to uncover a way and means to bring back the sport of kings, and right now plans are afoot to take over two hundred and forty acres known as Baldwin Park, located fifteen miles from Los Angeles, and which was formerly known as the Barnes Circus grounds. The Southern California Turf Breeders' Association will operate the track.

The well know architect and builder, William McNeill, is to build the track at the cost of a cool million dollars. It will be a one-mile course and the method of speculation involved will be the same as that which is in vogue at the Tanforan track, the optional method, which will be controlled and managed by the well known San Franciscan William P. Kyne, while Harry L. Lewis, a well known sportsman in the Bay City and Los Angeles, will be the managing director.

Over twenty-five well known sportsmen are connected with the project and the association has taken a twenty year lease on the property. The best horses now appearing on the leading tracks will appear in Los Angeles. Lovers of good, clean horse racing will soon have an opportunity to enjoy this most fascinating sport at home instead of traveling across the border of Mexico.

Moguls of Yesterday Brought Back To Help Win Public Approval

With such men as Martin Beck, Alexander Pantages, Harold B. Franklin and who knows but J. J. Murdock, still has his finger in the variety pie, all taking a hand to put vaudeville back on the map, it looks like we will this year see more action and the return of many old favorites of the amusement world who sort of lost their places in the sun when vaudeville theatres gave way to public demand for prologues, revues, novelty shorts, and in fact everything but a full-bill of vaudeville acts as the main attraction, and when the double feature pictures came to life, it looked like vaudeville was through, but, the public soon tired of this. So we welcome back into our fold, old friends and we hope they will stay in our midst for a long, long time.

West Coast vaudevillians, might we say Native Sons and Daughters have a better chance than those in the East to get into the Fanchon and Marco units, and unless the Skouras Bros. who have taken over the West Coast theatres, upset the system that these clever producers have built up to give the world such marvelous Ideas as they offer theatregoers, we look forward to plenty of work for those who can fill the bill, Dame Rumor has it that there is to be some changes in the F. and M. setup, if so, we hope it is for the best of all concerned.

Fanchon & Marco Present

TRIXIE FRIGANZA

And Her Discoveries

STADLER ROSE TRIO

PAUL HOWARD

MARK PEPPER

KEN SNEIDER

RUTH LAYNE

BUNNY BRONSON

KEENE TWINS

MORO & YACONELLI

NOT THE SAME JACK SULLIVAN WHO WAS MIXED UP IN BAD PUBLICITY

It has come to our attention that there is more than one Jack Sullivan in pictures. The other day Ye Editor received a number of phone calls about a Jack Sullivan who, according to some newspapers, had gotten into some difficulty with some lady who said that he beat her while he was intoxicated, and our informants were under the impression that it was the Jack Sullivan who has been working so hard and making quite a name for himself as an assistant director, so we checked it up and found it was not the Jack Sullivan we knew so any years ago, who just finished assisting Christy Cabanne on his two best pictures, "The Midnight Patrol" and "Shandy" at the Tec-Art Studios, and is working there right now, so in fairness to him, let us put at rest all such reports about Jack Sullivan, the assistant director, for he is happily married. How do we know? Mrs. Sullivan told us so.

women to sit through and digest, and the few longhairs who are in power of the various censor boards, are sitting back and saying "Thou Shall Not See This or That, for it is not fit for your eyes, mind or shall you hear this or that" and in so doing, they are killing one of the greatest mediums of education of the world's minds, by forcing the producers to make pictures that are uninteresting, assinine, unbelievable, and above all, an insult to the intelligence of the majority who know what they want in the form of entertainment.

Preview "SHIP A HOOEY" Christie Comedy

The tang of the sea and the scrapes that the gobs of the United States navy get into, afloat and ashore, can always be depended upon to furnish interest and plenty of laughs.

This was the theme that Carl Harbaugh used in writing one of the swiftest and funniest short reels seen in some time.

Not only was the story funny, but the cast was carefully picked to fit into the merriment.

Glenn Tryon furnished the situations which gave Bobby Vernon the opportunity to put over some of the best work of his long comedy career.

These two boys kept the house in roars of laughter most of the time and helped to show up the pulchritude of lovely Mary Carlisle.

Walter Long, as a chief petty offi-

LEE IN

Joey Lee and his orchestra succeeded Frank Gari and boys at Leighton's, Seventh and Broadway.

cer, was the necessary menace to put over the funmaking of the boys, and Eddie Baker, another Christie favorite, aided him greatly.

Harry Edwards demonstrated his long experience along comedy lines as director, and Gus Petersen showed us some excellent photography.

This little comedy should be a welcome addition to the Educational release, which has as their selling slogan, "The spice of the programme."

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HARRY BURNS, President and Editor

Office Phone, Hillside 1146



Vol. 12

Hollywood, California, Saturday, April 23, 1932

No. 14

THE STORM IS BREWING

Labor is superior to all things. It is prior to all things. Wise statesmen, among them Abraham Lincoln, have realized the supremacy of labor; its superiority to capital. It creates all wealth. It is more powerful; more terrible in its exactions of retribution than capital can hope to be. It can destroy all capital and all capitalists, as it did in France and later in Russia. In America, it can frustrate capital with the ballot. We are not thinking red.

A glance over the Hollywood field reveals an astounding situation. We find a pitilessly cruel disregard of the rights and needs of labor. And by labor we are referring to unorganized labor as represented by the actors and extras, totaling more than twenty thousand men and women, all trying to earn a living in motion pictures. We find a brutal alacrity in taking full advantage of the prevailing national economic stress, by reducing to an irreducible minimum the already pitiful wage paid the extras and the lesser part-playing actors and actresses. One gets the impression of a tiger sucking from its victim the last drop of blood.

We wonder if the picture producers give thought to the significance of what they are doing?

These Hollywood business men now dealing with studio organized labor are placing too much faith in expediency. They are facing the problem of the moment, doing what they are COMPELLED TO DO, and entirely dismissing from their minds the problem of tomorrow. And the problem of tomorrow is going to be COMPULSORY dealing with more than twenty thousand workers now facing hungry idleness. They are working people, part of the sweating thousands whose RIGHT to a decent livelihood in motion pictures is as good as the right of each and every one of the rich producers engaged in the manufacture of pictures.

BOOKS



EDWIN T. GRANDY

"Radio Writing" by Peter Dixon is the last word in how to write for radio, by the author of the successful "Raising Junior" program. A valuable treatise on radio methods, branches for specialization, financial returns, taboos and restrictions, technique of presenting plays without scenery, writing of serials and the marketing of scripts and ideas. (The Century Co., N. Y.)

"How's Your Second Act?" by none other than Arthur Hopkins himself, is an extremely helpful work on the art of play production. Issued originally in 1918, it has now been re-issued in Samuel French's best style. What Mr. Hopkins said then is still good. And he ought to know! (Samuel French, N. Y.)

"Hands of Destiny" by Josef Rinald. Now that everyone is interested in knowing the future and just what can be done to forward one's best interests, Mr. Rinald's book will be of particular assistance. A thorough and comprehensive work—plus a free reading of your palm. (Greenberg.)

"Cocktail Continentale" and "Paris With the Lid Lifted," both by Bruce Reynolds. The former is described by the author as "concocted in 24 countries, served in 38 sips and a kick guaranteed"—and he keeps his promise! The latter book will tell you things about Paris that you would never dream. You won't have to miss any naughty places or visit any dull ones. Even alibis for the wife are included. Better buy your ticket before you start either book! (Burt Co., N. Y.)

"Keeping Fit at Forty" by F. A. M. Webster and J. A. Heys, is a truly indispensable book for the man who wants to keep his health and figure. Eight groups of exercises for every part of the body, with photographs of the different positions and an interesting life chart. (Frederick Warne & Co., N. Y.)

Col. Reginald Barlow just finished in "The Blessed Event" at First National Warner studios. He is sure playing a variety of parts, in the major pictures and studios.

Rudy Pauly and Barney Margolis have taken over the amusement ticket offices of Cherry's located at 121 West Ninth Street and the Hollywood Plaza Hotel, and are already doing business on a very fine scale.

Russell Trost is the capable assistant to Dan Kelly casting director at the Columbia studios. He just went through a hard siege of work handling over 500 extras in a single day, this, for such a lot, is some job, if you ask us.

COSMOPOLITAN CLUB HAS A BIRTHDAY

At a birthday party of the Cosmopolitan Club to be held on May 12th,

Mrs. and Judge Carlos Hardy will sponsor a production of Eve Unsells satire called "Our Little World" the leading parts will be played by Major Bane and Suzanne Wood.

VOTE FOR William G. BONELLI Candidate for MAYOR

Election Tuesday, May 3, 1932

Able — Courageous Experienced

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ATTENTION VOTERS!

William G. Bonelli is a man who can stand on his past record of achievements. He will not be dictated to by any outside influence. William G. Bonelli deserves the support of every right thinking citizen.

Vote for him Tuesday, May 3, 1932

Liberty Voters League

Warner Bros. Form Beneficial Employees Club

"Family Thrillers" For Big 4 Program

Splendid Idea Becomes International in Scope, Rather Than Local

New York—The Warner Club, hitherto confined more or less to activities of the New York office, is now operating on an international basis on a much broadened scale. To its manifold social activities have been added numerous benefits which are offered to every full-time employee of Warner Bros. or any subsidiary company in the United States and Canada. Social activities will be gone in for on a much larger scale than ever before, such as the annual ball, boat rides, picnics, monthly dances, lectures, bridge, bowling, golf, baseball, basketball and amateur theatricals.

But the greatest and finest aim of the Warner Club is to do more than provide social activities. There will be sick benefits and financial aid at the time of death, marriage or birth in a member's family. Plans for an old age pension are now being worked out. A special fund, known as the Warner Club Benevolent Fund, is being set aside by the Warner Club to be used as a helping hand to members should the need arise.

Starting May 1st, the following benefits become effective.

DEATH BENEFIT—Each member shall be entitled to designate a beneficiary who will receive the sum of \$250 upon the death of that member.

SICK BENEFIT — Each member shall receive the sum of \$10.00 per week for each full week that he or she is sick and incapable of working, excluding the first two weeks, providing that the sum received by the member shall not be in excess of the member's weekly salary and shall not be for more than ten consecutive weeks. No member shall receive more than \$350 in any one year. This benefit becomes effective thirty days after a member joins the club.

DOCTORS AND NURSES—Medical attention and the services of registered nurses are being arranged for.

MARRIAGE—All members in good standing for at least three months that marry will receive the sum of \$25.00.

BIRTHS—Any married member in good standing for at least three months will receive the sum of \$50.00 upon the birth of a baby.

PENSIONS—Arrangements are being made whereby pensions will be paid to Warner Club members based upon a certain age and upon certain years of service to the company. Details will be announced later.

LEGAL AID—Legal aid and advice will be furnished to the members.

VOTE FOR

WILLIAM G. BONELLI

FOR MAYOR

SPORTS

By EDDIE DEMEREE

BRUNMIER BREAKS OWN TRACK RECORD AT LEGION ASCOT SPEEDWAY IN FIRST NIGHT RACE OF THE SEASON

Last Wednesday evening at 8:30 saw the beginning of the first Italian Helmet Dash under the arcs of the night racing season before a crowd of over eight thousand race enthusiasts—and what a race. The three fastest qualifying cars of the evening—Arvol Brummier, who turned the one lap distance in 26.20 seconds—his old record for night qualifying was 26.24—had the pole position with Lester Spangler next and Babe Stapp on the outside of the line—gave some of the biggest thrills in this time-honored race with Stapp coming in for a win, closely followed by Spangler and Brummier.

Next followed two ten-lap heats and then the forty-lap main event with Arvol winning one of the hardest fought races seen at the local speed plant. Leading the field for thirty-nine laps Brummier went into the north turn on the last lap and was about to lap Al Gordon in 23 when that worthy decided he had been going straight long enough, so he went into a spin.

Brummier was so close to Gordon that he couldn't miss him so he did the inevitable, smacking right into his tail assembly—both cars kept an even keel and Brummier staggered past the finishing line on two flat front tires and a badly bent front axle—in fact it looked to us as though his radiator had been pushed back into his differential but this couldn't possibly have happened because there wouldn't have been many places for Arvol to have gone, so to speak. Needless to say it was a thrill and you can expect us out for the next night race at the Legion Ascot Speedway, rarin' to go.

The date?—Next Wednesday night at 8:30.—Don't forget it's a date.

OLYMPIC FISTICUFFS

With Ethel Duncan, Bert Wheeler and Rosco Ates picking the lucky numbers that won seats for the fights and a Chevrolet car, the Olympic Club found the lost key to what it takes to make the natives turn out to see the fistic events Tuesdays. Aside from good fights, they want something for nothing; at least a chance to win what is offered; and believe it or not, the biggest turnout that witnessed a show at the Olympic were on hand to see the show, and will turn out Tuesday evening to see Max Baer cross arms with his opponent and at the same time try and win a Ford V-8 and other gifts offered by the Olympic.

THE LEGION STADIUM

Gene Doyle and Chas. McDonald, who run the show for the American Legion in Hollywood, brought to life a new Tom Patrick who handily licked Hans Birkie the bozo who dropped and almost knocked Steve Hamas for a goal recently. Mister Patrick is a much improved miller these days and would give Steve Hamas or Lee Ramage a run for their money.

The Legion Stadium was packed and rightly so, last Friday evening, for every scrap was almost a headliner. Someone must have fed the boys raw meat or something, for they all just wanted to fight the second the bell broke loose and never stopped unless someone fell or the bell again stopped 'em.

PHIL FRIEDMAN

Universal has one of the best of the younger casting directors in the business in Phil Friedman. He has been



Phil Friedman

forced to cast a greater variety of players to surround whatever stars are engaged for the Big U pictures, than any casting director has been asked to do in a major studio.

Critics in reviewing Universal Pictures never complain about poor casting of their products.

On the contrary, they always speak of how well the picture has been hand picked as far as actors are concerned, and when one considers that Phil Friedman is a sort of a lone wolf, and

handles his offices alone, it makes his past performances along these lines stand out equally well with the work of the best actors in the Universal productions.

We learned that outside of the time that he was actually ill and in the hospital, where he parted with his appendix, Phil Friedman has hardly been away from the Big U lot for a single day, which means that Carl Laemmle has a casting director who really has made his work a business, and sticking to it, a success, and his success means greater success for Universal.

Will Hays Poll Causes Producers To Decide Upon Such Plans

New York.—A new type of film, known as the "family thriller," will be the product keynote for Big 4 during 1932-1933, according to John R. Freuler, president. The decision is the outcome of the Hays poll, coupled with a private campaign which this company has conducted directly with theatres everywhere. This poll, the consensus of exhibitor opinion nationally, is a service Big 4 has conducted at intervals, during the past two years, and one which has been eminently successful.

"In eliciting the opinions of exhibitors, from time to time," said Freuler, "we have kept up-to-the-minute on requirements, and with a flexible schedule obtaining, we have been able to switch or revamp our story and artist line-up with unhampered speed. In turn the exhibitors who have subscribed to the poll have felt that they, individually, have 'ordered' the particular picture produced, and in that way sales resistance has been entirely eliminated and a close association has been built. With the Hays poll considered, in conjunction with our own, we are convinced that in thrill films—with thrills equally gaited to Aunt Polly, the freshman brother and little Willy—we have the ideal picture formula and we are preparing to act upon this information which is confirmed at the box office."

Big 4 will shortly announce its program for 1932-1933, but according to a preliminary set-up, it was learned from the Big 4 office that the schedule will retain its inherent elasticity so that any later changes may be promptly complied with.

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INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

Grand Hotel Opens April 29th At Chinese

Greatest Attendance Is Expected To View M-G-M

Latest Epic

"Grand Hotel," Metro-Goldwyn-Mayer's sensational superfilm, with the most famous cast ever assembled, will be a national road show attraction throughout the country, simultaneously with its Western premiere at Grauman's Chinese Theatre and New York presentation. This was announced following a conference of M-G-M officials and prominent theatrical men.

Meantime Sid Grauman is preparing for the gala opening at the Chinese on April 29, when he will stage what he promises to be the greatest presentation in the history of the theatre.

The intense interest of the public in the presentation of the Vicki Baum stage sensation, with Garbo, Joan Crawford, John Barrymore, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt and others all in a single great cast, was expected, but the success of the picture has been more overwhelming and instantaneous than even the most optimistic dreamed of. It is the most eagerly-awaited picture in the history of the screen.

LOEW'S STATE

Trixie Friganza is the headliner here this week and is not billed as an idea but an extravaganza and revusical with Trixie Friganza and her "Discoveries." The line girls are missing and there is no attempt at any elaborate scenic effects. None are needed when Trixie is there. The robust comedienne is on the stage every minute of the 45 that the stage show consumes. As an m.c. Miss Friganza is in a class all by herself. In addition to the smart talk that she uses to introduce her various "discoveries" she strips to a different costume. In her own offering following all the "discoveries," Miss Friganza panicked 'em and her Rhumba was a scream. Outstanding in the specialties were the Stadler Rose Trio, two men and a girl who do some adagio and a waltz in which the men put the girl through a routine of acro-contortion that is marvelous. Paul Howard is another that stood out in that line. This boy has acquired finesse since his eastern jaunt. Bunny Bronson was pleasing on her toes and Mark Pepper offered a song. The Keene (twins) sisters managed to please and Ken Sneider made quite a hit with his tapping atop a barrel. Ruth Layne contributed a song acceptably. Moro & Yaconelli with some comedy and accordion and violin also ran. "Mata Hari" with Garbo, Navarro, from the Chinese and first time at pop prices combined with Miss Friganza on the stage is proving a good double attraction at the b.o.

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RKO HILLSTREET

Saturday night this house could not accommodate the crowd that was clamoring to get in long after the final show was in progress and it must have been tough for manager Essberg to see them depart and tougher still when he started to refund money to ticket holders. The house did not empty as it should following the first performance, the opinion prevailing that many remained over to get another glimpse at Adelaide Hall, the colored crooning headliner of the vaude unit this week. Miss Hall made a pronounced impression displaying a couple of nifty gowns and a crooning ability that found ready response. "When You're In Love"

and a hit from "Blackbirds" "I Must Have My Man" were oustanders. Fred Keating who did some tricks in the second spot came back for another stunt in Miss Hall's offering and with satisfactory results. Howard, Fine and Howard with Jack Walsh closed the show. The boys with their funny pans were a laugh all the way. The house went strongly for their line of hoke. For no reason at all, an unprogrammed girl came on during their act and acro-contorted all over the stage for a big hand. The opening had Hazel Mangan Girls with Adelita Tatali with a fast line of acrobatics presented in a high class manner. Barbara Stanwyck in Columbia's "Shopworn" with Regis

Toomey on the screen started the house off to big takings. Vladi Guterson and his boys in the pit had some special melodies for the N.V.A. collection baskets.



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JAMES PARROTT

Directing for HAL ROACH
Good Luck to Jackie Taylor and His
Bohemian Cafe Orchestra

Pictures---Reviewed and Previewed

NIGHT HAWK

JACK DEMPSEY AND ESTELLE TAYLOR DINE AT STARK'S BOHEMIAN CAFE—MELBA SNOWDEN IS RESPONSIBLE FOR SHOW

With Jack Dempsey and Estelle Taylor dining together at Stark's Bohemian Cafe, Dame Rumor has been making the rounds that Jack and Estelle might again be thinking of facing the world together; at any rate, they enjoyed their dinner and being together to their heart's content, if what we saw while they dined and enjoyed the show which was staged by Melba Snowden and her bevy of beauties. They were aided by Jackie Taylor and his Bohemian Cafe Orchestra, who sort of caught the spirit of the girls' willingness to dance and cut up, besides wearing what is the most fetching costumes, some of them bordering on the eye-opener type, but, not at all suggestive. Charita does her marvelous Hula Hula better than ever; Eddie Jaye clicks with songs; Esther Bodellay and Winfred McGowan score.

The Bohemian Cafe is becoming one of the best meeting spots for satellites from stage and screen. For instance, we cast our optics on the following having a good time: Natalie Talmadge and mother, Emile Steinhauser, who has been Arthur Brisbane's right-hand man for almost 18 years; Eddie Buzzell, Mr. and Mrs. Newman had 18 folks in their party; Ames Peterson, Bert Wheeler, Chuck Riesner, Lou Dorn, Dave Hill, Gilbert Roland, William (Stage) Boyd, Rudy Cameron, Maxwell Shayne. It would take too much space to try and list all of the guests, and just as a bit of information, every Saturday night they turn away a couple of hundred or more visitors.

Jackie Taylor and his Bohemian Cafe Orchestra are becoming one of the most popular orchestras around the cafes; Jackie is fast finding himself and is a show in himself. What this boy can't do with a fiddle isn't worth doing; every now and then some of his old friends insist upon his doing his dancing and violin playing act, and when he does why the crowd present enjoy one of the best specialties offered by a band leader—next to Ted Lewis, who is the peer of all. Eugene Stark is busily engaged evenings looking after the welfare of the town's best people, who gather at the Bohemian, and he has a fine aide

THE FROLICS

One never knows what will be offered at The Frolics in the form of entertainment, especially Sunday evenings when it is theatrical night. George Raft, Larry McGrath, Peanuts Byron, Jack Lewis and others decided the other evening to sing some ditties via the loud speaker, and Ted Fio—Rita and his orchestra didn't mind playing for this quartette. Bernice Spears did a dance turn that was a wow and the large attendance got into the spirit of the side show and as the saying goes a good time was had by all.

The Frolics show, under the supervision of Moe Morton, was full of plenty of variety. Fuzzy Knight blacked up and did an Uncle Tom number with the beautiful chorus dressed as "Topsies." Their song and dance number was quite a novelty and later on Bonnie Winslow and Mary Lansing stepped out of the line of girls and put on a song and dance number that knocked 'em for a goal. Tut Mace looked and danced better than ever. Her stunt of walking and dancing on her hands was a hit; she certainly fits into the Frolics doings. Billy Taft can get more out of a single dance act than anyone around these parts. The music for the show was created by J. C. Lewis and Ted Fio—Rita. Dorothy Lysle, the cigarette girl, did a couple of songs as an added attraction, and she made quite a hit; here is a good bet; let her do it as a specialty nightly. Fuzzy Knight looks and acts like Rosco Ates in a measure; he even talks like him. Rosco sat with his family at the ringside and watched Fuzzy work, which made us think about the likeness. The music, as played by Ted Fio—Rita and his boys, must be good when Jack Lewis, one of the owners of The Frolics, dances with his own wife nightly. The new dance numbers and costumes stand as works of art and reflect great credit to Moe Morton for selecting and putting on with such capable girls. The show must be a humdinger when you can find Milton and Bernie Weinberg there almost any night that you drop in, for they go to all kinds of shows in and around Los Angeles since they are the advertising agents for the shows.

JOSEPH'S CAFE

Business is so good at Joseph's Cafe these days that Joe Berliner, who is the chief mogul there in charge, has decided to remove the kitchen to the rear of the place and place booths which will seat 50 or more people in that space.

As soon as Joe Berliner's friends learned that he was to open up a place such as he was connected with at Henry's, of Hollywood, for the past six years, they started heading their cars toward that place and you can drop into Joseph's at any time of the day or night and meet some of your friends; for if you know Joe Berliner, you know his friends.

"STRANGERS OF THE EVENING"

If this is the work of a new director, let us have more of them; for Lucky Humberstone, in his first directorial assignment, has certainly given us "entertainment." Our hats are off to Tiffany Productions once more.

"Strangers of the Evening" was taken from a book by Tiffany Thayer, "The Illustrious Corpse," and while the opening prepares you for another of those pictures full of morbid details, this one travels along merrily and caused shrieks of laughter from the preview audience at the Fairfax Theatre.

The story, which was cleverly adapted and with splendid dialogue by Stewart Anthony and Warren B. Duff, is of a mix-up of bodies at a undertaking establishment, where the undertaker has conspired with a bunch of crooks to change a corpse. This eventually develops into a splendid mystery story, in which the police are certainly shown up to their great disadvantage.

Just imagine a bunch of comedians like ZaSu Pitts, Lucien Littlefield, Gene Pallette and Frances Sales, all in one picture and each one entering into the spirit of the story.

Theodore von Eltz and Miriam Seeger were the necessary "love interest" and both lived up to their reputations by the fine, handling of their respective roles. Harold Waldridge is one that I have not seen before on the screen, but he caused peals of laughter whenever he appeared. Warner Richmond, Tully Marshall, Mahlon Hamilton, Al Roscoe, William Scott, Charles Williams and James Burke were other members of the cast who distinguished themselves. As usual, Arthur Edeson showed us what "fine photography" means to a production, and the production department showed us some fine settings. Tiffany are to be congratulated upon securing such a good story, Lucky Humberstone for the directing and as fine a cast as we have seen for some time. Theatre owners should not fail to book this one as it is interesting throughout and will pack any theatre by 'word of mouth' advertising alone.

COLLEEN MOORE SCORES GREATEST TRIUMPH AT EL CAPITAN THEATRE IN "A CHURCH MOUSE"

One of the most representative audiences that the El Capitan Theatre has housed in many a night placed their stamp of approval on Colleen Moore as a stage actress and through this they have proven to the producers of our best talkies, that Colleen is right now a better bet for them than she was in the silent days. In "A Church Mouse" by Ladislau Fodor, she just ran wild with feelings and emotions throughout the three acts and had her audience in the palm of her hand and when she finished her performance, one couldn't help but want to rush up and over the footlights and hug her, for the joy and merriment she had created for her onlookers and listeners.

Mind you, she was not alone in the show, far be it from such, Jameson Thomas one of the best actors sent us from abroad in some time, plays the lead opposite Miss Moore, and he even tops his performance that he gave with Bebe Daniels at the same theatre some time ago. Mr. Thomas is worthy of more attention from both stage and screen producers, than he is receiving at their hands.

Others who helped put the show over to it's great success were Cyril Chadwick, Russell Fillmore, Helene Millard, Frank Perry, Charles Campbell, and in closing let us say that the show was perfectly staged by Edwin H. Curtis and Russell Fillmore.

DINNER IS SERVED

Alan Mowbray has a very funny and amusing vehicle in this one, and handicapped himself with the worries of producing and directing it, just to show the natives hereabouts that he is really a very capable and versatile man in the theatre, and who knows but he had back of this idea, to make talkie producers appreciate his ability for a future directorial job, proving to them that he knows his story as well as direction.

Theatregoers who attended the opening performance found him laboring hard to put across a winning show. The cards were stacked against him with all these other elements to contend with, but you will have to admit that Alan Mowbray gained many a hearty laugh, the show in its entirety has enough merit that if it was restaged, trimmed and doctored where it is weak that you can make it a winner.

The cast, which worked shoulder to shoulder with Mr. Mowbray, were Kay Hammond, Walter Byron, Claude King and Ethel Griffies; each as mentioned stood out in their respective parts. If more characters could have been written into the play to cause complications for Mr. Mowbray, and we might possibly add a vampire to make the wife jealous, we are sure the added fun would lift the story out of the dry and slow tempo, and Walter Byron as the semi-heavy can well domineer the situation and help build up Mr. Mowbray's situations. Kay Hammond is seen too little around these parts on stage and screen. Miss Griffies was excellent, Claude King O. K., Al Pelton and Irving Starr were responsible for the show and gave a fine setting and background.

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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Andy Clyde Unassigned	Del Lord Unassigned	Unassigned Unassigned	Unassigned Unassigned	Untitled "Hypnotize"	The Staff The Staff		Preparing Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Mascot Prod. Allied Corp. Kennedy Pict. Corp. All-Star Kennedy Picture Corp. Horkheimer Prod.	Elmer Clifton Wm. Cowen Chester Franklin Unassigned Otto Brower Bert Bracken Lewis Lewyn Bert Bracken Unassigned	Richard Heermance George Curtner Unassigned Unassigned Wilbur McGauch George Berthalon Dick Blayden Unassigned	Unassigned Gilbert Warrenton Unassigned Unassigned Harry Newman Mickey Whelen Otto Himmler Ross Fisher Unassigned	"Vagabond Adventures" "Leading Citizen" "The Stoker" "Last of the Mohicans" "A Man's Land" "The Ranger" "Hollywood on Parade" "Face on Bar-Room Floor" "I Shot My Husband"	Elmer Clifton Dick Smith Barry Barringer Unassigned Adele Buffington Aubrey Kennedy E. Graneman Barry Barringer Dan Whitcomb		Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Ken Maynard	Unassigned Unassigned	Unassigned Unassigned	Arthur Keed Unassigned	"Men of the Night" "King of Range"	Robt. K Lee Unassigned		Preparing Preparing
UNITED ARTIST Bobby Webb, Casting GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	"Movie Crazy"	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Phil Friedman, Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Unassigned Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Berry Jr.-Wells Lew Ayres Tom Mix	Robert Florey John Stahl F. Frank Unassigned James Whale John M. Stahl William Wyler Unassigned Ray Taylor John Ford Edward Laemmle	Unassigned Scotty Beal Unassigned Unassigned Unassigned Billy Reiter Unassigned V. O. Smith Unassigned Phil Karlstein	Unassigned Carl Freund Unassigned Unassigned Arthur Edeson Unassigned Chas. Stiemark Unassigned John Hickson Unassigned Dan Clarke	"The Invisible Man" "Back Street" "Adventure Lady" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Heroes of the West" "Shanghai Interlude" "Good-Bad Man"	Florey-Fort Gladys Lehman Edwin Knopf Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam Buckingham-Greene Jack Cunningham	J. Lapis F. Feichter C. Carroll	Preparing Shooting Shooting Preparing Preparing Shooting Preparing Shooting Preparing Preparing Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Loretta Young Charles Chic Sale Kay Francis Edward Robinson Richard Barthelmess Blondell-Linden Lee Tracy Paul Muni Barbara Stanwyck Joe E. Brown Douglas Fairbanks, Jr. Ruth Chatterton Edward Robinson Young-Albright Manners-Dvorak	T. Freeland Erle Kenton Tay Garnett Unassigned Unassigned Mervyn Le Roy Roy Del Ruth Howard Hawks William Wellman Unassigned Unassigned William Dieterle Howard Hawks James Flood Lloyd Bacon	Bill Cannon Unassigned Unassigned Unassigned G. Hollingshead Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Bill Canon	Barney McGill Dev Jennings Unassigned Unassigned Unassigned James Van Trees Unassigned Unassigned Sid Hickox Unassigned Unassigned Unassigned Unassigned Unassigned	"Week-End Marriage" "Competition" "One Way Passage" "Silver Dollar" "The Cabin in the Cotton" "New York Town" "The Blessed Event" "Fugitive from Prison Camp" "The Mud Lark" "You Said A Mouthful" "Revolt" "Children of Pleasure" "Tiger Shark" "Life Begins" "The Crooner"	Sheridan Gibney Carl Erickson Creelman-Lord David Karnser Paul Green Hayward-Morehouse Howard Green Howard Hawks Robert Lord Lou Lipton Busch-Gelsey Unassigned Howard Hawks Earl Baldwin Charles Kenyon		Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Shooting Preparing Preparing Preparing Shooting Shooting

MAY -6 1932
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Producers and Finance Moguls Prepare Shakeup and Salary Cut

HOLLYWOOD filmograph

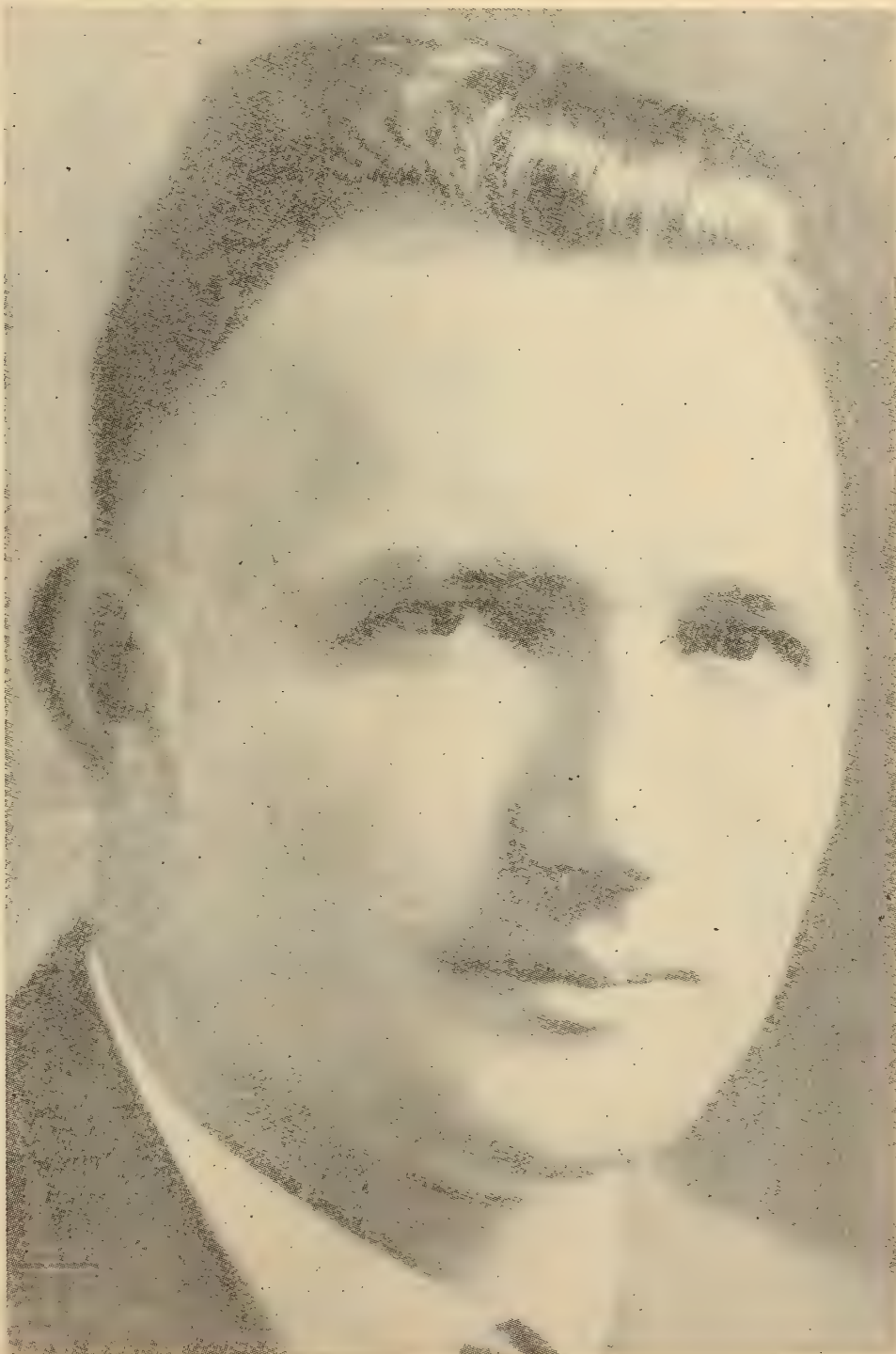


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VOL. 12, NO. 15

HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 30, 1932

PUBLISHED WEEKLY



WILLIAM G. BONELLI

One of the Most Popular Mayoralty Candidates in the May 3 Election

THE INSIDE DOPE

"Nurse Smith," an original screen play by Carey Wilson, centering about the drama and romance of young motherhood, was purchased by RKO-Radio Pictures as a vehicle for Irene Dunne.

The announcement of the purchase and of Miss Dunne's assignment to the title role were made by David O. Selznick, executive vice president in charge of all RKO production.

No director has been assigned as yet, but production is scheduled for an early date.

"Nurse Smith" is the story of a nurse who sees what babies mean to other young women and determines to have one of her own. Mr. Selznick feels that he has a powerful and dramatic vehicle for the talented heroine of "Cimarron" and "Symphony of Six Million."

Making an entire six-reel feature picture without a single actor is among the accomplishments of Karl Freund, Universal's ace cameraman. The picture was called "The Symphony of a Town" and required almost a year in the making. The story was the dramatic life of the city of Berlin from dawn to midnight.

Norman Phillips, Jr., one of the better juvenile players recruited from the stage, is in the cast of Universal's forthcoming production, "Brown of Culver." Phillips, who is only fourteen years old, made quite a name for himself sometime ago when he portrayed 'Clipper' Kelly in the MGM picture "Sidewalks of New York." He has also appeared in "Lovers Courageous," "Fifty Million Frenchmen," and "The Midnight Express." Previous to coming West for pictures, he played the juvenile M. C. in George White's "Scandals," and was also in vaudeville. He has been trouping since he was four years old. He is a very conscientious boy and loves his work.

The youngest player in motion pictures made her debut in Universal's "Radio Patrol." She is fourteen-day-old Gloria Lorraine Markley and she worked for exactly 60 seconds in front of the camera. Her performance, however, was so perfect that no re-takes will be necessary, according to director Edward Cahn. In the cast of the picture are Robert Armstrong, Li'a Lee, Russell Hopton, Andy Devine and June Clyde in the featured roles.

Louise Fazenda, back in Hollywood after several weeks in vaudeville in the East, is to be starred in the third of a series of Warren Doane-Universal two-reel comedies entering production this week at Universal City.

"Tonight's the Night" is the tentative title of Miss Fazenda's first short reel comedy and James W. Horne directed it from a script by the Doane comedy construction staff comprising Mr. Doane, Horne, Vernon Smith and J. A. Howe.

Margaret Ettinger opened publicity offices in New York on her trip east with Laura Benham, well known fan magazine, writer in charge of the eastern office.

The Standard Agency is keeping many of the extras and bit players happy these days, by the various calls that they have had to offer them. Jack Rose, who is in charge of the casting, has made many new friends since he has joined the new organization.

Darryl Francis Zanuck was given quite a send-off by his co-workers, who paid fifty dollars a plate to entertain their boss. At the same time orders went through to all employees to buy theatre tickets for "The Crowd Roars," a Warner Bros. picture that opened at the Warner Hollywood. It was an out and out order. Buy tickets or have them charged to your weekly pay check. With that plenty of workers received a cut in their wages, 'tis reported, which is not so good if you ask us.

Phil Harris and his orchestra are due to start at the Cocanut Grove May 17 replacing Jimmie Grier. Carlos Molina and his Rumba Band have been playing at the Grove for over 2 years.

Perc Westmore resigned from First National-Warner studios to free lance as makeup artist for the leading stars.

Syd Rogell left Charles R. Rogers and will produce a series of westerns for Warner's with Leon Schlesinger as the man behind the deal.

Jack L. Warner staged a party after the Crowd Roars opening at Warner's Hollywood the other night. 16 gathered at the Blossom Room, who was there? His Missus, Mr. and Mrs. Harry Rapf, Buron Fitts, Joe Taylor, Mrs. Ted Lewis, Rufus Le Maire, Monty Banks, Mr. and Mrs. Politz, and others. Jack L. talked the longest and loudest and was heard all over the place.

Ben Bard took a hand in fixing up Hit the Air at the Music Box in Hollywood after the opening show, and those in the know say that the show is improved a 100 or more percent, if such is possible.

My Platform!

William G. Bonelli

I will reduce taxes by eliminating unnecessary governmental expenditures.

I will honestly promote the welfare of our municipal enterprises of Water, Power and Harbor.

I will eliminate hypocrisy and snooper control from all city departments.

I will stop unlawful enforcement of laws and illegal searches and seizures.

I will encourage all humanitarian agencies of city government to afford proper relief to the needy.

I will cut red tape in our public works program to afford early jobs for our unemployed.

I will not submit to bossism from racketeers or bigots.

I will restore our pioneer reputation for true Los Angeles hospitality to visiting peoples.

William G. Bonelli is a man who can stand on his past record of achievements. He will not be dictated to by any outside influence. William G. Bonelli deserves the support of every right thinking citizen.

LIBERTY VOTERS LEAGUE

O. L. Foreman is the credit and assistant manager of the Roosevelt Hotel and is well liked by all who know him. Joe Mann pledges for this and we are prone to take his word for almost anything.

Ricardo La Reno and Alice Wilson were married the other day and enjoyed their wedding dinner at The Trooper; club Shakespearian affair Sunday evening with Dick La Reno Ricardo's Dad proudly sitting next to the newlyweds, and having the time of his life.

The Troupers last Sunday night celebrated the Bard's birthday in their Green Room at 1634 No. El Centro Avenue by scenes from Shakespearian plays. Joseph De Grasse presided and Lawrence Holmes was toastmaster.

Frederick Warde, veteran Shakespearian actor and grand trouper of the club, scored as Cardinal Woolsey in a scene from "Henry the Eighth" Lillian Leighton as Catherine Queen of England, and Mr. De Grasse as the King, contributed to the success of this presentation.

James Gordon and Frederick Vroom as Anthony and Brutus gave a vividly enacted scene from "Julius Caesar".

James Marcus portrayed Falstaff while others of the groupe were Del Knott, Lon Puff, Richard Lorena, William Dyer, Tip O'Neill, Tom Ricketts, Edward Kimball and Al Hewson.

Shakespearian music was given by Mrs. Florence Shreve and Professor Louis Hintze. Clara Dorster sang.

Adabella Driver was in charge of the dining room.

"SCARFACE", Howard Hughes' gang-film sensation, broke attendance records of the past three years during its first week run at the Paramount theatre, Los Angeles.

In the week ending Wednesday, "Scarface" grossed approximately \$36,000, surpassing by wide margins such recent box-office hits as "One Hour With You", "Shanghai Express", and "Dr. Jekyll and Mr. Hyde", according to the theatre management.

"Scarface", to date, has established new house records, for all time, wherever shown, including New Orleans, Atlanta and Miami.

The picture, which New York and other censor-afflicted states are attempting to suppress, is now in its second record-breaking week at the 3600-seat Los Angeles theatre.

Chas Middleton was on location with George O'Brien in "The Killer" and is now at the Fox studios working with the star.

Betty Jane Graham on finishing in "Shandy" was signed for The Crooners at Warner's with Lloyd Bacon directing.

V. O. Smith seems to be the ace serial assistant on all of the studio lots, for he is given the toughest assignments, he knows the ins and outs of making chapter plays so well, that we wonder why he is not given a company to direct. He is assisting Director Ray Taylor on Hero's of the West at the big U under the supervision of Henry Mc Rea to splendid success.

Frankie Darro Heads Starward for Nat Levine

Monte Blue to Star in "The Stoker"

Earl W. Hammons Here to Settle Educational Plans

PETER B. KYNE STORY WILL BE DIRECTED BY CHESTER M. FRANKLIN

"The Stoker", the first of the series of specials starring Monte Blue, will go into production within the next ten days, M. H. Hoffman, president of Allied Productions, announced today.

A strong cast is being selected in support of Monte Blue for this Peter B. Kyne story which Chester M. Franklin will direct. The picture will mark the return of Monte Blue to the screen as an Allied star after an absence of more than a year.

Ken Maynard next at Tiffany "King of the Range" directed by Forrest Sheldon. Harry C. Bradley, of the "Abie Irish Rose" added to cast of "Faith" Frank Capra directing for Columbia, Tempe Pigott also in cast. Russell Hopton in "Once In a Lifetime" Universal. William Cargan plays the Sergeant in "Rain" Beulah Bondi also in cast.

"Sweepings" Lester Cohen's original story bought by RKO-Radio for Lionel Barrymore, Wesley Ruggles directs. Matty Kemp signs term contract with Fox. Colleen Moore signs with M. G. M. "Loose Plumbing" is the second Louise Fazenda short comedy for Universal, Sidney Toler, Vivian Oakland, James Finlayson and Phil Duncan have featured roles, James Horne directs. Dudley Digges in cast of "The First Year" at Fox. Clara Bow will star in "Call Her Savage" for Fox.

Tom Keene's next two pictures for RKO-Radio are "Gun Law" and "The Law Rides" Fred Allen directs. Thornton Freeland directs "They Call It Sin" for W-F-N. Loretta Young and George Brent have the leads. Clarence Badger directs "Drifting Souls" for Morris Schlank. Paramount buys screen rights to "Canal Boat" George O'Brien will star in "Robber's Roost" Zane Grey story for Fox. Robert Montgomery plays opposite Marion Davies in "Good Time Girl" M.G.M. Frankie Darro signs with Nat Levine for two serials, "The Devil Horse" and a Rin Tin Tin picture. Mascot pictures. Louise Closser Hale signs term contract with M.G.M. Dave Werner casting director at Universal.

SIGNS FIVE YEAR CONTRACT WITH PRODUCER, WILL FREE LANCE BETWEEN MASCOT PICTURES.

To Little Frankie Darro falls the distinction of being the first artist to be signed to a long term contract by Nat Levine President of Mascot Pictures, over a period of five years, which assures the well known producer the services of the cleverest and most capable of kid actors, who is heading starward, under his latest arrangement, for it provides ample opportunities for his still appearing in feature pictures for the major studio producers.



FRANKIE DARRO

Frankie Darro who has just reached his fourteenth year, has been in pictures since he was a little shaver, raised in theatrical life, he finally was brought to Hollywood and pictures, and immediately made a name for himself, to go in to detail of all of his pictures would be like a review of the past year's best pictures made in the Southland, so we will just touch on some of the best productions.

When Eddie Dowling made such a tremendous hit in the Rainbow Man, it was Little Frankie Darro who shared honors with him in it, then we found the little fellow doing even greater work in "The Blase of Glory", with Betty Compson, "The Mad Genius" with John Barrymore, "The Way Back" with Seth Parker, "The Public Enemy" with James Cagney, "Amatuer Daddy" with Warner Baxter, "The Sin of Madelon Claudet" with Claudette Colbert. We could go on and on and tell about this youngsters work, but, the pictures that he appears in speak for themselves.

THAT JAMES CAGNEY-JOSEF VON STERNBERG-MARLENE DIETRICH MIXUP. JAMES CAGNEY VS. WARNER BROS. —VON STERNBERG VS. ?

You can say what you want to about the producers being a hard lot, we have joined in and panned them to our heart's content and will continue to do so, but, we feel that it is about time that stars, actors and directors realize that, after all, they are not the whole show, and that the producers at least are entitled to a bit of credit and consideration, for it was their placing the opportunities at the command of the artists or directors that made their present high position possible, and it is not fair to force a new contract on a producer the minute success comes to the artist, and the actor or actress has no right to question what the producer is paying anyone else working on the same lot, nor has the director the right to dictate to the producer, what he will or won't do, while he is under his management and supervision. Fight your battles, Mister Director and Mister Star, in the offices.

Josef Von Sternberg's stand with Marlene Dietrich is wrong. If they made a bad deal, stick by it, they have no one to blame but themselves.

Most stars and directors today are overpaid. A man or woman are worth what they can draw into the box office. Take a picture that clicks, it is the entire picture and what it stands for, aided and obetted by the star and director that puts it over. **THE KING IS DEAD.**

WILL SPEND OVER \$2,000,000 ON SHORTS ON WEST COAST

Educational's 1932-33 program will include at least 52 two-reel comedies, divided into several series of six or eight with stellar names of screen and stage heading each unit, said E. W. Hammons, President of Educational Pictures, upon his arrival in Hollywood for the purpose of completing plans for the new program which will entail a production outlay of over \$2,000,000 within the next twelve months.

Arrangements have been virtually completed for a major part of this program and the balance will be all settled before Mr. Hammons returns East.

In addition, Educational will have a larger number of single reel pictures than in any previous sason, including a number of new novelties of the type which has made this company of short subject specialists the leader in this branch of the motion picture industry.

COL REGINALD BARLOW

Take a peek over the list of character screen actors today who are making a name for themselves and you will not find one



COL. BARLOW

that can compare with the record that Col. Reginald Barlow has made on the stage, they have had an early start on the Colonel cinematically speaking, but, we venture to say that when the last of this year comes rolling around, he will be giving 'em hail Columbia for first hon-ors.

The beauty about Col. Reginald Barlow's work is the fact that he never plays two parts alike, he varies his work and his characters in voice and action so perfectly that you would have a hard time to recognize that it is the same man playing all of these parts. Every producer, director and casting director in the business who keep their eagle eye on the activity of actors will tell you that they never worry about Col. Reginald Barlow any time he is assigned to a part, his ability to study his part and play the role coupled with his great mind for studying and memorizing his lines at times becomes uncanny, so exact is he in his work.

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"Attorney for Defense" previewed. big clicker. Irving Cummings directed for Columbia. Paramount buys screen rights to "Swift Arrow".

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor

Office Phone, Hillside 1146

Vol. 12 Hollywood, California, Saturday, April 30, 1932 No. 15

THE FOUR CORNERED FIGHT

Mayor John C. Porter is facing the acid test in Los Angeles May 3, when voters of this city will be allowed to vote for the recall of His Honor the Mayor, and three candidates will run for the opportunity to become chief executive of the Angel City. Those who are in the race answer to the cognomen of William G. Bonelli, Charles W. Dempster and Mr. Hyde, who is well known in Council circles. It is a four cornered fight, and the consensus of opinion of those in the know, say that William G. Bonelli is the logical man to take the mayor's seat, should John C. Porter be recalled.

The city is in need of more liberality, more freedom and a man who can meet folks who come to California for something unusual and if they don't find it in our so-called weather, they must be given something that will interest, amuse and above all, that will create interest in our community as a safe and sane place to make one's home, and where a man has a chance to make a real and decent living. Mr. Porter might have been a fine mayor had he not leaned too much towards those who couldn't help him to keep peace and harmony in the ranks of his co-workers in the management of our fair city.

ANDY CLYDE PROVES MACK SENNETT'S BEST FUNMAKER. UNIQUE MAKEUP GROWS ON PUBLIC

Never in the history of the Mack Sennett lot has a comedian worked his way into the good graces of the public with the unique makeup that Andy Clyde wears in his pictures, and by the way, Andy is such a stickler for character, that he has allowed his whiskers to grow to the very form that he uses in his screen portrayal, and no matter where he goes, he is recognized, and is pestered to death by the autograph hounds, which, of course, is part of a star's life, and Andy Clyde is answering to that title at the Sennett studios, and he must take all that goes with such an honor. Mack Sennett indeed has a great funmaker in Andy Clyde, in fact the best on the lot today, and he will do well to build up the funster in his comedies, never resorting to too much slapstick, and allowing the true feelings and funny antics of the role that Andy plays to get over on the screen on its own merits.

BOOKS



EDWIN T. GRANDY

"Monkey Boat" by Nicholas Trott tells a mystery tale of a publisher who was murdered on an Atlantic liner. It's an interesting story and the novel setting offers fine film fare. (Macmillan, New York.)

"God Loves a Dumbell" by Daria Grey is of the same type as "Gentlemen Prefer Blondes" but much funnier and spicier. A knockout of a picture angle. (Pegasus Pub. Co., New York.)

"Pollyanna in Hollywood" by Elizabeth Borton is the latest of the famous "Glad Books," and because of their tremendous publicity value should offer an unusual film tie-up. (L. C. Page, Boston.)

Numerology fans of Hollywood—and their number is more than American Legion—will enjoy "Everybody's Book of Numbers" by Lorna Fantin, which costs you but a buck and a half and tells you all that you wish to know and then some! (Brewer, Warren and Putnam, New York.)

"Young Fu of the Upper Yangtze" by Elizabeth Foreman Lewis offers interesting motion picture possibilities to a producer who is looking for a picturesque Chinese story. Particularly, one that appeals to children, as this book was a selection of The Junior Literary Guild. Exceptionally well illustrated by Kurt Wiese. (Winston, Philadelphia.)

"Famous Stars of Filmdom" (Women) and also "Famous Stars of Filmdom" (Men) by Elinor Hughes, motion picture editor of the Boston Herald, are two exceptionally interesting volumes which tell you in autographed picture and story all about the cinemactors. (Page, Boston.)

"Young Desire" by Clem Yore deals with a golden California girl who was kept from knowledge of the world until the ripe old age of 22. Good opportunity for Joan Bennett. (Macaulay, New York.)

SPORTS

By EDDIE DEMEREE

MAX BAER TRIMS MISTER SWIDERSKI BEFORE A DISAPPOINTING HOUSE AT OLYMPIC

Max Baer will have to show more ability than he did Tuesday evening at the Olympic when he trimmed Mister Swiderski, the fistic knight who is supposed to have made a name for himself by dropping Mickey Walker in a ring combat for quite a count. Mr. Baer is slipping fast and is ready for the skids, and we hope that Tom Doyle gives him a rest for a while, unless he can make Lee Ramage take his measure and put him out of the running for good.

The Olympic arena has been the scene of many fine shows. Last Tuesday's was the poorest in attendance and in action of any of them, and we hope that the Tuesday night mills will be better in every way and that the attendance will be in keeping with the show.

THE LEGION STADIUM ARE THE DISCOVERERS OF STAR FISTIC MATERIAL VIA THEIR FRIDAY EVENING SHOWS

The Legion Stadium can easily be dubbed the makers of fistic stars, for with each show, they seem to present new faces and every now and then you will find a youngster who has the makings of a champion if properly groomed and handled, and fight fans sort of look forward every Friday night to seeing some newcomer put up a great fight and fast climb to the main event class.

Last Friday night's show was a humdinger, and this one slated for Friday evening looks better than any they have yet offered, so it is needless to say that we will be there.

CULVER CITY BOXING

Matchmaker Cy Saenz has booked a natural Monday night for the Culver City Arena, with Benny Moselle, hard punching 165 pounder, signed to fight Mike Irish in the six round main event. This is the fight that all the fans have been looking for.

The semi-wind-up, featuring Harry Purdue and Stanley Sharp, threatens to steal much of the glamour from the main event. Billed for four rounds, this battle should be full of action from start to finish. Purdue has a great knockout record and has won all of his fights at the local arena thus far.

The rest of the card is Pat Gomez vs. Jimmy Rivers, 142 pounds. Pat is a greatly improved boy and is showing plenty of speed in recent bouts; Ramon Navarro will tangle with Pedro Villa, 120 pounder, in another four rounder—fans will see some very fast milling in this one; Young Tiger Flowers is signed to fight the curtain raiser with Lucky Baldwin. They weigh 140 pounds and are sluggers pure and simple.

An expensive suit of Hollywood clothes will go to the holder of the program with the lucky number on it Monday night. Save your program, fans!

Ralph M. Like, Chief Executive of the International studios, is a busy man these days, with "The Gorilla Ship" shooting, with Ralph Ince, Vera Reynolds, Wheeler Oakman, Reed Howes and others in the cast and Frank Strayer directing. He is already preparing for his next picture which is to be "The Scarlet Woman," written and directed by George Seitz. Mayfair Pictures are releasing the Ralph M. Like products.

So they went, and made the sepulchre sure, sealing the stone, and setting a "PROBATION AFTER DEATH"

Was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections in the Lesson-Sermon included these statements from the Gospel of Matthew: "When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put him to death:

. . . And they crucified him, and parted his garments, casting lots: . . . Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying, "Sir, we remember that that deceiver said, while he was yet alive, 'After three days I will rise again' ". . . watch.

A passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, said: "The lonely precincts of the tomb gave Jesus a refuge from his foes, a place in which to solve the great problem of being. His three days' work in the sepulchre set the seal of eternity on time. He proved Life to be deathless and Love to be the master of Hate.

BILL COTT

Announces the Opening of His New Buffet Lunch at
6605 Hollywood Boulevard Baine Studio Bldg. Lobby
Same Quality Food and Service
Formerly "Sid & Bills" — Now "Bill & Larry"

Guaranty Frolics to be Staged Thursday to Help Investors

Phil Friedman Leaves Universal Casting Post

Producers and Finance Magnates Prepare Shakeup and Salary Cut

DR. HARRY FINKLE WILL FINALLY GAIN SUPPORT FOR HIS WORTHY CAUSE

The 'Guaranty Frolic' will feature the Top Notch stars of the Screen, Stage and Radio at the Philharmonic Auditorium May 5th. Hollywood Churches, Clubs, Motion Picture studios, The Breakfast Club and other organizations are lending their hearty support to assure the success of Hollywood's own show. Dancing girls from Fanchon & Marco Ideas together with their all star acts including some fifty Meglin Kiddies will be one of the stellar attractions of the bill. Citizens will have their first opportunity to witness the L. A. Police Dept. Championship Pistol team in a hair-raising exhibition of skilled marksmanship with Traffic Officer Dirck as the Human Target. The team will be captained by Asst. Chief James Davis, one of America's crack shots. The Pulmotor Unit of the Los Angeles Fire Dept. will stage an act demonstrating first aid and resuscitation. In all, the program will number some thirty headline acts with a Grand Finale presenting the "BREADLINE PERSONALITY PAGEANT" with 'Forty Screen Debutantes in Thirty-nine Frocks', in competition for silver trophies and loving cups awarded by film celebrities. The evening proceeding the performance hugh studio lights will play on a Twilight Parade of these personality candidates, each in her own latest model sport roadster will leave the Ambassador Hotel at Wilshire Bowl at 6:45 Wednesday evening, headed by the Los Angeles Fire Department Band, and the official cars of the Mayor, Fire Chief, Police Chief, Sheriff and foreign consuls. Pauline Parker, formerly with the Civic Opera of St. Louis and the Goodman Theatre of Chicago is directing the activities of the Personality Presentation and Joseph A. Eliason has been appointed Stage Manager of the FROLIC. The above show is to be given under the auspices of the Guaranty Depositors Restoration Organization, comprising some eight thousand former depositors of the defunct Beesemeyer Building & Loan Association with Dr. Harry Finkel as President. The regular monthly mass meeting of the above association will be held at the Fairfax High School Auditorium on the evening of May 3rd. to make final arrangements for the Parade and Frolic.

VOTE FOR
WILLIAM G. BONELLI
FOR MAYOR

"RIDERS OF DEATH VALLEY" A UNIVERSAL PICTURE

By ARTHUR FORDE

Perhaps the Tom Mix fans would prefer to see a little more action in his pictures, as we heard a couple of his admirers,



Arthur Forde

(small boys), voice their opinion in the lobby of the Fairfax Theatre.—Oh Gee! He didn't do nothing.

However, this is only a guess, and "Riders of Death Valley" is a darned good yarn, as written by Jack Cunningham, who certainly knows his drama.

This latest story of the hardships of Death Valley is dramatically told, and Tom Mix surprised us with his acting ability.

Al Rogell, directed masterfully and gave us a beautiful production in company of an excellent cast.

These people splendidly reciprocated to his direction, and had among its players such well known names as Fred Kohler, Lois Wilson, Mae Busch, Forrest Stanley, Willard Robertson, Frank Hagney, the wonder horse "Tony" and cute little Edith Fellowes.

However, its grand entertainment, but we missed some of the thrills of the old Tom Mix pictures.

Needless to say, Dan Clarke photographed the production, and some of his shots of Death Valley were superb.

Don't think that Tom Mix is not as great a favorite as ever, as the kids as well as the grown ups, registered their approval in as noisy a manner as ever.

"ESCAPADE" A CHESTERFIELD PICTURE

There has been much talk recently regarding the difference between an Independent and a so-called Major picture but we fail to see the point, except that in many instances, the Independent producer comes out on the right side of the ledger, as far as this reviewer can see.

"Escapade" is such an interesting story and so well constructed, that it holds your interest from the start to the finish.

The yarn concerns a husband who is too busy to give the right attention to his beautiful wife,—a young brother of the husband who is the black sheep of the family, and his companion jail bird, who furnishes the plot.

AND such a cast—Jameson Thomas, could not be bettered as "The Busy Husband" and Anthony Bushell as "The Young Brother" is perfect.

Sally Blane, is getting lovelier than ever and her acting ability in this one, could not be questioned.

Thomas Jackson, is another who should be especially commended and Walter Long, as "The Menace", is as villainous as ever.

AFTER YEARS OF FINE SERVICE — HELPED TO RAISE BIG U STANDARD

One of the surprises of the past week was Phil Friedman's handing in his resignation at Universal City to Carl Laemmle Jr., after being the main stay of the companies casting offices for years, in fact, it was the untiring work of Mr. Friedman that has helped to raise the big U pictures to the high standard that they have attained, and which has made them one of the major studios along with the best of 'em.

Mr. Friedman resigned, because he was dissatisfied with his present salary, which has never been on a par with what similar casting directors were earning in so important a post, we doubt if Fred Datig who is considered the pioneer and peer of all casting directors has had any more important deals to handle in Paramount pictures than has Casting Director Friedman, but, Universal has seen fit to hold down the pay check of its casting director to the point of where, he figured the time demanded of him to do justice to his work, was greater than what the company were paying him, so he asked to be relieved of his duties, and Dave Werner who has been buying stories for Universal for years has been appointed casting director.

Carmelita Geraghty, was seen briefly as "A Moll" of the crooks, but showed up to great advantage.

Am leaving to the last the information that Richard Thorpe directed this clever story, but we have seen several pictures recently of his work and they always show "distinction".

When you see "Escapade" advertised at your favorite theatre be sure and see it, as we guarantee "real entertainment" with this latest George Bachellor production.

"SKY BRIDE" A PARAMOUNT PICTURE

Richard Arlen, goes over big in his latest offering, which is of the air, but luckily not of the war.

This one concerns those intrepid men who earn a precarious living by stunt flying, at County Fairs and Carnivals.

Thrills, laughs and drama, are all combined, and the screen play by Joseph Manciewicz, Agnes Brand Leahy and Grover Jones is excellently constructed, with a new angle in flying pictures.

Jack Oakie, as "A Promotor", has a part which exactly suits his abilities and Virginia Bruce, supplies the necessary feminine touch, with her pulchritude and acting ability.

Louie Closser Hale, is seen in another sympathetic role, which she knows so well to do.

Tom Douglas, Harold Goodwin, Robert Coogan, Charles Sattrett, Randolph Scott, Hooper Achery, Sid Saylor, Frank Rice,

BIG STICK ALREADY HAS STARTED TO FALL ON MANY HEADS

The whole thing is pungently stated in the remark of an old time movie extra, overheard on the Boulevard the other day, "The extras haven't any ambition any more. The time was, eight or ten years ago, when a new person came to Hollywood he was imbued with ambition, feeling that there was a chance to compete and get ahead. But that spirit is no more. We realize that there is no use to strive, because nobody will give us an honest chance. We merely go forward, from day to day, eking out a livelihood for the sake of easy money, or because habit has enslaved us to Hollywood. If we thought we had a chance against petty politics, favoritism and gross stupidity, we would do our very best for this business."

That remark can be underscored with dittos for everybody who has tried to contribute some talent to Hollywood. It is true not only of extras, but of writers and the many aspirants in other branches of the industry. Hollywood has merely scratched the surface of its vast resources of talent. So if the business wallows in depression, and sinks it will be the fault of those who control it today. The crucial year is ahead. Take heed and do something, Producers!

The big stick will soon be in the air around these parts and producers, stars, and directors, who are in the big money today, will be given a taste of what they have given others in the past and they will taste, the power of this weapon, which will knock 'em down to their real size and earning power, and they will have to take this or leave the industry, we have this from very good authority.

A certain producer who just arrived here from the East turned on his co-workers as if they were a lot of strangers, and told them just as much as we have just stated would happen, and in many instances, the men have refused to take a cut and walked off of the lots, and there are many more who will do likewise.

Harry Stafford and Jack Baston essay their several roles successfully.

Paramount selected Stephen Roberts to direct this one, and he shows what brains can do, in the right direction.

David Abel and Charles Marshall showed us some lovely photography and the production was well up to the high standard of Paramount pictures.

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IN HOLLYWOOD NOW

By Bud Murray

Colleen Moore, making a comeback, in "A Church Mouse", at the El Capitan, and Earl Carroll's Vanities at the Biltmore,



BUD MURRAY

—The Duffy play at \$1.50 for opening Nite, and the Vanities for \$3—The Prices should have been reversed. It is a good thing we don't have to review Vanities—All we can say is "We saw Vanities at a great disadvantage; THE CURTAIN WAS UP"—(In spades)

At the Colleen Moore opening, many MGM officials were present, and were agreeably surprised—Colleen was a seasoned comedienne—Noticed Irving Thalberg and Norma Shearer—Mr. & Mrs. Lionel Barrymore (Irene Fenwick)—Mr. & Mrs. Ben Lyon (Bebe Daniels)—Jack Dempsey down in front giving the former "Missus" (Estelle Taylor) a very polite Howdy—(Just friends)—Edmund Goulding, director—Stan Laurel—Assemblyman Milton Golden doing pretty good—Mary Eaton and her hubby Millard Webb—Harry Rapf, MGM executive—Edgar Allen Woolf, the "host de-luxe"—Jerry Mayer, the agent—Anita Stewart, the youngster of the silents—Jack Oakie with a lobster sun-tan—Dick Arlen, looks like Ben Lyon—Clive Brooks back from Europe—Bill O'Donnell, Dance Maestro at Warner Brothers—Mickey Neilan, director—Adele Rowland, the songster of yester-year, and not bad now—Conway Tearle—Charley Miller, A. E. A. Coast head man—Doc Harry Martin patting the "Manassa Mauler—on the back—Ginger Rogers, that real red-head—and they are all IN HOLLYWOOD NOW.

Then next nite to the Opening of "Vanities"—(Ouch-a-ma-gouch) Anyhow we ran into Frank Vincent and Jack Gardner, of the newest theatrical agency 'combo'—Frank getting ready for a big business trip to Noo Yawk—Mrs. Eddie Mannix—Bill LeBaron back in town and has taken on plenty of weight—It is rumored he will do some "independents"—(he could do it)—Once again Georgie Raft and that shrimp "Peanuts Byron"—(Romeo, wherefore art thou Romeo?)—Georgie Stoll. M. C. at Paramount Theatre—Roscoe Ates and family—Harry Beaumont one of the old-time silent directors—Billy Taft now appearing at the "Frolics" and Moe Morton who staged the dances there—Bernie Weinberg without a Tuxedo, but with that same brunette ("Maybe its Love"—In HOLLYWOOD NOW.)

So to the Brown Derby for a snack, where Nick, the head man greets you, but the old sinus, has him in a rut—In a booth Jack Haskell, now staging

those Musical Tabs for Pantages Theatre—Eddie and Johnny Quillan—Ann Harding with two lady friends—Carl Laemmle, Jr., getting a few laughs—The Three Brox Sisters saying farewell-going on that long Fanchon & Marco tour—Bill Perlberg looks sad—Clarence Nordstrom all packed to go to N. Y.—gets a sudden job with "The Crooners" a new Talkie for Warners—Charley Mosconi—Pat O'Brien—Walter Catlett—Frances X. Donegan—and a few of the Missuses, probably to a card party—Ivan Kahn—Ralph Farnum—Harry Weber and son (these are just a few of the big-time agents in Hollywood Now).

At the Friday Fits—in Hollywood Stadium noticed Doug Fairbanks, Jr., with Al Green, Director—Babe Kane, now doing Mack Sennett pictures—B. B. B. with a charming brunette—Dolly Nelson and Lee Summers at every Fite—Seymour Felix, ace dance director, also directs dialogue—and so after watching a few waltzes in the ring, showing the new "clutch and holt" dance, back to the shack—We'll be seeinyah around, IN HOLLYWOOD, NOW.

MOVING MOVIE THRONG

By JOHN HALL

Among a certain element of our population there is a saying to the broad general effect that "Nothing succeeds like a successful failure."



In Hollywood, recently, a movie writer reproduced in print a wisecrack to the broad general effect that a certain nationally famous wit had allowed failure to "go to his head."

The fact that the victim of this bit of printed calumny, famous throughout two hemispheres for his ability and wit, is a "failure" in Hollywood unerringly indicates why Hollywood studios are jammed with "successful" failures. For if this man is a "failure"—Hollywood has no use for real brains.

A "successful" Hollywood movie writer, as we have observed in our ramblings, is one who conducts a movie section of a daily paper and utilizes his spare time working in studio story departments, for which he is paid substantially by the studio executives whose pictures he is supposed to criticize.

Of course, this is all on the up-and-up—that is, according to your viewpoint. Incidentally, and at the same time, and according to Hollywood Hoyle, the "successful" Hollywood press critic is hail-fellow-well-met at all the big parties and all other public—and private—functions held under the auspices of the makers and distributors of pictures. Yes; they love ALL fearless critics that much. You'd be

surprised. These Hollywood picture makers represent the soul of altruism. The more one criticizes them, the more they love the critic. It's just that way in Hollywood. Yes.

An old journalistic custom consigns to the "Society" section all social news. In Hollywood this ancient practice has been scrapped, and we find all (movie) social news in the movie section. Whether the event takes place on a movie lot or in a private drawing room—into the movie section it goes; and it is written by the movie editor, the gent, or lady, who tells the boys and girls of Hollywood how terribly they act on the screen—and immediately receives an engraved invitation to a swell party! That's happy Hollywood!

Just one large family, where critics and criticized foregather and embrace. Of course, outsiders cannot understand this; but Hollywood understands it. It is the difference between "success" and "failure"—as those terms are understood in this fair land of strange contradictions. It is the difference between referring to 'beefsteaks' when discussing Hollywood's great—and tactfully avoiding all unpalatable honest opinion. One may think—but one must not talk what one thinks—or there will be mighty few engraved invitations to swank social affairs.

DAD SAYS

George Archainbaud to direct John Barrymore in his next picture for RKO Radio . . . Louis Gasnier and



DAD

William Schorr will direct "The Forgotten Commandment" for Paramount . . . John Francis Dillon will direct Edmund Lowe in "Chandu" for Fox . . . Chester Morris will have the male lead in "The Red Headed Woman" at M.G.M. . . . Universal will star Paul Lukas in "No. Fifty-Five" . . . Genevieve Tobin signed by Columbia to play the lead in "Hollywood Speaks" Eddie Buzzell directs . . . Irene Dunne assigned to "13 Women" at RKO-Radio . . . Vivienne Osborne added to cast of "Woman's Day" at W-F-N . . . RKO-Radio will feature Eric Linden and Arline Judge in "Crossroads" . . . Astrid Allwyn to be featured in "Smart Sister" Trem Carr's production for Monogram . . . Charles Bickford still is freelancing . . . Universal buys screen rights to "Only Yesterday" something different . . . Stanley Fields back in harness again.

R K O - Radio will co-star Leslie Howard and Ann Harding in "Animal Kingdom" 'tis whispered that Paul Stein will direct . . . Russell Mack will direct "Once In a Lifetime" for Universal . . . Paramount signs W. C. Fields for a featured spot in "On Your Mark" Jack Oakie picture, Ed-

The pink socks and purple pajamas of the darlings of the Hollywood gods have the same "news" value as the "pink elephants" and "purple snakes" of the "successful" Hollywood critic on his way home from one of those "exclusive" movie Hollywood "social" affairs where twenty are invited and two hundred "drop in." The "Society" doings, being theatrical, are carefully "covered" by theatre critics, whose sense of the fitness of things is a preciously cherished tradition handed down to posterity by a gent known as Ward McAllister. The dowager social queens over whom he reigned were a bit dignified—but no matter. Hollywood is Hollywood. Yes.

However, after all and so forth, "Nothing succeeds like success." It is dogmatic that one cleave to this thought. It is a self-sweetening state of mind—and so easy on the nerves. But we like that "failure," whose witty sayings are quoted in every good club on two continents. Somehow we feel that his Hollywood "failure" is the biggest success of his experience-filled life. We feel that he has the courage of his convictions. And that kind of man cannot be a failure. Those who hide their honest opinions for what they call "success" are the real failures.

die Cline directs . . . Roland Brown will direct "Freedom" for R K O - Radio, no cast selected . . . Walter Huston plays Rev. Davidson in "Rain" Charles Erskine directs for United Artists . . . Mary Brian replaces Evalyn Knapp in "The Blessed Event" at W-F-N . . . Charles R. Rogers will produce Jack Lait's story "I Can't Go Home" . . . M.G.M. buys screen rights to "The Devil Passes Benn Levy's play . . . King Baggot, a real old-timer, in cast of "The Truth About Hollywood" . . . Richard Arlen has a featured role in Edward Robinson's picture "Tiger Shark" at W-F-N.

Universal will star Tala Birell in "Broken Hearts in Hollywood" Hobart Henley directs . . . William Le Baron to produce four features at the Pathe studio, RKO-Radio will release . . . Dickie Moore signed by Hal Roach . . . Mae Marsh plays "Aunt Jane" in "Rebecca of Sunnybrook Farm" at Fox . . . King Vidor will direct Roland Colman in "The Way of the Lancer", Samuel Goldwyn production . . . Kay Francis and William Powell have the leads in "One Way Passage", former title "S. S. Atlantic", Tay Garnett directs for W-F-N . . . Clark Gable and Jimmy Durante with Wally Beery in "Bugle Sound" at M. G. M.

R K O - Radio after John Gilbert to star in "The Sun Also Rises"—Cyrill Gardner directs "The Invisible Man" Universal . . . Chester Franklin directs Monte Blue in "The Stoker" Allied production . . . Charles Boyer in cast of "The Red Headed Woman" M.G.M. . . . Richard Barthelmess renews contract with W-F-N . . . Herbert Brenon directs "The Bitter of General Yen" Columbia.

Pictures - - - Reviewed and Previewed

NIGHT HAWK

GEORGE (RED) CORCORAN BECOMES M. C. AT STARK'S BOHEMIAN CAFE—HAS FINE RECORD OF FUN MAKING

Eugene Stark is out to give cafe lovers the very best in everything and when he saw an opportunity to sign George (Red) Corcoran as Master of Ceremonies, he didn't lose any time, and Monday evening, we will see a brand new show at Stark's with "Red" the star attraction, backed up by a show that will be up to the high standard maintained by the Bohemian fun-fests which hold sway three times nightly, at 8:30 and 11:30 P. M. and 1:30 A. M. The six beautiful girls that appear in gorgeously costumed dance numbers are trained and put through their paces by Melba Snowden, who gained her knowledge of this sort of amusement work under the best known dance impresarios. Smiling Ralph Arnold still is the man of the hour, you can find him there first last and always.

Stark's Bohemian Cafe has developed under the leadership of Jackie Taylor, one of the best dance orchestras of it's kind in the Southland, one has a difficult time sitting at a table with a lady fair and not ask her to step the light and fantastic to the tune of some dreamy waltz, or rumba number. The other evening we SAW Betty Brown having the time of her young life, William Stage Boyd, Alan Dwan, Charles Richards, Elanor Hunt, Rudy Cameron, Lou Anger, Mr. and Mrs. Parker, Mr. and Mrs. Hickey, James Parrott, and hundreds of others, in fact, we saw people dancing and having a good time on the dance floor of Stark's Bohemian Cafe, that never set foot in other cafes, the list would open your eyes, for they figure in civic and public life, yes, sirree, way up in letters and figures, and rubbing shoulders with them are folks, who's names are the talk of the world on stage, screen and sporting events.

Charita Alden the latest sensation direct from Honolulu doing hula hula that will make you admit that such dancing is beautiful and most entrancing, she's too sweet for words. Erma Purviance, is back with new songs, and if you ask us, plenty of feeling and a broader smile, the kind that reaches your very heart.

Eugene Stark tells us that all steaks served are Eastern grain fed, this makes 'em taste so fine, and has caused cafe visitors to demand in preference to all other meats.

Dorris Jann after a brief absence caused by a slight cold and her pet dog trying to whisper sweet words into her ear and by mistake bit it, looks better than than ever, and danced to her hearts content, she was there with Mr. and Mrs. Barlow. Over at another table sat Ralph M. Like, the producer of Malfair Pictures and Blanche Mehaffey, one of the prettiest girls on the screen. Monte Blue and George Marshall entertained at another table. To our right sat two former funmakers who appeared at the Bohemian to fine success recently, in fact, you just can't keep away from Eugene Stark's Bohemian Cafe, once you get into the spirit of the hospitality, good food, fine entertainment, and above all, a place to dine and dance within your own income, and the fact that there is no cover charge, makes it more inviting to all classes.

THE FROLICS

Ted Fio Rita and his band are due to go North to the St. Francis Hotel and Irving Aronson's Comanders will come to The Frolics next month and at the same time the management will open up the most beautiful gardens in California, where one can dine and dance. In the mean time, the place is becoming the meeting place of theatrical and screen folks, especially the visiting players like Earl Carroll's Vanities company and others who drop in and make merry, the other evening the Vanities crowd staged a regular get together, Chas Chase an old favorite here in vaudeville was one of the most prominent known to us, and he had and gave us many a laugh.

Night club visitors sort of become hot and bothered these days about a new personality that hove in to sight, we refer to none else than Ruth Ettings, she has that IT that it takes to make 'em stop look and listen, and from what we learned about her screen and stage work, she is in line for big things this coming season, in fact we learned from good authority that Earl Carroll has her in mind for something worthwhile in his new VANITIES, the show shares honors with the satellites who drop in nightly to have a bite and dance, George Raft since Scarface was released here is getting the double O look of all the ladies, who figure him SOME MAN.

The Frolics show is far above the standard, Moe Morton has been working hard to give night club lovers plenty of entertainment, full of variety and what more, the right kind of fun making by all who perform, next issue we will tell you more about the show and what is slated for the very near future, and as Lee Moore would say WE WILL BE SEEING YOU SOON—that's that and there ain't no more.

Dine and dance with **JACKIE TAYLOR**
AND HIS BOHEMIAN CAFE ORCHESTRA

STATE'S ATTORNEY

John Barrymore gives theatregoers everything from soup to nuts in this one, produced by Radio Pictures. It is a cross between "A Free Soul," starring Lionel Barrymore and "The Mouthpiece," made by Warner's with Warren Williams; all three pictures are about an attorney of some sort who goes hay-wire and finally snaps out of it or does away with himself. John Barrymore comes out of it after giving theatregoers plenty to think about and to watch as to the future activities as to our gentlemen of the bar doings on and off of the floor in our daily courts.

Helen Twelvetrees plays her most difficult role opposite Mr. Barrymore, for she has to dress up like a lady in a million dollar home, after she had been picked up for soliciting business and it looked like she might be sent over the road. Miss Twelvetrees started off with a handicap and comes through with flying colors.

William (Stage) Boyd does a leader of the underworld with much feeling and understanding. Ralph Ince goals 'em with one of his typical virile parts, this time he plays the defense attorney; Col. Reginald Barlow scored as the main judge, his work with all of the principals was far above the average given such a part. Others who helped make the story sound real were Leon Waycoff who was the City Prosecutor. Here is a splendid actor deserving of better things. Mary Duncan, Henry Gordon, Raul Roulien, Oscar Apfel, Fredrick Burton, Ethel Sutherland and Jill Esmond were all perfectly cast.

George Archainbaud was responsible for the direction and never missed a point of the story by Louis Stevens, with the funniest dialogue and screen story John Barrymore has appeared in credited to Gene Fowler and Roland Brown. Leo Tover photographed the picture and made a fine job of it. Radio Pictures need not fear that this one won't click at the Box Office.

"THIS IS THE NIGHT"

After the success attained with a former semi-musical, Paramount has again come to the front with another of the same order.

The story is of a young wife who is in love with another man, and when the husband starts on a business trip, the young wife and her admirer arrange a vacation in another direction for the week end.

The husband returns unexpectedly and is handed the tickets for the clandestine trip and in the complications the lover has to find a temporary wife. This situation, of course, causes many amusing complications, and Frank Tuttle, who directed the production, and the cast, entered into the spirit of the story, which was taken from a play by Avery Hopwood.

Lily Damita has never been seen to better advantage as the pseudo wife, and Roland Young and Charlie Ruggles kept the house in roars of laughter with their clever comedy and smart dialogue.

Cary Grant, a newcomer to the film ranks, was manly and effective as the young husband.

Thelma Todd was more beautiful than ever as the young wife who causes all the trouble, and Rob Wagner, of the script, had an eyeful of his favorite actress. Irving Bacon, whom we do not see often enough on the screen, was a scream as a dumb servant, who caused much merriment by his antics.

The music of Ralph Rainger was extremely tuneful, and the screen play and lyrics by George Marion, Jr., were clever and amusing. The production was beautifully photographed by Victor Milner, and the studio gave a lavish production. These semi-musicals which Paramount is producing should be great attractions these days, as we all like to laugh.

'THE ROADHOUSE MURDER' AN R K O PICTURE

If you're not tired of seeing Court Rooms and mystery stories which lead up to them, this one should please you, as it has several different twists in the story and treatment.

Taken from the novel "L'Epouvante" by Maurice Level, it concerns the ambitions of a young reporter to make a name for himself.

He, in the company of a Police Inspector's daughter, witness a murder in a roadhouse and to gain a scoop for his newspaper, assumes the role of the murderer.

Unfortunately, the only piece of evidence to clear him is stolen and he is almost convicted of the crime.

However, the girl whom he is trying to shield comes to his rescue and he is finally cleared of the charge.

The screen play and dialogue by J. Walter Ruben and Gene Fowler is clever and J. Walter Ruben directed the production with distinction.

The cast was headed by Dorothy Jordan and Eric Linden who lent a spirit of youthfulness to the story.

Purnell Pratt made an excellent "Inspector of Police" and David Landau cleverly interpreted his aide.

Bruce Cabot, Phyllis Clare, Gustav von Seifferitz, Roscoe Karns, William Morris, Frank Sheridan, Carl Gerrard and Roscoe Ates in another of his stuttering roles were adequate. Arthur Forde.

"MOSTLY DAVID" AT THE SPOT-LIGHT THEATRE

Score another one for the little Theatre on Cole Avenue in Hollywood, and the people, who are guiding its destinies of this worthy offering, are to be congratulated.

"Mostly David" by Paul Gerald Smith, and directed by Bert Glennon, is a story of a couple struggling for happiness and success, in rural surroundings.

How David has one ambition, and at last succeeds in a manner not always sanctioned by the law, but comes out well at the finish. BUT see it if you want "real entertainment".

Kenneth Mac Donald, Melissa Ten Eycke, Albert Burke, Pauline Rickard, Dorothy Baur, Victor Harrison, Ferris Taylor, Joseph De Marr, Josephine Brimmer, Lester New, and Theresa Mead, all interpreted their role cleverly, under the direction of Bert Glennon.

Just jot down on your date book a visit to this latest theatre, and we guarantee you will not be disappointed.

Mr. and Mrs. Jay Hunt celebrated their 54 wedding anniversary at the same time that the world was celebrating the birthday of William Shakespeare Sunday. Which listens good for an actor to boast of these days of divorces and scandals in various families.

BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	All Star Tom Tyler Bob Steele All Star	Otto Brower Harry Frazer R. N. Bradbury Unassigned	Unassigned Paul Malvern Paul Malvern Unassigned	Unassigned Archie Stout Will Cline Unassigned	"Western Limited" "Honor of the Mounted" "Man From Hell's Edges" "Klondike"	Unassigned Unassigned Uncredited		Preparing Preparing Shooting Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—H.E. 1708 Russell Trost, Asst.	Jack Holt Barbara Stanwyck Buck Jones All-Star Jack Holt	Harlan Thompson Unassigned Ralph Staub Lambert Hillyer Eddie Buzzell Unassigned	Unassigned Unassigned Scudder Mack Wright Unassigned Unassigned	Unassigned Unassigned Staub Ben Kline Unassigned Unassigned	"War Correspondent" "Brief Moments" Screen-Snapshots "Hello! Trouble" "Hollywood Speaks" "The Thirteenth Man"	Unassigned Staub-Sweeny Unassigned Unassigned	Coope	Preparing Preparing Shooting Shooting Preparing Preparing
DARMOUR Wesley Morton, Casting GR. 0345 5823 Santa Monica Blvd.								
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Marian Nixon Will Rogers Warner Baxter Dunn-Shanon George O'Brien Elissa Landi Gaynor-Farrell Bennett-Lyon Gombell-Menjou	Al Santell David Butler John F. Dillon Sidney Lanfield David Howard Frank Lloyd William R. Howard Alan-Crosland Alfred Werker	Marty Santell Ad Schaumer George Leverett Jasper Blystone Walter Mayo Wm. Gummel Unassigned Jack Boland C. Woostenhulme	Glen MacWilliams Ernest Palmer James Howe George Barnes Joseph August John Seitz Unassigned Hal Mohr Norbert Brodin	"Rebecca of Sunnybrook Farm" "Down to Earth" "Man About Town" "Society Girl" "The Killer" "Burnt Offering" "The First Year" "Week Ends Only" "Fancy Free"	Kate D. Wiggin Homer Croy D. Clift Larkin, Jr.-Beahan Al Cohn Harry Hervey Frank Craven Warner Fabian James Forbes	J. Aiken Geo. Leverett W. N. Lindsay A. Protzman	Shooting Shooting Shooting Shooting Shooting Preparing Shooting Shooting
FOY PRODUCTIONS 9147 Venice Blvd. CR. 0191								
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big-4-King All-Star United Producers	William Nigh J. P. McGowan Frank Strayer	Unassigned Unassigned Arthur Black	Eddie Kull Unassigned Jules Cronjager	"Dance Hall Kisses" "The Pony Express" "Gorilla Ship"	B. Barringer Frank Clark George Wagner		Preparing Preparing Shooting
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Harlan-Morris Dressler-Moran Clark Gable John Gilbert Buster Keaton John Gilbert	Jack Conway Leo McCarey Tod Browning Victor Schertzinger Unassigned Monta Bell	Charles Dorian Harry Buquet Unassigned Unassigned Unassigned Unassigned	Hal Rosson Hal Rosson Unassigned Unassigned Unassigned Unassigned	"Red Headed Woman" "Prosperity" "China Seas" "Candle-light" "Footlights" "Downstairs"	Anita Loos Tuchock-Sears Unassigned Unassigned Unassigned Unassigned	James Brock F. Morgan	Shooting Shooting Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Sidney-March Morris-Arlen Stuart Erwin Skipworth-Raft George Bancroft Marlene Dietrich Colbert-Brook Bankhead-Cooper	Rouben Mamoulian Norman McLeod Dorothy Arzner David Burton William Beaudine Irving Cummings Stephen Roberts Josef von Sternberg Berthold Viertel Marion Gering	William Kaplan Charles Barton Charles Barton George Hippard George Hippard Sid Brod Charles Barton Bob Lee Berthold Viertel Unassigned	Victor Milner Ray June David Abel Unassigned Unassigned Henry Sharp Unassigned Unassigned Unassigned Unassigned	"Love Me Tonight" "Horsefeathers" "Merrily We Go to Hell" "Come on Marines" "Merton of the Talkies" "The Sporting Widow" "The Challenger" "Blonde Venus" "Woman of the Flame" "The Devil and The Deep"	Young-Hoffenstein Kalmar-Ruby Edwin Mayer Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt Lauren & Furthman Oliver Garrett Levy-Hervey	M. Paggi E. Merritt H. Lewis E. Hayman H. Lindgren	Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing

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THIRD and VERMONT

LOS ANGELES

R.K.O.-RADIO. 780 Gower Charles Richard. HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M.	Constance Bennett Dolores Del Rio Wheeler-Woolsey Richard Dix Cortez-Armstrong Constance Bennett Unassigned Ann Harding Tom Keene Unassigned John Barrymore Wray-McCrea	George Fitzmaurice King Vidor Norman Taurog Wesley Ruggles William Seiter George Cukor E. B. Schoedsack Gregory La Cava Fred Allen J. Walter Ruben George Archinbaud Merian C. Cooper	Unassigned Lucky Humbersto Bert Gilroy Dewey Starkey J. Anderson Ed Killy Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned W. Daniels	Unassigned Clyde De Vinna Len Smith Edward Cronjager Leo Tover Chas. Rosher Unassigned Unassigned Unassigned Unassigned Unassigned Eddie Linden	Untitled "Bird of Paradise" "Hold 'Em, Jail" "The Roar of the Dragon" "Is My Face Red?" "Hollywood Merry-Go-Round" "Most Dangerous Game" Untitled "The Law Rides" "Mysteries of French Police" Untitled "The Eighth Wonder"	Jackson-Ornitz Wells Root Whelan-Lyston H. Estabrook Markson-Robinson Adele St. Johns-Hylan Richard Connell Humphrey Pearson Bennett Cohan King-Ruben Willis Goldbeck James A. Creeliman	L. J. Meyers C. Portman Hugh McDowd John Trilby	Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned	Unassigned	Unassigned	Unassigned	"Hypnotize"	The Staff		Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Masco Prod. Kennedy Pict. Corp. All-Star Kennedy Picture Corp. Horkheimer Prod.	Elmer Clifton Wm. Cowen Chester Franklin Unassigned Bert Bracken Lewis Lewyn Bert Bracken Unassigned	Richard Heermance George Curtner Unassigned Unassigned George Bertholon Dick Blayden Unassigned	Unassigned Gilbert Warrenton Unassigned Unassigned Mickey Whelan Otto Himm Ross Fisher Unassigned	"Vagabond Adventures" "Leading Citizen" "The Stoker" "Last of the Mohicans" "The Ranger" "Hollywood on Parade" "Face on Bar-Room Floor" "I Shot My Husband"	Elmer Clifton Dick Smith Barry Barringer Unassigned Aubrey Kennedy E. Graneman Barry Barringer Dan Whitcomb	W. Dalglish	Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Ken Maynard	Forest Sheldon	Lew Collins	Ted McCord	"King of Range"	Sheldon-Brubridge		Shooting
UNITED ARTIST Bobby Webb, Casting GR. 5111	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Lundin-Kohler	"Movie Crazy"	Lloyd & Staff	Wm. Fox	Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Unassigned Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Berry Jr.-Wells Lew Ayres Tom Mix	Robert Florey John Stahl E. Frank Unassigned James Whale John M. Stahl William Wyler Unassigned Ray Taylor John Ford Edward Laemmle	Unassigned Scotty Beal Unassigned Unassigned Unassigned Billy Reiter Unassigned V. O. Smith Unassigned Phil Karlstein	Unassigned Carl Freund Unassigned Unassigned Arthur Edeson Chas. Stumar Unassigned John Hickson Unassigned Dan Clarke	"The Invisible Man" "Back Street" "Adventure Lady" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Heroes of the West" "Shanghai Interlude" "Good-Bad Man"	Florey-Fort Gladys Lehman Edwin Knopf Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam Buckingham-Greene Jack Cunningham	J. Lapis W. Hedgcock F. Feichter C. Carroll	Preparing Shooting Preparing Preparing Shooting Preparing Shooting Preparing Shooting Preparing Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. H.E. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Kay Francis Edward Robinson Richard Barthelmess Lee Tracy Paul Muni Barbara Stanwyck Joe E. Brown Douglas Fairbanks, Jr. Ruth Chatterton Edward Robinson Young-Albright Manners-Dvorak	Tay Garnett Unassigned Unassigned Roy Del Ruth Howard Hawks William Wellman Unassigned Unassigned Unassigned Howard Hawks James Flood Lloyd Bacon	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Sol Polito Unassigned Sid Hickox Unassigned Unassigned Byron Haskins Barney McGill Robt. Kurre	"One Way Passage" "Silver Dollar" "The Cabin in the Cotton" "The Blessed Event" "Fugitive from Prison Camp" "The Mud Lark" "You Said A Mouthful" "Revolt" "Children of Pleasure" "Tiger Shark" "Life Begins" "The Crooner"	Creelman-Lord David Karsner Paul Green Howard Green Howard Hawks Robert Lord Lou Lipton Busch-Gelsey Unassigned Howard Hawks Earl Baldwin Charles Kenyon	R. Lee	Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting

MAY 13 1932

HOLLYWOOD filmograph



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VOL. 12, NO. 16

HOLLYWOOD, CALIFORNIA, SATURDAY, MAY 7, 1932

PUBLISHED WEEKLY

Producers Hold Hard Time Meeting at Academy

RKO Pathe Studios Reopened to Producers

**SIDNEY KENT GIVES 'EM
LOWDOWN. M. A. LIGHT-
MAN, J. L. WARNER,
WILLIAM DE MILLE,
FRANK WOODS
ALL TALK.**

Whoever started asking—

What is wrong with the motion picture business could have come near having the query answered last Monday evening at the Academy of Motion Picture Arts and Sciences, when Sidney R. Kent, president of the Fox Films, M. A. Lightman, president of the Theatre Owners of America; Jack L. Warner, chief executive of the First National-Warner Bros. studios on the West Coast, William DeMille, Frank Woods and Cecil B. De Mille, lead everyone to believe that the motion picture business is like a sinking ship, every one for himself, and that they are ruthlessly going to trample over everyone and contracts to save the fast sinking vessel, and each offered what they believed was a solution.

The whole truth of the matter lies with the producers themselves, who are overpaid by far and have done more to place this business in its very state, by unfair dealing, as Sidney Kent said, "dealing under the table instead of on top of the table," by dragging down such salaries until it has almost broken the backs of their backers, wasted and spent such monies on people, plays and productions, that sometime we believe they knew would never reach the screen, or bring back anything like the returns for the investment of the stockholders.

Mr. Kent made a sterling speech. He talked common sense and told his Brother Producers what they will have to do, but, just like William Randolph Hearst said in an editorial on September 24, 1931. **WAGE CUTS BY STOCK-INFLATED CORPORATIONS ONLY AGGRAVATE DEPRESSION**—in these few words he expresses what the motion picture industry is doing and facing today, and the more the producers disrupt the workers and cut salaries to pieces and leave their own intact, that much sooner are they killing the goose that has laid the golden egg and is far from doing so again under the present management.

Sidney R. Kent could well become the much needed leader of the motion picture industry, if the producers would allow him to direct their destinies, but it is doubtful if even Fox Films will permit him to go on unhampered with his present plans and program. Politics and certain machines, both here and in New York will so hamper and interfere with him and his well laid program, that he will have to go the way of all men, and bow to the powers that be, and give way to the unforeseen forces, who somehow or other, have come into control of the film destinies of the various companies.



AL. JOLSON

Who is soon to start at the United Artists studios. This will be his first screen appearance since his retiring from pictures to return to the stage after he finished his contract with Warner Bros., and decided to make pictures for Joseph M. Schenk.

Al Jolson's success here in "Wonder Bar" proved without a doubt that theatre goes will follow him back to the screen as they did back to the theatre, when he left the talkies for the stage, and we feel that he will again prove one of our greatest drawing magnets.

M. A. Lightman, told over 1000 members and guests present what he thought was wrong with the movies, and how to try to remedy the troubles. All agreed he was right and applauded him until at times he couldn't speak. Still, you can bet every

dollar that you will ever own, that Hollywood and its producers will soon forget the message of this brilliant man. They will follow the example of a producers meeting when all agree to do certain things as they sit at the producers table, and then go on

**PRESIDENT B. B. KAHANE
PLACES PHIL RYAN IN
CHARGE OF PLANT**

Consummation of three contracts for the production of twelve feature motion pictures this year at the RKO-Pathe studios in Culver City was announced yesterday.

Mr. B. B. Kahane, president of RKO-Pathe Pictures, Inc., made the announcement, adding that the Pathe studios have been reopened and made available for production.

Mr. Kahane's statement is RKO's first official pronouncement of the much-rumored plans for production at the Pathe studio. It follows:

"The Pathe studios at Culver City have been opened and will be available within the next few days for picture production.

"The studios will be under the direction and management of Phil Ryan.

"J. I. Schnitzer, Larry Darmour and J. G. Bashman, each of whom is to make four feature pictures for the RKO-Radio 1932-33 program, will do their producing on the Pathe lot. It is expected that arrangements will be made with the Van Beuren Company to do all its picture production at Pathe.

"Mr. Ryan is now arranging for his staff and crew, and is presently conducting negotiations with a number of producers interested in renting the Pathe studios and facilities."

Mr. Kahane's announcement created wide interest in Hollywood film circles.

It indicated immediate employment for additional studio workers and a generally increased production scheme.

It was generally believed that the RKO motion picture interests are entering the most ambitious production year of their history.

out to their respective studios and try to figure how to break even the very pledges that they made just an hour previous.

The Academy of Motion Picture Arts and Sciences staged the best meeting of its kind it ever held. We hope it will do everybody a whole lot of good, but we fear the reaction of the industry sinking like the ship we spoke about earlier, will hurt pictures and public interest more than all the wage cuts and promises of producers to live up to a code of ethics. And, before closing, let us say, if exhibitors intend to bar actors' and directors' pictures who jump contracts, they should do likewise with producers' pictures who fail to live up to their contracts with the individuals involved. What is fair for one must be fair for another. Stop crying like babies over spilled milk. Tighten up your belts, Mr. Producers, and honestly go to work, stop unnecessary leaks, become more friendly with your co-workers, especially the press. They can make or break you. Jack L. Warner will admit this latter statement, if not now, he will very soon.

THE INSIDE DOPE

JACK ROSE called us and pointed out the fact that we made an error last week in stating that he was with the STANDARD agency, we meant to say GENERAL AGENCY, and to top it all off, many calls came to our offices asking where the STANDARD agency was located that Mister Jack Rose was connected with, which shows us that FILMOGRAPH is being read and HOW.

JIMMY DURANTE hurried back to Hollywood to work in Buster Keaton's latest fun-film, they start from scratch on a 50-50 basis as far as parts go, but, betting is 100 to 1 that Jimmy will wrap the picture up and put it in his pocket before they are through, for his part is just that way.

JACK L. WARNER to prove that he should have been a comedian instead of a producer stopped Little George Harris in the Beverly-Wilshire hotel after the meeting of the Academy and said, "Georgie you are short enough so you won't have to take a cut" smart hey what?

Garrett Fort on finishing *The Invisible Man* for the big U was assigned by Charles R. Rogers to 70,000 Witnesses which will be directed by Ralph Murphy.

The Masquers Club will hold a welcome home dinner to Douglas Fairbanks Sr. Thursday May 12 at 7 P. M. William Collier Sr. will be the toast-master.

CHESTERFIELD PRODUCTIONS have changed the title from "The Notorious Woman" to "The Midnight Lady" Richard Thorpe directed the picture, with Sarah Padden, Claudia Dell, John Darrow, Theodore Von Eltz, Montague Love, Donald Kieth, Lucy Beaumont, Brandon Hurst and Lina Basquette in the cast. The story is an original by Edward T. Lowe.

JACK MULHALL is enroute to the East to start on a vaudeville tour, he broke the act in hereabouts and will show the Natives what a real movie star looks like, he expects to be gone about eight weeks or longer we were told.

INVINCIBLE PICTURES which releases through Chesterfield Productions, are at work on another feature here "For Value Received" with Sally Blaine, John Darrow, John Sainpolis, Myrtle Steadman, Nora Drew, Bryant Washburn, Dorothy Christy, Ricca Allen and many others in the cast. Richard Thorpe Directs. Assisted by Melville (Buddy) Shyer. M. A. Anderson is the cinematographer, he is assisted by Michael Santacroce.

FRED FOX is assisting James Flood and Elliott Nugent on their latest First National-Warner Bros. feature which they are directing. Fred is a most capable and agreeable aide to any director who appreciates a good assistant, and he is well liked on his present lot where he is serving the best of megaphone wielders that the Warner's have on their pay roll.

PRINCESS NEOLA (Neola Fuerst) Wife of the original White Chief Eagle, and Mother of Neola May Jennings, wife of Al Jennings, passed away last Monday evening at 8 P. M. She was beloved in film circles, and has appeared in some of our best silent pictures.

MARTIN FREED who handled the musical part of the Al Jolson Wonder Bar show here has been retained by the famous comedian to handle his musical numbers for his United Artists picture "Hallelujah I'm a Bum" for he knows Al and his singing personality better than any living man.

AL ALBORN is assisting Michael Curtiz on *Cabin in the Cotton* at First National-Warner studios. Al has been on the job a long time and is more than making good.

Leslie Pearce is directing Donald Novis in another Mack Sennett comedy, in the cast are Babe Kane, Aggie Herring, and others well known in comedy circles.

Police Lieutenant Hugh H. McCarron (retired), now chief of police at Universal City studio, has been honored by the Los Angeles Police Department by the formal presentation of a beautiful gold badge bearing his retirement rank. The ceremony took place at Los Angeles police headquarters on Wednesday, April 20, and was attended by police commissioners, ranking officers and a large number of patrolmen.

Lieutenant McCarron, shortly after concluding a police career of more than twenty years, during which he established a fine record for efficiency and official integrity, accepted the Universal studio post and has made that great plant the

All studio executives have said that what the screen needs is new faces. They have also said that the screen needs comedians and comedy. Well, in

WILL MAHONEY

There is combined a new face and plenty of comedy.

Read these:

Jimmy Starr in
The Los Angeles Herald-Express said:

"Blase and jaded Hollywood was snapped bolt upright in its seat with the appearance of Will Mahoney, New York's best show stopper. Mahoney panicked 'em. He wowed 'em. He literally tossed the once dignified patrons in the well known ailes. They yelled and applauded with sincere and unexpressed delight at this marvelous comedian from Broadway."

The Los Angeles Times said:

"Sid Grauman secured for his prologue that sterling Broadway comedian, Will Mahoney, whose industry and effort in affording fun could not go unrewarded. Mahoney received one of the biggest ovations ever tendered any performer at the Chinese. His dance on the xylophone is a triumph. His fall during his stepping convulsed the house."

Louella Parsons in

The Los Angeles Examiner said:

"Sid Grauman has arranged a prologue for 'Grand Hotel' that is the most splendid and arresting he has ever achieved. He has secured Will Mahoney, one of Broadway's best comics, who alone is worth the price of admission."

The Hollywood Citizen News said:

"Will Mahoney is a smash hit. The audience last night cheered him. His falls, comedy and famous xylophones dance brought many of the audience to their feet to shout bravos."

WILL MAHONEY

is under the exclusive management of

RALPH G. FARNUM

ROOSEVELT HOTEL

HOLLYWOOD, CALIFORNIA

most efficiently policed picture studio in Southern California. Universal studio executives speak highly of Lieutenant Mc Carron, and every studio employee is his friend.

Paul Thompson has just sold to R.K.O. Pictures an original story, "Double Exposure," with a news photographer as the central character and his exploits in scoring a sensational scoop as the plot. It brings to the movies an entirely new characterization, the man who works on a metropolitan newspaper and secures the photographs which illustrate pour daily paper. If the novelty scores the anticipated success it will unquestionably result in a cycle of similar pictures with a camera man as the central figure and his work as the background, the inevitable result in the screen world.

The author founded and ran his own photographic syndicate in New York for many years. With his own staff photographers in New York and representatives in every corner of the world he scored many sensational "beats" and made his name famous in every newspaper and magazine office in the country.

He went to California to do special magazine publicity for two of the most important producing companies. Subsequently he helped cut down, title and edit "Behind the German Front," a picture assembled by UFA in Berlin and produced and released here by Paramount. For a short time he was managing editor of HOLLYWOOD MAGAZINE. Special publicity and magazine articles have claimed his time since then.

With her vaudeville trip about completed, Mitzi Green is preparing for the return trip to Hollywood and more pictures, according to her many friends.

"Good Time Girl," a Metro-Goldwyn-Mayer production, will be Marion Davies' next film vehicle, it was announced today. The picture is to be filmed from an original story by Frances Marion, who also wrote the film adaptation, while clever dialogue has been arranged by Anita Loos, famous humorist who wrote "Gentlemen Prefer Blondes" and other best sellers. Edmund Goulding, ace M-G-M director, who turned out the sensational "Grand Hotel," has been assigned to handle the direction.

"Comprising ten well known players as supporting players to Maurice Chevalier, the cast of the star's next Paramount starring picture, "Love Me Tonight," was completed today. Rouben Mamoulian is to direct.

Featured are Jeanette MacDonald, Charlie Ruggles, Charles E. Butterworth, Myrna Loy, C. Aubrey Smith, Elizabeth Patterson, Blanche Friderici, Ethel Griffies, Robert Grieg and Frances Moffett.

Larry Darmour Signs Original Mickey McGuire

New Baldwin Park Race Track to Cost Million

Jack Conway to Direct "The Red Headed Woman"

FOR 1932-1933 SERIES, JOHN-
NY MACK BROWN TO
STAR IN WESTERNS

Larry Darmour and Mickey Mc Guire have buried the hatchet and the original Mickey Mc Guire who recently went to court with the producer over the rightful ownership of the name, will again play the leading character in the Larry Darmour-Mickey Mc Guire comedies, for starting June 1 the youngest of star fumakers will start on the 1932-1933 series, and all will again be hotsy totsy at the Darmour studios as far as the kiddies are concerned.

With the series set Johnny Mack Brown will make a series of westerns, or should we say outdoor features, which Paramount are to release. The signing of Mr. Brown for this series is a ter strike for Larry Darmour, and with his knowledge of how to make good long length productions on a par with his tip-top comedies, he is bound to bring home the bacon with his new lineup.

SOUTHERN CALIFORNIA TURF BREEDERS ASSOCIATION
THROUGH THE BALWIN PARK JOCKEY CLUB START-
ING SEPTEMBER 1 TO ENCOURAGE BREEDING
OF RACE HORSES HERE

The Southern California Turf Breeders Association are losing no time in making all preparations to give the Southland some real horse racing via The Baldwin Park Jockey Club. Ground will be broken within a month, and the owners of the best stables of horses throughout the country are now being lined up to list Los Angeles on their schedule for the big opening. Jim Crofton and Harry Pollock were visitors here from Caliente, looking over the local situation, and we understand conferring with those in charge of the race track affairs.

Twenty five of the best known sportsmen and those well known in civic life, are back of the movement, which will be voted upon in the November elections, and if the bill fails to pass the club intends to conduct racing under the method now in use at Tanforan. The optional betting system has been tested in the courts of California and ruled valid. Here are some of the members of the organization who are taking a hand in putting racing over here—about J. A. Smooth, John W. Considine, William P. Kyne, Harry L. Lewis, Judge A. Albright, George C. Collins, Jack Dempsey, Dr. Earle E. Brown, Douglas F. Moore, and R. S. Green.

Harry L. Lewis in speaking for his associates states that a board of directors will look after the construction and running of the racing plant, and that it is not a stock organization, the club have leased Baldwin Park tract for a number of years, where a million dollar track will be erected, which will have a seating capacity of 18000 with stables to accomodate 1200 horses. The first race starting in September.

JEAN HARLOW IS ASSIGNED
TITLE ROLE IN M. G. M.
PRODUCTION

Jean Harlow, was cast yesterday for the sensational leading role in Metro-Golwyn-Mayer's filmization of the "The Red Headed Woman," based on the Catherine Brush's famous novel

Jack Conway, who directed John and Lionel Barrymore in "Arsene Lupin" and recently "But the Flesh Is Weak" with Robert Montgomery, will direct the new production. Elaborate plans are being made for its production on the screen.

LAUGH CLOWN LAUGH

The clown of the evening at the Academy meeting Monday night was Jack L. Warner. He started in by showing that he was a clown when he said he better lay the gavel down before he knocked himself out, and from then on, he showed just how weak an executive he really is. HE CAN HAND IT OUT, BUT HE CAN'T TAKE IT. These lines listen like the brain child of Mister Warner and his associates, and is showing him up to that ilk, for when he takes advantage of the invited press, guests of the Academy of Motion Picture Arts and Sciences, to report a meeting which is being held in honor of Sidney R. Kent, president of the Fox Films, and M. A. Lightman, president of the Theatre Owners of America, it is high time that the press take Mr. Warner for a real ride, when he calls them blackmailers and grafters who stand around and await a chance to catch him doing something that he shouldn't be doing. ALL THIS IS POSSIBLE, we are still living in a material world. He who laughs last laughs best. The Warner Bros. stock is the best answer of the mismanagement that has dragged the Warner organization down to it's low level today, and mistreating and abusing the press is the surest way to oblivion, and to the scrap heap where most of the Warner Bros. product belong today. All because of the Napoleonic attitude and high-hat tactics used by him and his so-called big brains, J. L. Warner, Darryl Francis Zanuck, and others who demand that every one kneel, as the King passes in view of his subjects. The laugh will soon be on you, Mr. Warner.



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DAD SAYS

Leo Carrillo to make three pictures for Joseph Schintzer, RKO-Radio release . . . Rita LeRoy added to cast of "Hollywood Speaks", at Columbia . . . Jack Gilbert will direct one picture for M.G.M. . . . "On Your Mark" title changed to "Million Dollar Legs", Jack Oakie and Lyda Roberti featured; Hank Mann, Ben Turpin, Dickie Moore, W. C. Fields in cast,



DAD

Eddie Cline directs for Paramount . . . Kurt Newman will direct Tom Mix in "Kings Up" for Universal . . . Frank Capra slated to direct Barbara Stanwyck in "Brief Moment" for Columbia . . . Neil Hamilton has the male lead in "Two Against The World", Constance Bennett's picture for W-F-N . . . Dorothy Burgess plays opposite Monte Blue in "The

Stoker", Chester Franklin directs for Hoffman's . . . Edna May Oliver off for New York joins Ziegfeld's "Show Boat" will return . . . Ivy Merton has the feminine lead in Ken Maynard's picture "Hell-Fire Austin" at Tiffany . . . Rita Le Roy and Ralph Harolde have spots in "Hollywood Speaks", Eddie Buzzell directs for Columbia . . . Lee Moran in a two-reel techni-color comedy at W-F-N . . . Teddy Joyce in cast of "Crooner" at same studio.

Clark Gable and Helen Hayes have the leads in "Bridge vs Bridge" at M.G.M. . . . Bing Crosby and Burns and Allen in cast of "Big Broadcast" at Paramount . . . John Ford is directing "The Mail Goes Through" at Universal . . . Peggy Shannon and Spencer Tracy have the leads in "After the Rain" at Fox . . . "The Killer", George O'Brien picture for Fox retitled "Death Valley" . . . Gary Grant has an important role in "Merrily We Go to Hell", also one in "Swift Arrow" at Paramount . . . Mary Nolan in vaudeville . . . Gilbert Roland in cast of "Life Begins" at W-F-N . . . Al. Martin's new book "Jail Bait" out soon . .

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HARRY BURNS, President and Editor

Office Phone, Hillside 1146

Vol. 12 Hollywood, California, Saturday, May 7, 1932 No. 16

WHOEVER THOUGHT UP THE GRETA GARBO TAKE-OFF CERTAINLY HAD A POOR SENSE OF HUMOR.

No one will ever make us believe that Will Rogers, Wallace Beery, Irving Thalberg or Harry Rapf had anything to do with giving birth to the Greta Garbo take-off that was staged at the completion of the Grauman's Chinese premier of "Grand Hotel."

It was, without a doubt, the most asinine, poor attempt at being funny, or was it good taste to try to ridicule such a great artiste as Greta Garbo, and to think that Wallace Beery would lend himself to such tomfoolery, and that Will Rogers would so forget himself as to such misrepresentation as his announcing that immediately after the picture was finished he would introduce Miss Garbo is certainly not fitting or becoming to a man who has won the respect of the world at large for his sense of humor, and always being ready to try to help the underdog.

If M.G.M. officials have any score to settle with Miss Garbo because of her unwillingness to continue under their banner, this was a poor way of showing that they are poor losers.

Will Rogers should never have over-sold "Grand Hotel" like he did before it was started on the screen, and then to top it off with such a childish attempt at humor, this was just too much for any sane person to accept even from Will Rogers. Great Garbo is the greatest show-woman in pictures. Her staying clear of public appearances has the world at her feet, what more can any actress ever hope to attain.

WILL PRODUCERS ANSWER THIS ONE QUESTION AND PLACE AT REST A THOUGHT THAT WORRIES US?

When Warner Bros. made their first talkie, Hugh Herbert was the man depended upon not only to furnish the story, dialogue and star action in the picture, but practically, to be the main spring in the whole works, that had anything to do with putting over the first talkie.

When he finally severed connections with Warner's, he went on his merry way and every picture that he has appeared in, written dialogue for, or even directed, has been a sure-fire success. His work and part connected with the production has always commanded the highest attention, no one ever charged him with being unreliable, still he walks the streets unemployed, and others, who should, are in the big money.

Maybe Hugh Herbert doesn't talk the same language that some do, who knows, but some producer or other, has a wrong impression of what is in the heart of Hugh Herbert. Knowing him as we do, we feel that he is the best all-around man in pictures today, and any wise producer who allows him to walk about unemployed, is losing a great asset to their organization.

MARY DONOVAN MEETS MAE MURRAY

We met a real trouper Wednesday afternoon in Mae Murray. It is absolutely impossible to believe that she has been in show business so many years.

Her skin is as soft and creamy as a child, the little golden curls that dance on the top of her head give her the appearance of a little girl and her figure is as slim as that of any seventeen year old flapper. This is not effected by soft lights or retouched film for we saw her in her dressing room after a strenuous performance. The public love Mae Murray.

Every day this week there has been a line half way down the block waiting to get in to see her. Every show has been sold out. She loves this life. She loves these people. She said, "When I am working the years drop away. I am a little girl again. The producers have tried to strip the illusion away from the stars, They can not do it. The public love that illusion."

She also said, "I hear the producers have held a meeting recently to decide what is wrong with pictures. 'They', are what is wrong with pictures. They have taken all the romance away from the stars and in consequence have killed much of the interest people formerly had for pictures."

She told us her case against Tiffany Productions had been postponed at their request. She is very much hurt that a disagreement should come up between her and the company she worked so hard to build up.

Now off on a twenty week vaudeville tour and as thrilled over it as any extra girl would be over her first bit. She is very much of a little girl this Mae Murray, still the Mae Murray of the "Merry Widow". It is a genuine thrill in this blase age to find some one who is still enthusiastic about life. We hope that we will see her in pictures again soon for when we lost her we lost one of the most interesting characters we had on the screen.

Realizing the 'box-office' value of an Olympic setting, Clinton Lewis, young author of "Hell's Holiday," locally produced musical show, has written a special song and scene dedicated to the Tenth Olympiad. The "Olympic Rythm," as it is called, will show the chorus and all the principles doing a sensational athletic rhythmic dance. Smart showmanship, we call it.

RECONDITIONING MOVIE STARS by Dr. Galen Gough

The greatest of movie stars are always in physical condition. It is essential that every muscle and nerve be in perfect co-ordination. When the star is temperamental and unable to work, it is due to fatigued nerves and every strain bears on the mentality of the actor. Strange as it may seem, the fittest of athletes are the most sensitive and after the days work complete relaxation is absolutely necessary. Should an actor or an athlete be disturbed when rest is required the reaction of strained nerves will be displayed invariably with emotional expression, often times with anger, even tho the personality of the individual may be very pleasing under other conditions.



DR. GALEN GOUGH

The secret of rest lies in the co-ordination of mind and muscle, termed as mental and physical co-ordination. Within the first series of articles I shall explain the reason it is necessary for self-preservation by mental exercise just as it is advisable for physical calisthenics. First, it is necessary to believe in yourself and to appreciate the fact that your body is built on the lines of a sensitive and delicate apparatus, created by Supreme Power or formed by evolution.

The body is marvelously made and just as necessary to keep in condition as the care of your radio for good performance. Please bear in mind, however, that I am not trying to give you any information which you do not already know in this respect, but I do wish to remind you of the fact that we may get together in appreciation of our personal creation.

It has been my personal experience to realize the "supposedly impossible", having made a come-back from hopeless invalidism to a strong man. We feel that nothing is impossible in the reconditioning of any run-down condition, physically or mentally. Doubtlessly many actors have lost that personal grip which is necessary for confidence and good showmanship. If a picture is in production and you feel that you can't carry on, do not hesitate to confide with me the personal fear or lack of confidence you wish to overcome.

Again, you may be losing weight or wish to take on a little, if this should be the case, it will be a very easy matter to correct. It isn't absolutely necessary to run you through a series of strenuous exercises or to advise a routine of monotonous and unusual methods of physical development. The first thing that we would personally request is confidence, after confidence is a little willingness to investigate yourself and believe in your personal ability to overcome any obstacle.

Think back over the long trail of hardships and the struggle you made to achieve the success you have gained. Remember the surprise and the joy of achieving these accomplishments, then you will again understand the thrill of regaining and obtaining a strong and vigorous physique. Glorious womanhood is to be prized more than the greatest of careers and vigorous manhood is valued far more than financial possession. Get out of that physical rut! Snap back into action!

Follow these articles from week to week, as we get acquainted, do not hesitate to write me personally. We will advise you of every necessary exercise or requirement which you may individually demand. In the event you should need electrical cabinet steams, massages, adjustments, recreation, baths, or whatever may be advisable. Please bear in mind that all inquiries will be held in the strictest confidence.

BETTY FARRINGTON AND PLAYERS WIN PRIZE IN OLGA PRINTZLAU PLAY "MANNA"

Last Saturday Night the Inglewood Community Players were awarded the Emma Otis Cup, given yearly by the Santa Ana Community Players, for the best presented play.

"Manna" the prize winning play by Olga Printzlau, was directed by none other than Betty Farrington, being judged the best performance from the point of direction, characterization and interpretation. Santa Ana is yearly becoming the Mecca for those who are lovers of the Little Theatre. Over 200 guests witnessed this yearly tournament of the best than can be afforded in dramatic art.

Among the groups entered were Claremont Community Players, Tustin Community Players, Modern Mummies of San Bernardino, Laguna Beach Community Players, Monrovia Women's Players, San Dieguito Community Players, Beverly Hills Community Players, Inglewood Community Players, The Touchstone Drama Shop of U. S. C., and the Monrovia Community Players from the Little Theatre on Gold Hill.

Beverly Hills Community Players were awarded second prize for their production of "The End of the Dance" by Hudson Strode.

The cast of "Manna" was composed of Orabell Grainger as "Blythe Martin," Earle Peterson as "Papa Schneider," Roy Winborn as "Jerry Martin" and Jane Walters as "Mrs. McGinnis." The play was directed by Betty Farrington with Irene Hundt Rundquist handling the set and Gavin Young as stage manager.

The Emma Otis cup which was awarded the Players and presented to Betty Farrington, director, by City Attorney Dowling of Santa Ana, will be on exhibition at the Bank of Inglewood.

PAUL'S WORDS TO THE GALATIANS, "BRETHREN,

If a man be overtaken in a fault, ye which are spiritual, restore such an one in the spirit of meekness," constituted the Golden Text on Sunday in the Lesson-Sermon on "Everlasting Punishment" in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

Among the Scriptural selections in the Lesson-Sermon were these from Ezekiel: "When I shall say to the righteous, that he shall surely live; if he trust to his own righteousness, and commit iniquity, all his righteousness shall not be remembered; but for his iniquity that he hath committed, he shall die for it. Again, when I say unto the wicked, Thou shalt surely die; if he turn from his sin, and do that which is lawful and right; . . . None of his sins that he hath committed shall be mentioned unto him; he hath done that which is lawful and right; he shall surely live."

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "The Christian Scientist has enlisted to lessen evil, disease, and death; and he will overcome them by understanding their nothingness and the allness of God, or good."

Paramount Announces Season's Program

Charles R. Rogers Outlines His Plans

GEORGE M. COHAN IS SIGNED
TO APPEAR IN "THE PHANTOM
PRESIDENT"—MORE HOT NEWS

Squarely facing the fact that motion pictures have entered an era of new entertainment values, Paramount Publix Corporation, is announcing its 192-33 production schedule today, simultaneously announces the inauguration of an entirely new principle of photoplay making. Approximately sixty-five feature pictures are planned for the coming year. In addition to this ambitious program of feature picture production, Paramount will present 241 short subjects, making a total of more than 300 pictures during the 1932-33 season.

The feature Pictures either now in production or scheduled for early filming: "Movie Crazy," Harold Lloyd's newest comedy. "Love Me Tonight," starring Maurice Chevalier, under the direction of Rouben Mamoulian. "The Way to Love," will be Chevalier's second starring vehicle, and "The Sign of the Cross" will be produced by Cecil B. DeMille with the full resources of the company at his disposal. "Blonde Venus," "Deep Night" and "Promised" will be the trio of pictures in which the fascinating Marlene Dietrich will be starred. "Horse Feathers," starring the Marx Brothers, and "The Big Broadcast," with Bing Crosby.

"A Farewell to Arms," featuring Fredric March and Claudette Colbert. "Pick-Pop," with Carole Lombard and George Raft. "The Lone Cowboy," starring a new personality in the person of Randolph Scott with Frances Dee. "Anything for Sale," will bring together Sylvia Sidney, Gene Raymond, directed by Marion Gering. "Tallulah Bankhead and Gary Cooper in 'The Mirrors of Washington.'" "Not Married" will be Ernest Lubitsch's initial production of the new season, with Miriam Hopkins starring. George Raft and Arianne Allen have been cast in the leading parts for "No Bed of Her Own." "Madame Butterfly" for Sylvia Sidney and Gary Cooper. "The Lucania Secret," with Claudette Colbert. "Hot Ice" for Richard Arlen and "The Red Temptation," a real melodramatic thriller of Russia of today, with Norman Taurog directing.

"Lives of a Bengal Lancer," with Clive Brook. "The Song of Songs" for Miriam Hopkins, and "If I Had a Million," an all-star cast. "Blood and Sand," with Tallulah Bankhead and Gary Grant, to be directed by Richard Wallace, and "The Trouble with Women," with Mary Boland. Sylvia Sidney and Fredric March will head the cast for "R. U. R.," which will be brought to the screen with Rouben Mamoulian directing. "Riddle Me This," "Fires of Spring," "Connecting Rooms," "The Glass Key," "The West Pointer," "The Crime of the Century," "Dream Without Ending" and "Hot Saturday," all of which will be featured production. Included in the short subjects

"THE WORLD AND THE FLESH"
AT THE PARAMOUNT
THEATRE

This theatre on Sixth and Broadway is getting more popular each week and in the latest Bancroft picture there was a waiting line around the block at the evening performance. This story of Russia between the rule of the Czars and the Soviets is well told and was taken from Zeska and Ernest Spitz. Screen play by O. H. P. Garrett and directed by John Cromwell, who produced splendid drama and showed us reality in the play by Phillip the stirring time during the action of the story.



ARTHUR FORDE

George Bancroft was never seen to better advantage than as the "Sailor" who ruled his comrades with a rod of iron.

Miriam Hopkins as an "Aristocrat" dancer was as lovely as usual and her playing of this difficult role was superbly done.

Reginald Barlow was another player of distinction and his characterization of the "Leader of the Comrades" was tellingly portrayed.

Alan Mowbray and Georgie Stone were two others of which special mention should be given.

Emmett Corrigan, Mitchel Lewis, Oscar Apfel Harry Cording, Max Wagner and Freike Boros were others who contributed greatly to the success of this stirring drama.

There was beautiful photography by Karl Struss, especially the scenes on the boat as well as the scene during the revolution.

A fine, interesting picture which the audience enjoyed.

ARTHUR FORDE

for the year will be one hundred and four issues of the Paramount Sound News, thirty-six two-reel comedies and one hundred and one single reel productions which will include Screen Songs, Sports-eye Views and a series of thirteen one reels to be known as "Hollywood on Parade."

A radical departure in line with Paramount's aggressive production plans for the 1932-33 entertainment season was announced today on the floor of the company's annual convention when it was revealed that George M. Cohan will come to Hollywood in about a month to assist in the writing, and to play the stellar role in "The Phantom President." Following the completion of this picture, Cohan will write the story for "Song of the Eagle."

IN HOLLYWOOD NOW
By BUD MURRAY

Another Sid Grauman premiere—WOW—What price depression—No hard times was noticeable here—and how they turned out—



BUD MURRAY

Rich man, poor man, beggar-man, thief—The Hoi Poloi—Stars—near-stars, extras, Politicians—Literati—Directors—Managers—Film executives—and more noticeable was the unusual amount of notables and their wives—Lookee, here they are, dressed to kill: Marlene Dietrich and her hubby—Mr. and Mrs. Edward C. Robinson—Mr. and Mrs.

Wally Ford—Mr. and Mrs. Roscoe Ates—Bebe Daniels and her hubby—Ben Lyons—Mr. and Mrs. Frederick March—Mr. and Mrs. Conrad Nagel, and, by the way, Conrad Nagel made a peach of an air M. C. aided and abetted by our boy friend Lawrence Grant and Hedda Hopper, who told "what the well-dressed women were wearing"—Ed Lowe and his Missus Lil Tashman—Anita Loos, the black headed blonde promoter, and her hubby, John Emerson, former head of the A. E. A.—That charming couple, Douglas Fairbanks, Jr., and his bride, Joan Crawford, who by the way, was the highlight in the picture, which, by the way, was "Grand Hotel (as if you didn't know)"—That stage Prologue, by Sid Grauman, caught our eye more than the picture—A real, honest-to-goodness atmospheric prologue—What a tremendous setting—In fact we thought the Grand Hotel stage set, was more "scrumptious" than it looked in the picture—A great kick we received as our ex-pupil, Jean Harlow, showed up in that "copper-red" hair—WoW—A few executives too—Joseph Schenck—Sam Goldwyn—Louis B. Mayer—Mrs. Grauman, "grande" old mother of Sid, being idolized in the lobby—Sid, himself all agog—Pat O'Brien—Jack Oakie—Wally Beery—Polly Moran—Bob Montgomery—Bert Wheeler and Bobby Woolsey are only a few of the comics we saw—Mr. and Mrs. Walter Huston—Anita Page and Genevieve Tobin—Billy Bakewell—Lionel Barrymore—and Will Rogers acting as stage M. C. and we add we were more impressed with the magnitude of the stage prologue, more than the picture, and at a late hour with crowds still waiting to get a look-see at the stage and screen world "showing off"—and they are rite IN HOLLYWOOD NOW.

To the opening of "Hit the Air"—which puts you back in a rut—How can anyone with a grain of sense use good money in these days for a "Gorgonzola" like this one—Sam Coslow on his own was fine—Vera Van, good, but not presented rite—The rest of the cast should stay behind the "Mike"—We noticed in the audience the very comical team of Lester and Carson, back from an F. & M. tour—Ben Bard, all fagged out after his long siesta with the same Unit—Ben would do better to write a whole new show, get new actors, new scenery, if any, than try to "Fix" this one—Johnny Quillan all dressed up in a Tux—Eddie Borden down in front—Mr. and Mrs. Roscoe Ates—Gilbert Brown, editor of the Record asked—Why "do they put on shows like this?"—We'll bite, WHY? Someone must be stage-struck IN HOLLYWOOD.

OPENS MAY 15

Henry Duffey announced Louise Fazenda in Avery Hopwood's farce comedy, "The Alarm Clock" to open at El Capitan, May 15.

HAS GREATEST LINEUP OF
PICTURES OF ANY INDEPENDENT
—PARAMOUNT RELEASE

Charles R. Rogers has completed arrangements for seven of the eight exploitation specials which he will produce for Paramount and with headquarters now established at Universal City, actual filming on "Madison Square Garden," first of the group will be started within the next two weeks.

"Madison Square Garden," from a story by Thompson Burtis, is a dramatic romance laid against the colorful background of one of the most unique institutions of its kind in the world. Sport champions vie with screen stars for stellar honors and many outstanding personalities of New York's sporting and political world will appear in the picture. Through a deal which Rogers negotiated with William F. Carey, president of the Garden Corporation, he has exclusive rights to photograph any and all events taking place there.

"Seventy Thousand Witnesses" is a story which combines the appeal of a mystery thriller with a football drama. From the novel by Cortland Fitzsimmons, its action takes place on the gridiron during the most thrilling moments of a big game. It will be ready for release at the height of the football season.

"It Takes the Irish" is a feature comedy in which Rogers intends to introduce a new team destined to enjoy the success which followed in the wake of the earlier Rogers box-office hit, "McFadden's Flats." Frank Dazey is credited with the original story.

Two new Jack Lait novels will be filmed by Rogers on this program. Each will be released simultaneously with its serialization in hundred of newspapers. "The Girl Without a Room," first of the Lait duo, is a human, down-to-earth romance laid amidst the fascinating atmosphere of the real Greenwich Village. Its principals are a young bookkeeper and the most beautiful artists' model in the art colony and it will have the same general appeal as "Millie," one of the biggest Rogers box-office hits of 1931. The second, "I Can't Go Home," is a drama that strikes to the very depths of America's social structure. Rogers intends to feature the same feminine player in both pictures and the search for the right personality to play these two great parts is already under way.

Sixth on the schedule is "The Bottom of the Sea," a melodramatic thriller by Henry R. Symonds in which the climax takes place below the surface on the very bed of the ocean. Remarkable undersea photography will be employed in filming this unusual production.

"American Citizen," by Nina Wilcox Putnam, is a story of epic proportions showing the making of an American. It is said to be something of a "Cimarron" of New York as it depicts the development of Manhattan from the time when John Jacob Astor, founder of the Astor fortunes, was a fur trader, to the present day. Rogers secured the screen rights to "American Citizen" from the manuscript before Miss Putnam sent it east for publication serially in the Saturday Evening Post. It will be issued in book form later by Ray Long and Richard R. Smith.

The eighth and final picture of the Rogers-Paramount group will not be announced at this time, thus permitting the producer the opportunity of securing some extremely timely or sensational new story should the occasion arise later.

LARGE TRANSPORT PLANE AVAILABLE

for charter trips. Leaving for Indianapolis Races about May 29 and return no later than June 1. \$200 Round Trip.

Write "Airplane Ecitor," care Hollywood Filmograph for reservations and particulars.

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John M. Stahl Will Have Another Winner in "Back Street" "Give Back Theatres," Says Carl Laemmle M. H. Hoffman Explains Monogram Deal

STARRING IRENE DUNNE AND JOHN BOLES WITH GREAT SUPPORTING CAST

The list of well known screen players appearing in the Universal drama, "Back Street," continues to grow.



JOHN M. STAHL

Wade Boteler and Vivien Oakland were yesterday engaged for minor roles in the picture, to work in scenes with Irene Dunne and George Meeker.

Miss Dunne and John Boles are playing the featured roles in this Fannie Hurst story, and their supporting cast includes, in addition to Meeker, Boteler and Miss Oakland, such popular screen favorites as June Clyde, ZaSu Pitts, William Bakewell, Russell Hopton, Rose Dione, Paul Weigel, Jane Darwell, Walter Catlett, Betty Blythe, Patricia Jane Beams, Ronnie Crosby, Arletta Duncan, Doris Lloyd.

"Back Street," which is being directed by John M. Stahl, is now in its seventh week of production. And those who have seen the daily rushes say that Director Stahl will have another winner in this one, in fact, they expect it to top by far "Strictly Dishonorable" or "Seed," both directed by John M. Stahl for Universal.

Mervyn Le Roy's next "Three on a Match" for W-F-N . . . Henry B. Walthall with Richard Barthelmess in "Cabin in the Cotton", W-F-N . . . Walter Bryon in George Bancroft's picture "The Challenger" at Paramount, James Gleason also in cast . . . Paul Muni slated to star in "The Lawyer" at Universal . . . "Gates of Hollywood", new title for "Merton of the Talkies", Paramount.

Lita Cheviet plays the "Leading Lady" in "The Truth About Hollywood". . . Syd Saylor and Francis Corby are making airplane short for National release, Ray Wilson and Frank Clark are in the cast. . . Pat O'Brien has a spot in "Hollywood Speaks" at Columbia. . . Frank Beal—remember him—plays the car-fare borrowing extra in "The Truth About Hollywood" at RKO-Radio.

LEW KELLY, well known for his creation of the comedy character he carried into so many successful productions in New York and London, played a detective in "Murdered Alive" at the Carthay Circle. Kelly created a "dope" character similar to the type played so well by Charles Butterworth recently. The difference being that Kelly did it several years ago in "Hello, New York," and has been doing it so well, his friends were surprised at his versatility by his recent work.

TO ORIGINAL LOCAL OWNERS AND BRING BACK

PUBLIC INTEREST AND ADDED B. O. RECORDS

Commenting on recent movements on the part of theatre circuit owners in returning numbers of theatres to their original local owners, Carl Laemmle, Universal Pictures president, a film pioneer, has answered queries of recent interviewers in a manner eliciting commendation from many quarters.

Stating that in the theatrical field the public appears to prefer 'local color' and that he believes circuit managers should return theaters to original owners and be extremely lenient in the matter of payments for the returned property, Mr. Laemmle has provided a frank but sympathetic conception of the current situation.

Says the film veteran:

"I honestly believe the national gross business of the moving picture theatres could be increased 20 to 25 per cent if each house were to be managed personally by its local owner.

"There is nothing startlingly new in this thought, but I believe it is more vital today than it ever was. Such an increase would put the whole industry back on its feet and the very impetus of such a business recovery would give practical encouragement to men in all other lines of endeavor.

"You can't get away from the fact that even the most highly efficient theatre circuit management suffers under a terrific handicap—the loss of personal touch with the men and women who pay money at the box office," Mr. Laemmle asserts. "In theory the chain is perfect, but in practice, and especially during the stress of hard times, it is another story."

SPORTS

By EDDIE DEMEREE

WILBUR SHAW BREAKS TRACK RECORD AT LEGION ASCOT— BABE STAPP RECOVERING FROM INJURIES SUSTAINED IN SPECTACULAR CRASH TWO WEEKS AGO

Though not official, the "rail-birds" caught Wilbur Shaw turning the five-eighths of a mile race track in Alhambra last Friday in the surprising time of 26.30 seconds as against the old day time record of 26.64 seconds. For the past three weeks Wilbur has been having a lot of trouble with his car and has never been able to get it running fast enough to compete with the night-hawks under the arcs. This may seem funny when you consider that Shaw's car holds two world's records for four cylinder cars, but you must remember that night driving is a lot faster than day driving and it would follow that you need more "soup" in your car. Let's hope that the trouble is completely solved—at any rate be sure to watch this boy Shaw next Wednesday night. You may see him salute the checkered flag for his first night win.

Followers of "Castorlane" will be glad to hear that Babe Stapp, one of the most popular drivers to appear on this—or any—track, will soon be out of the hospital. Two weeks ago Babe was unfortunate enough to hit a wet spot in the track which caused him to lose control of his fast moving Miller. He crashed into the fence on the south turn and was thrown from his car, landing on the track in the path of the rest of the cars. Fortunately the other boys avoided him and when the first reports came from the hospital it sounded pretty bad for Babe. These reports, however, were greatly exaggerated, and Stapp has wired his intention to drive at Indianapolis on Decoration day.

By the way we are sorry the races were postponed last Wednesday—but you know the farmers need rain—so we will see you all next Wednesday evening.

HOLLYWOOD LEGION STADIUM

Sometimes the Hollywood Legion Stadium management picks a poor main event, like that of last week, when Johnny Lamar, long over the peak, and Tommy Grogan, another once-was, dragged through ten boring rounds; but the fans have to admit that the prelims seldom fail to supply them with action. Oh, yes, Grogan won. Maybe the depressing prospect of the fans, thinking of the two old-timers who were going to furnish the big part of the show, reached the consciousness of the star prelim boys, for Georgie Hansford, in a rematch with Johnny Grannone, failed to arouse any cheers. Perhaps these two tough, usually willing boys, have fought too often and have too much respect for each other. Hansford won after four unexciting rounds. Eddie Lloyd, another big favorite, lost the nod to Tony Chavez. Lloyd seemed below form. These two bouts, semi-final and special event, gave the impression that too many meetings between the good boys is bad business. They grow over cautious. Feed 'em new boys and all will be well. Other results: Adam Moraga, 128, lost to Jimmy Galindo in the opener. Bobby Hagens, 142, was out-pointed by Russell Beach. Willie Rust, 143, was stopped by Johnny Martinez in the first. Rust was badly overmatched. This week, "Mushy" Callahan meets Tod Morgan. Looks like "Mushy" is taking on a tough evening.

RAMAGE AND OKUM STAR AT OLYMPIC

Tuesday evening will bring back to the Olympic ring Lee Ramage the biggest box office attraction in local fistic circles, his opponent is Yale Okum who towers head and shoulders above all other challengers for Mister Ramage's popularity in the Southland. It should be a turn away attendance, for Col. Jack Doyle evidently has told his Brother Tom to spare no expense to put on a prelimanery lineup to back up the main event, that will be in keeping with such a stellar attraction. Word reached our ears from the Rudy Pauly Ticket Offices that the demand for choice seats are the biggest this season, since Lee Ramage looks like championship timer for the heavyweight title.

NO TIE-UP BETWEEN ALLIED AND MONOGRAM. JUST MAKING SIX PICTURES

The announcement, several weeks ago, that Allied Productions will produce six pictures for W. Ray Johnston, president of Monogram, has caused considerable misunderstanding and false rumors among exchange, salesmen and exhibitors. In order to clarify the situation and emphasize the fact that neither M. H. Hoffman, Sr., nor Jr., has joined the Monogram producing staff, the following statement was issued by M. H. Hoffman, president of Allied Pictures:

"There is no association of any kind or nature between Allied Pictures and Monogram. 'Allied's Twenty-six' will be produced and released by 'the Hoffman's', as previously announced, and this program has no connection with Monogram's program, nor are any of Allied's pictures to go to Monogram.

"The transaction between myself as president of Allied and W. Ray Johnston, president of Monogram, is very simple. Acting for Allied, I have undertaken to produce six pictures for Monogram, which will be released as Monogram pictures and will have no bearing whatsoever on the Allied program or 'the Hoffman' program.

"This statement," concluded Mr. Hoffman, "is prompted by the fact that a number of salesmen in the field took it upon themselves to make various mis-statements which are not approved of by Allied or Monogram."

CLARENCE BROWN

On completion of "Letty Lynton", his latest production, in which Joan Crawford and Robert Montgomery appear, Clarence Brown, noted director,



CLARENCE BROWN

signed a new long term contract with Metro-Goldwyn-Mayer. The signing of the contract was on the eve of a flying trip East. The aviator director will take with him to New York a "first print" of the new picture. He will accept delivery of a new plane in the East, plans a brief tour of Europe and an extensive air tour of the United States, before he returns to M-G-M for his next assignment. Brown several days ago was given a special transport license by the Government. He is one of the pioneer aviation enthusiasts in the screen colony.

The director, who came to pictures from the field of engineering, is specially well known for such screen hits, as "Anna Christie", "Emma", "Inspiration", "Flesh and the Devil", which first teamed Garbo and John Gilbert, "A Free Soul", and others.

E. J. CLARK, manager of the El Cortez Hotel, tells us that he had a grand time at the Navy Ball as the guest of his cousin, C. R. CLARK, commander of the cruiser Richmond. Over the week end the commander was the guest of "E. J." at the El Cortez.

Pictures - - - Reviewed and Previewed

NIGHT HAWK

EUGENE STARK'S BOHEMIAN CAFE IS THE BEST ANSWER TO SO-CALLED DEPRESSION. FINE SHOW DANCING AND FOOD MAKE'S EM FORGET TROUBLES.

Whoever invented the most talked of word in Webster's dictionary, DEPRESSION, better drop in to Eugene Stark's Bohemian Cafe any night including Sunday, and watch the crowds having the time of their lives, eating the fine food, dancing to their hearts content, and enjoying a show that for class and variety tops any of the shows offered in cafes or night clubs in and around Los Angeles, Hollywood, or Culver City. Jackie Taylor and his Bohemian Cafe Orchestra, may be outnumbered by other bands, but, they sure know their music, and radio fans have joined nightly visitors at Stark's in complimenting Jackie and his boys on their splendid and entertaining music. With Dave Chudnow who used to play side line music for Syd Chaplin, at the piano, and clicking like he used to for Syd who was directed by Chuck Riesner.

Headed by George Red Corcoran who sings and plays on a banjo with excellent success. The six dancing and singing girls headed by Melba Snowden in her numbers, beautifully costumed are the highlights of the show. Erma Purviance, looks and sings better than she did before when she appeared at Stark's. Marie Herold did a cute Rumba Dance. Madeline and Jackie came through with a fine double dancing number. Mario and Marguerite classy dancers offered a number of very entertaining dances, taking it all in all. Stark's Bohemian Cafe, is the meeting place of the Southland's best people, who love to dine, dance, and make merry at a nominal charge, and above all the much pesty covert charge reported missing when one receives their check. Eugene Stark and Ralph Arnold stand by nightly and see to every one's wants, and how they can fill an order is nobody's business.

THE FROLICS

May 24 is the night that The Frolics has selected as the time they will open their gardens, which is without a doubt the most unique of it's kind in the Southland. After spending a fortune to rebuild and fix up George Olsen's cafe at Culver City and renaming it The Frolics, it is a daring thing for the present owners to again sink such a bank roll in an open air cafe, which will seat as many as the present night club does, and with the skies as a roof, it should be a most charming and entrancing place to visit nightly. In the mean time the nightly shows at The Frolics is being given the very best attendance and attention, Moe Morton has created another fine show, each one seems to be better than the last one, and Fuzzy Knight had 'em roaring their heads off the other evening when we dropped in, Tut Mace put over a dance number that has never been equalled. Billy Taft showed he can sing as well as dance, the girls are the most beautiful and captivating we have set our optics, we could write on and on about what you can see and do at The Frolics, but, it is best for one to drop in and take advantage of all they have to offer every night including Sunday, except Monday evening when The Frolics is closed, to prepare for the new weeks business.

Charles De La Motte and his Italian Troubadors under the direction of "Maestro Jui-eppe Morgigno". Emilio Staino, famous Italian tenor, Maria Garuffi, soprano, entertained at the opening of "Bella Napoli Cafe" last Sunday. Mr. De La Motte acted as Master of ceremonies. Many stage and screen notables were present. Mr. De La Motte is a well known stage and stage actor. The last pictures he appeared in were, "Arrowsmith", "This Is The Night" and is at present at Paramount. He also has been a Radio star broadcasting over KMPC, and will be heard again over the air.

BLOSSOM ROOM

The biggest crowd that has ever attended a premiere at Grauman's Chinese journeyed to the Blossom Room after the show and enjoyed every opportunity to dine and dance. Henry Halstead's Orchestra and Clarence Rand's singing were the two outstanding features, and a glance over the floor from table to table, made us feel that the cinema world satellites had suddenly decided to attend the Roosevelt Hotel Cafe in a body, for they were all there.

Parties galore were on tap, merry making of the highest order was in order, the topic of the evening was the "Grand Hotel" and the individual work of the players, you surely could obtain many opinions as to who is who in the MGM epic, at no time, did we find any lack of interest in the evening's festivities, and Joe Mann made the rounds of the tables and made everybody feel right at home, it was indeed a fitting finish for a great night both at the Chinese and the Blossom Room, when the orchestra played "Home, Sweet Home."

RAINBOW GARDENS

Where some of these extremely busy men get the time to play an occasional round of golf is more than we can fathom, but they DO do it. For instance, Jack Dunn. At almost any time of the night or day you will be able to find this busy orchestra leader strutting his stuff before his orchestra on some movie set, in a radio station or at the Rainbow Gardens, and yet he has the time to keep up in his golf. That reminds us of an amusing instance: it seems that Jack Gaines, a prominent building contractor, Waddie Wadkins, another building contractor, and Jack Dunn met casually on the golf course. Wadkins and Gaines were playing together and Jack Dunn was playing alone, so they decided to make it a threesome. Of course, to make it interesting, the boys put up a little bet, and, at Jack Gaines's suggestion, they played every other hole with one hand and at the end of the game, Mr. Gaines was way ahead of his opponents. Both Waddie and Jack Dunn think there is some sort of a trick attached to the "one handed golf stuff," and you are apt to see either one of them off in a corner somewhere trying it out. Jack Gaines? He isn't worried about it at all, in fact he has never played golf any other way. You see, he suffered an injury to his left hand and it has never fully recovered. But don't tell Wadkins and Dunn, let them figure it out for themselves the way, we understand Jack Dunn is completing the Lucky Strike deal. Good luck, Jack, and by the way,, how's your single hand golf?

GRAND HOTEL BECOMES THE MOST DISCUSSED PICTURE EVER MADE IN HOLLYWOOD. SID GRAUMAN REVUE, HEADED BY WILL MAHONEY, ALMOST OVERSHADOWS GREAT STARS

M.G.M. did a daring thing when they produced Grand Hotel, and unless they have a deal whereby they only pay the author, Vicki Baum, on the profits of the picture instead of for the talkie rights, along with their other expenses of making this super-picture, they will never be able to make the costs out of this picture, in the face of their having such stars as Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone and Jean Hersholt.

Grand Hotel as produced on the stage gave you that atmosphere and characterizations, which you fail to get in the screen version, Jean Hersholt, strange to say, is the one artist that you believe belongs in that locale, it is hard to arouse any sympathy for Lionel Barrymore who is old enough to have lived his best days, and when he tells you that he is going to die and wants to get something out of life by staying in the best room in the Grand Hotel you absolutely don't care if he does or he doesn't remain there, although Lionel Barrymore works hard to make his part stand out realistically... You have the hardest time to forget that Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery and Lewis Stone are not play acting. Stone just walks through his part. The direction at times isn't any better than a quickie, Edmund Goulding seemed to have lifted the killing scene from the "Wet Parade" for the killing of John Barrymore in this picture.

Bits were played by Robert McWade, Purnell B. Pratt, Ferdinand Gottschalk, Edwin Maxwell, Murray Kinnell, Frank Conroy, Morgan Wallace, Tully Marshall, Rafoela Ottiano, Reginald Barlow, Sherry Hall and many others. THE REVUE, headed by Will Mahoney, is the producers' prayer for new faces, as far as star comics are concerned for our best talkies. He just panics them. The rest of the show is up to the high Sid Grauman standard. The set, as erected, showing the exterior of the Grand Hotel is a work of art.

THE TENDERFOOT

Joe E. Brown is being handicapped with bad material, and some one at the Warner Bros. lot has a mind that runs very low when they allow a gag such as was used in a scene where Mr. Brown through reading Chic Sale's specialist, learned to speak right out in the open about things we are usually modest to discuss especially in public. Smut will kill a comedian quicker than anything, for 85% of theatregoers are women and children, and if you lose their respect, you might as well close shop. The story drags miserably, in fact gained many a yawn from the Forum audiences, and only when Joe E. Brown again dressed up in his western hat and went a gunning for the gangsters who had kidnapped his sweetheart and leading lady, did the audience warm up again to Joe E. and then far fetched gags gained many a laugh.

There is too much repetition between Lew Cody and Joe E. Brown when first Lew sells Joe E. the idea to become a producer of stage shows, and later when Joe E. pulls the same gag on Spencer Charters, this part can be trimmed way down in each instances. Ginger Rogers was allowed to yell and rant too much, for no reason at all, her work was very satisfactory otherwise. Producers will learn one day that in introducing a comic on the screen, that they should always give them an entrance that will gain a laugh. Joe E. Brown was sadly in need of an opening shot on his arrival in the big city, other than the tomfoolery used. Ralph Ince did a hard boiled gangster just a bit better than the rest of them.

We will admit that Ray Enright who directed The Tenderfoot made a good job of it, as far as his work is concerned, he made Joe E. Brown work more like he used to, than at any time in his recent pictures. Theatregoers love Joe E., and we would hate to see him killed by bad material and smut, the story and play was by Richard Carle and George S. Kaufman, adaptation and dialogue by Earl Balwin, Monty Banks and Arthur Caesar. Photographed by Gregg Toland.

The players Ginger Rogers clicked and how, Vivian Oakland was acceptable, Lew Cody improving with age and opportunity, good bits by Walter Percival, Joe Barton, Marie Astairs, Harry Seymour, Lew Harvey, Nat Pendelton, Al Hill, Isabel Withers, Richard Cramer, Bob Perry, George Davis, Douglas Gerrard, Peanuts Byron, Herman Bing, Jockey Haverly, Lew Cody's co-worker in the show a portly gentleman who's name slips our mind at this time, did a very nice piece of acting as he has on stage and screen since coming to the Southland.

LET US DIVORCE

Ruth Chatterton and Ralph Forbes present Rose Hobart and Ralph Forbes in "Let Us Divorce"—direction of Ruth Chatterton, the program says.

La Belle Chatterton has turned director on us during her spare moments between pictures, and quite a good job she did too.

Gilbert Wakefield has written a very light light comedy, almost too light, but the elite first night audience laughed and applauded so who are we to judge?

Rose Hobart, while a little crisp at times, is quite pleasing to the eyes and ears. Ralph Forbes should make all the fem's hearts flutter. Why isn't this clever leading man working in pictures? He has height, looks and can act.

The play has three acts with three changes of scenery, which is a treat in these days of dep—"I won't say it." But it is very good scenery too, very English.

The supporting cast is splendid with the exception of one flannel mouthed Englishman, who you couldn't understand half the time. The only good parts outside of the leads, were two comedy parts, a maid, played by Miss Mary Gordon, and a grand butler, played by Mr. Sonny Ray, and how that lad played it. The rest of the cast were excellent but didn't have much to do.

A very pleasing show but, as said before, just a little too light.

Wallace Beery, fresh from his triumph as "Preysing" in "Grand Hotel," has signed another long term contract with Metro-Goldwyn-Mayer, it was announced at the studios yesterday. His first role under his new contract will be in the big Russian story which George Hill will direct. Finishing touches are now being put on the script, and production is slated to start within the next few weeks.

Dine and dance with JACKIE TAYLOR
AND HIS BOHEMIAN CAFE ORCHESTRA

BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern. Casting	All Star Tom Tyler Bob Steele All Star	Otto Brower Harry Frazier R. N. Bradbury Unassigned	Unassigned Paul Malvern Paul Malvern Unassigned	Unassigned Archie Stout Will Cline Unassigned	"Western Limited" "Honor of the Mounted" "Man From Hell's Edges" "Klondike"	Unassigned Unassigned Uncredited		Preparing Preparing Shooting Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly. Casting—HE. 1708 Russell Trost, Asst.	Jack Holt Barbara Stanwyck Tobin-O'Brien Jack Holt	Harlan Thompson Unassigned Ralph Staub Eddie Buzzell Unassigned	Unassigned Unassigned Scudder Dave Selman Unassigned	Unassigned Unassigned Staub Teddy Tetzlaff Unassigned	"War Correspondent" "Brief Moments" Screen-Snapshots "Hollywood Speaks" "The Thirteenth Man"	Unassigned Staub-Sweeny Unassigned	Coope	Preparing Preparing Shooting Shooting Preparing
DARMOUR Wesley Morton, Casting GR. 0345 5823 Santa Monica Blvd.								
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Marian Nixon Will Rogers Warner Baxter Dunn-Shanon George O'Brien Elissa Landi Gaynor-Farrell Bennett-Lyon Gombell-Menjou Tracy-Shannon	Al Santell David Butler ohn F. Dillon Sidney Lanfield David Howard Frank Lloyd William R. Howard Alan-Crosland Alfred Werker John Blystone	Marty Santell Ad Schaumer George Leverett Jasper Blystone Walter Mavo William Tummel Unassigned Jack Boland C. Woostenhulme Unassigned	Glen MacWilliams Ernest Palmer James Howe George Barnes Joseph August John Seitz Unassigned Hal Mohr Norbert Brodin Unassigned	"Rebecca of Sunnybrook Farm" "Down to Earth" "Man About Town" "Society Girl" "Death Valley" "Burnt Offering" "The First Year" "Week Ends Only" "Fancy Free" "After the Rain"	Kate D. Wiggin Homer Croy D. Clift Larkin, Jr.-Beahan Al Cohn Harry Hervey Frank Craven Varner Forbes James Forbes Alfred Kennedy	J. Aiken Geo. Leverett W. N. Lindsay A. Protzman	Shooting Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing
FOY PRODUCTIONS 9147 Venice Blvd. CR. 0191								
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big-4-King All-Star	William Nigh J. P. McGowan	Unassigned Unassigned	Eddie Kull Unassigned	"Dance Hall Kisses" "The Pony Express"	B. Barringer Frank Clark		Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Harlow-Morris Dressler-Moran Clark Gable John Gilbert Buster Keaton John Gilbert Norma Shearer Unassigned Unassigned Marion Davies Unassigned Unassigned	Jack Conway Leo McCarey Tod Browning Victor Schertzinge Unassigned Monta Bell Sidney Franklin Charles Riesner Charles Brabin Ed. Goulding Ed. Selwyn W. S. Van Dyke	Charles Dorian Harry Buquet Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Hal Rosson Hal Rosson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Red Headed Woman" "Prosperity" "China Seas" "Candle-light" "Sneak Easily" "Downstairs" "Smilin' Thru" "Turn to the Right" "The Claw" "Good Time Girl" "Skyscraper Souls" "Eskimo"	Anita Loos Tuchock-Sears Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	James Brock F. Morgan	Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Sidney-March Morris-Arlen Stuart Erwin Skipworth-Raft George Bancroft Marlene Dietrich Colbert-Brook Bankhead-Cooper Raymond-Maritza Jack Oakie	Kouben Mamoulian Norman McLeod Jorothy Arzner David Burton William Beaudine Gribble-Hall Stephen Roberts Josef von Sternberg Herthold Viertel Marion Gering Gasmier-Schorr Eddie Cline	William Kaplan Charles Barton Charles Barton George Hippard George Hippard Sid Brod Charles Barton Bob Lee Henry Hathaway Unassigned Jask Mintz Russell Mathews	Victor Milner Ray June David Abel Unassigned Allen Sieglar Henry Sharp Harry Fischbeck Unassigned Ray June Unassigned Carl Struss Arthur Todd	"Love Me Tonight" "Horsefeathers" "Merrily We Go to Hell" "Come on Marines" "Gates of Hollywood" "The Sporting Widow" "The Challenger" "Blonde Venus" "Woman of the Flame" "The Devil and The Deep" "Forgotten Commandments" "On Your Mark"	Young-Hoffenstein Kalmar-Ruby Edwin Mayer Martin Flavin Mintz-Kober Gates-Boylan Jones-McNutt Lauren & Furthman Oliver Garrett Levy-Hervey Fagan-Leahy Mayers-Barrows	M. Paggi E. Merritt H. Lewis E. Hayman H. Lindgren J. Goodrich	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Shooting Preparing Shooting Shooting Shooting

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JACK DUNN and HIS ORCHESTRA

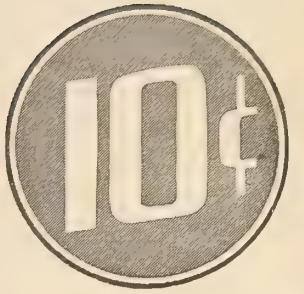
FAMOUS
BEAUTIFUL

RAINBOW GARDENS

LOS ANGELES

R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M.	Constance Bennett Wheeler-Woolsey Richard Dix Cortez-Armstrong Constance Bennett Unassigned Ann Harding Tom Keene Unassigned John Barrymore Wray-McCrea	George Fitzmaurice Norman Taurag Wesley Ruggles William Seiter George Cukor E. B. Schoedsack Gregory La Cava Fred Allen J. Walter Ruben George Archinbaud Merian C. Cooper	Unassigned Dewey Starkey J. Anderson Ed Killy Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned W. Daniels	Unassigned Len Smith Edward Cronjager Leo Tover Chas. Rosher Unassigned Unassigned Unassigned Unassigned Eddie Linden	Untitled "Hold 'Em, Jail" "The Roar of the Dragon" "Is My Face Red?" "Hollywood Merry-Go-Round" "Most Dangerous Game" Untitled "The Law Rides" "Mysteries of French Police" Untitled "The Eighth Wonder"	Jackson-Ornitz Whelan-Lyston H. Estabrook Markson-Robinson Adele St. Johns-Hylan Richard Connell Humphrey Pearson Bennett Cohan King-Ruben Willis Goldbeck James A. Creelman	L. J. Meyers Hugh McDowd John Trilby	Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned	Unassigned	Unassigned	Unassigned	"Hypnotize"	The Staff		Preparing
TEC-ART. GR. 4141 5360 Melrose	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Mascot Prod. Kennedy Pict. Corp. All-Star Kennedy Picture Corp. Horkheimer Prod. Martel Prod.	Elmer Clifton Wm. Cowen Chester Franklin Unassigned Bert Bracken Lewis Lewyn Bert Bracken Unassigned Alphonse Martel	Richard Heermance George Curtner Unassigned Unassigned George Bertholon Dick Blayden Unassigned Hugh Boswell	Unassigned Gilbert Warrenton Unassigned Unassigned Mickey Whelen Otto Himm Ross Fisher Unassigned Henry Cronjager	"Vagabond Adventures" "Leading Citizen" "The Stoker" "Last of the Mohicans" "The Ranger" "Hollywood on Parade" "Face on Bar-Room Floor" "I Shot My Husband" "Gigolette"	Elmer Clifton Dick Smith Barry Barringer Unassigned Aubrey Kennedy E. Graneman Barry Barringer Dan Whitcomb A. Martel	W. Dalglish	Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Ken Maynard Unassigned	Forest Sheldon Unassigned	Lew Collins Unassigned	Ted McCord Unassigned	"King of Range" "The Man Called Back"	Sheldon-Brubridge Albert Le Vine		Shooting Preparing
UNITED ARTIST Bobby Webb, Casting GR. 5111	Al Jolson Joan Crawford	Harry D'Arrast Lewis Milestone	Lonnie D'Orsa Unassigned	Unassigned Unassigned	Untitled "Rain"	Uncredited Uncredited		Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Dunn-Boles Unassigned Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Tom Mix Lew Ayres Tom Mix Unassigned	Robert Florey John Stahl E. Frank Unassigned James Whale John M. Stahl William Wyler Unassigned Edward Laemmle John Ford Kurt Newman Unassigned	Unassigned Scotty Beal Unassigned Unassigned Unassigned Unassigned Billy Reiter Unassigned Phil Karlstein Unassigned Unassigned Unassigned	Unassigned Carl Freund Unassigned Unassigned Arthur Edesor Unassigned Chas. Stumar Unassigned Dan Clarke Unassigned Unassigned Unassigned	"The Invisible Man" "Back Street" "Adventure Lady" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Good-Bad Man" "Mail Goes Through" "Kings Up" "The Road Back"	Flory-Fort Gladys Lehman Edwin Knopf Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam Jack Cunningham Schayer-Van Every Schayer-Nattleford R. C. Sheriff	J. Lapis W. Hedgcock F. Feichter	Preparing Shooting Preparing Preparing Shooting Preparing Shooting Preparing Shooting Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Powell-Francis Edward Robinson Richard Barthelmess Lee Tracy Paul Muni Babara Stanwyck Joe E. Brown Douglas Fairbanks, Jr. Ruth Chatterton Edward Robinson Young-Albright Manners-Dvorak Constance Bennett	Tay Garnett Unassigned Michael Curtiz Roy Del Ruth Howard Hawks William Wellman Unassigned Unassigned William Dieterle Unassigned James Flood Lloyd Bacon Archie Mayo	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Sol Polito Unassigned Sid Hickox Unassigned Unassigned Ernie Haller Tony Gaudio James Van Trees Robt. Kurrie Unassigned	"One Way Passage" "Silver Dollar" "The Cabin in the Cotton" "The Blessed Event" "Fugitive from Prison Camp" "The Mud Lark" "You Said A Mouthful" "Revolt" "Children of Pleasure" "Tiger Shark" "Life Begins" "The Crooner" "Two Against the World"	Jackson-Mizner David Karnser Paul Green Howard Green Howard Hawks Robert Lord Lou Lipton Busch-Gelsey Baldwin-Barratt Wells Root Earl Baldwin Charles Kenyon Sheridan Gibney	R. Lee	Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing Shooting Shooting Shooting Shooting Preparing

HOLLYWOOD filmograph



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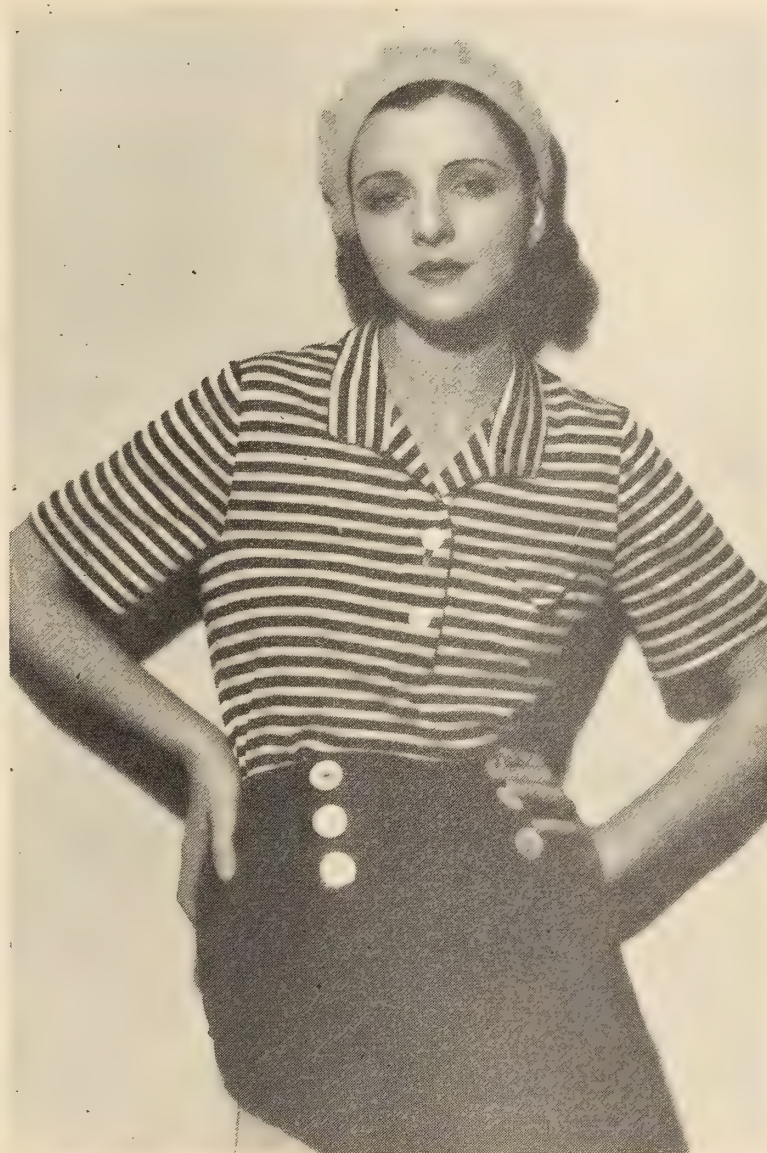
WILL ROGERS SAYS HE IS NOW --- POLLYANNA ROGERS

AL JOLSON Opens In Bay City While Story Is Being Prepared

FROM NOW ON HE WILL SAY
EVERYTHING IS GOOD
STICK TO KIDDING
POLITICS

The Masquers Club tendered a dinner Thursday evening to Douglas Fairbanks, Sr. It was in honor of his homecoming. Everybody that was anybody in film and theatrical circles was there. Will Rogers was the star of the evening, stealing the thunder so from Douglas Fairbanks, Sr., that when the latter arose to make his remarks of thanks he was stumped for words. He told a few fact about the South Seas trip, and then begged to be excused. This amazed everyone, but Doug acted wisely, since J. L. Warner and Will Rogers were very funny, and he had a serious speech set.

Will Rogers was introduced by Toast-master Willie Collier, Sr. His opening shot was a promise not to introduce Greta Garbo. He then admitted that Hollywood can't stand to be kidded, so he will kid the President and the Senate from now on, for they can take it. He likened the Masquers Club to the Soldiers' home in Sawtelle, then said it was the off spring of The Lambs Club in New York. He then labeled himself Pollyanna Rogers instead of Will Rogers, stating that while he is in Hollywood he will say everything is good, in fact, he was going to tell everything that was good about everybody present, including the guest of honor. He finished up by saying that when Douglas Fairbanks died they will write on his tombstone, "Died as a Boy from Over-Exercution." Rogers all the way through his speech kidded everybody. He said that today they have to get 12 of the best actors together in one picture and that the public won't even then attend the shows, unless there is a Mickey Mouse comedy on the program. Marie Dressler is the only one who can out-draw Mickey Mouse, he said. The actors prayer is that some day a cat will eat up the mouse so that actors can again come into their own. Most of the single stars show to a single person, themselves, in the theatre, unless of course not counting the ushers. Guests of Honor, chirped the famous comedian, are hard to get these days, in the absence of Julian, Richleld, Beesemeyer and others. The best the Masquers could get was Douglas Fairbanks, and considering the price of \$1.50 for dinner, Doug was O K at that price. He told that there are not many testimonial dinners being staged by the bankers these days unless they were staged in Atlanta or Leavenworth. When men get old, he chirped, they go roaming around making travelogues, like Burton Holmes does. This, of course, was pointed at Doug's recent trip around the world. In speaking of Presidents, he said they elect a man who is a good fisherman and then 96 hyenas in the senate stop him from putting any bill through. They then sell stocks short and bet he won't make it. Rogers made a holy show of everybody, and wrap-



MONA MARIS

Back from New York Mona Maris is again ready to take her place in film circles. Miss Maris' latest talkie was with Buster Keaton for M. G. M. in "The Passionate Plumber" in which she made quite a hit, and proved her right to the best parts in our finest talkies planned this year.

ped the night up and took it home with him. The evening was started off with a fine dinner. Sam Hardy asked everyone to rise in silent prayer out of respect for the greatest catastrophe that ever occurred in the United States. He then turned the meeting over to Willie Collier, Sr., who gained many a hearty laugh at the expense of Earl Foxe in a funny gag. Then Jack L. Warner

made a very short but snappy speech, and made many new friends. Sam Ash sang to tremendous applause. Then Will Rogers was introduced and said that he found out for the first time that Hollywood was serious and that he will not try to pull any more gags out of the hat for them by producing Greta Garbo right after dinner. The rest we have already told you. Anyway it was a

GEORGE RAFT WINS RIGHT TO STARDOM BY PAST PERFORMANCES

With "Scarface" taking the country by storm, George Raft has, practically over night, become one of the stars of filmland, for his work with Paul Muni, who plays the title role, making his work stand out for years to come.

Paramount, seeing the value of all this, signed George Raft to a long term contract, and are co-starring him with Allison Skipworth in "The Sporting Widow," and will follow this with another picture which will have Carole Lombard opposite him.



GEORGE RAFT

George Raft has two other splendid pictures to his credit, "Dancers in the Dark" for Paramount and "The Night World" for Universal. In each instance his work stood out head and shoulders over practically the whole cast.

HARRY D'ARRAST TO DIRECT STAR ASSISTED BY LONNIE D'ORSA

It looks like Al Jolson is to be given every opportunity to make his first picture his best effort. He has set forth to give the public something up-to-the-minute and far above what any other star could give 'em. Ben Hecht wrote the story of "Hallalejuh I'm a Bum," and while they are preparing the screen story and dialogue, Al Jolson has accepted a week's engagement in the Bay City. At the same time Ray Davidson and Harry Zech are making shots in Central Park and around New York, which is the locale of the story. Harry D'Arrast is here ready to direct the opus, with Lonnie D'Orsa as his assistant looking up locations, actors, and what have you to offer to make this the outstanding success of Al Jolson's career. Madge Evans and Harry Langdon are the only ones reported signed as far as the cast is concerned, while Martin Freed is looking after the music which Irving Cesar is writing.

Norman Phillips, Jr., the fourteen-year-old screen player, has turned author, and hopes to have his first work published shortly. It will be the story of a child's life on the stage and screen.

great night. The second dinner of it's kind, the first was given in honor of John McGraw. We have been promised dinners in honor of O. O. McIntyre and George M. Cohan soon. The Masquers revel will be staged June 5, it was announced.

As Seen and Heard by **Arthur Forde**

THE JESTERS

This Club whose members consist of the younger element in Motion picture circles have at last realized



ARTHUR FORDE

their ambition by having a Club House of their own. At Moor Park, and right at the door of one of the smartest and largest Riding Academies of Hollywood.

Another advantage is that this club is on the fringe of the greatest bridle paths in California as riding is one of the particular sports for which this unique club was founded.

One of the smartest and liveliest small clubs of the West with everything one could wish for in the way of amusement and social

activities.

The decision of the Club officers to keep this club open day and night and Mr. and Mrs. Colton, caretakers, will be present at all times where reservations can be made for the welcome breakfast after the early morning ride.

Leonard Smith, the President, outlined some of the projected coming events and from the enthusiasm of the other officers and members there is no doubt it will march along merrily and successfully now that they have a clubhouse of their own.

Every Sunday morning there is to be a riding party and club breakfast which should bring together all its members for mutual advantage.

The Tea served at the new Club House on

Sunday last brought out many well-known Motion Picture celebrities.

PREVIEW

If the call of the theatregoers is for Western pictures and theatre managers declare this is so, "Wyoming Whirlwind" should please any audience.

This story of the open spaces was taken from a lively magazine story by William Colt McDonald and Alan Ludwig, who wrote the continuity gave us a real yarn with dialogue to match.

Not a dull moment and plenty of action, suspense and comedy as directed by Armand Schaefer with the assistance of Buddy Shyer the audience being kept at top notch at all times.

Lane Chandler, and there's not another actor playing Western characters at the present time that carries the spirit of the great West better.

He has such a pleasing personality and his riding is daring and easy and his acting ability is above par.

An old timer of the Essanay days, Harry Todd supplied the comedy which made the laughs come rapidly and easily.

Adele Lacey supplied the feminine touch. She was pleasing to look upon and really looked "The Rancher's Daughter."

Yakima Canutt, Harry Semel, Al Bridges, Bob Roper, and Horace Raven were others who fitted into a very capable cast.

William Nobles supplied some splendid photography and Ethel Davey fitted perfectly into the position of Film Editor.

The International Sound Studios were credited with the Sound and it was clear and distinct at all times.

Altogether an enjoyable picture and Willis Kent, the producer may be sure and reap financial benefits from any others as good as "Wyoming Whirlwind."

is one slugging youngster. Leives is fresh from a kayo win over Jess Maxie and is rough and tough. This looks like it may steal the show.

Harry Perdue will meet the hard hitting Johnny Godinez in the four round special. This bout has all the earmarks of not going the limit. Chief White Horse, Indian heavyweight, will meet Paul Connor in another four. The Chief is tough and the Connor boy is a knock-out artist. Jimmy Rivers, 145 pounder, is signed to open the show against Bobby Bridges. They are a well matched pair.

Fortune in the person of Harry Fraser, Monogram director, has singled out pretty Celia Ryland, 19-year-old blonde product of Savannah, Ga., with five months of extra experience, to play the lead opposite Tom Tyler in "Honor of the Mounted," latest Monogram western, which will go into production this week under the supervision of Trem Carr.

Others in the "Honor of the Mounted" cast include Matthew Betz, creator of the title role in "The Shepherd of the Hills," Francis McDonald, G. D. Woods, Arthur Millet, William Dwire and Theodore Lorch. "Honor of the Mounted" is an original screen play by Harry Fraser, the director.

Enthusiastic over his work as the director of "The Doomed Battalion" with Tala Birell, Luis Trenker and Victor Varconi, Carl Laemmle, Jr. has assigned Cyril Gardner to the direction of "The Invisible Man" at Universal in May.

"The Invisible Man" is from the pen of the brilliant British author, H. G. Wells and Boris Karloff is slated to play the title role.

Garret Fort has returned to Universal City and is now completing the adaptation of the Wells novel.

With Joseph M. Scherck again taking up the reins of active production, Harry Brand, for twelve years publicity director for the United Artists president, has moved his offices back to the Schenck units at the United Artists studios.

He relinquishes the publicity direction of Samuel Goldwyn productions to Lynn Farnol, Goldwyn's Eastern representative, who has just arrived to transfer his headquarters to Hollywood.

"The Devil Passes," one of the season's successful play in New York, has been purchased by Metro-Goldwyn-Mayer, it was announced yesterday. Written by Ben W. Levy and produced by Arch Selwyn at the Selwyn theatre, the play was rated high by leading critics. The New York cast was headed by Mary Nash with Basil Rathbone, Cecilia Loftus and Arthur Byron in featured roles.

The production will be filmed on M.G.M.'s summer program.

Nathan Hoffman, manager of the Embassy theatre at Third and Western, holds Marie Dressler and Wallace Beery in such high esteem that whenever they appear in a picture at his theatre, he always wears his tuxedo in honor and respect of their showing in his theatre. Wallace Beery appears in "The Champ" Sunday, Monday and Tuesday, and of course Mr. Hoffman will pay his respects and see that all those employed dress accordingly.

Peter Diege was told that if he changed his name he would be more successful, so he became Peter Du Rey, and sure enough he never was more successful than he has been since he swapped monikers.

Leo Lance has joined the firm of Al Pelton and Irving Starr as one of their representatives.

Jack L. Warner had a long talk with Irving G. Thalberg Monday at M. G. M. studios. Just what is up remains to be seen.

Roy Mack is in Hollywood again and making shorts for Warner Bros., in Technicolor. In his first he used Lee Moran, Gogo Delys, Jean Ward, The Three Cheers, Arnat Bros. and others. Sam Sax is in charge of the unit.

Dorothy Lysle is the clever singing cigarette girl at The Frolics cafe in Culver City, who stops every show, whenever she step foot on the stage and sings. Ted Fio-Rita and his orchestra sure know how to build up a singer, for they work wonders with Dorothy's numbers, which of course aids her to sing right into the hearts of the great crowds that attend the show and dine and dance to their hearts content.

Jameson Thomas has proven by his performances in "The Last of Mrs. Cheney" with Bebe Daniels and "A Church Mouse" with Colleen Moore, that there is a place for him here for character leads or heavies in theatrical and film circles, and don't be at all surprised if some wise producing company sign him to a long term contract.

Joe E. Brown is at the Cedar of Lebanon hospital for a short rest. Charlie Murray paid him a great tribute Tuesday evening at the Olympic fight arena from the ring, and then asked everyone present to sign a billboard, which Jack Doyle, boxing impresario, was having sent up to the hospital with thousands of well wishers names written on it.

Col. Reginald Barlow is working in the M G M feature Public Life starring Lionel Barrymore, playing a noted senator in the story. Mr. Barlow is very much in evidence these days in the best features that are being released and previewed around these parts.

Chas. Mosconi is moving his dancing school over to the Earl Wallace school, and will teach his pupils there. Giving up his present place, Chas. Mosconi will have more time to teach routines and dancing acts and numbers for vaudevillians and cinema artists.

THE INSIDE DOPE

"Tom Mix shifts around too much and I don't like the way he wears his Mexican hat," said a preview-postcard that was received in the morning's mail at Universal Studios after the pre-showing of one of the Western star's new films at a Hollywood theatre, recently.

For the benefit of the uninitiated, preview-postcard is one that the studio gives each patron upon his entrance into the theatre and requests the patron to write his opinion of the film shown so that an honest audience-reaction of the new picture can be obtained before it is released.

"Tom should fight more," the postcard went on, and was inscribed with the signature "Tomasina Mix"—none other than the cowboy actor's own youthful daughter.

Suffice to say, Mix took inventory of himself and made the necessary changes to the film.

Tom Mix's newest talking film, "The Good Bad Man," now in production at Universal, will be released under the title of "Marked Man."

Fred Kohler, Willard Robertson and Lucille Powers constitute the Western star's chief support in the film and Edward Laemmle is directing.

Stanley Bergerman is the associate-producer.

Sherry Hall is in the Hollywood hospital, where he is recovering rapidly from a brief illness. He will be most happy to see his many friends who happen that way. Sherry is well known and well liked in film circles. He plays a number of fine bits in Grand Hotel now showing at the Chinese Theatre.

VICTOR, who used to be the right hand man of Eddie Brandstatter in handling the box lunches for the studios, is now looking after the studios for Tail's Studio Catering Service with special hot and cold lunches that are said to be by far above the average run of lunches and all night service that can't be equalled.

Benny Moselle, the French 170 pound boxer, is training for the battle of his life in preparation for his six round main event Monday night at the Culver City Arena with the up-and-coming young Mexican sensation, Frankie Estrada.

Pete Engle, 126 pounder, will tangle with Dave Leives of Santa Monica in the four-round semi-windup. Engle beat the Culver City favorite, Harry Perdue, last Monday evening and

Dine and dance with **JACKIE TAYLOR**
AND HIS BOHEMIAN CAFE ORCHESTRA

Warner Bros. Should Adjust James Cagney Trouble Pooling Picture Companies Only Salvation Assistant Directors Given Chance to Join Union Atlantic City Again To Stage Hollywood Exhibit

WE NEED ALL THE BOX OFFICE
ATTRACTIONS YOU CAN BEG
BORROW OR STEAL

Paramount was wise in adjusting their differences with Marlene Dietrich and Josef Von Sternberg, for they have contracted to deliver a certain amount of pictures to the world's exhibitors starring Miss Dietrich and directed by Mr. Von Sternberg. It would mean disrupting such plans which amounts to millions of dollars to their organization at a time when they could use a few idle millions of the public's monies. Congratulations Paramount-Publix via B. P. Schulberg, chief executive of the West Coast studios, for your good sound judgment.

Now that Paramount has cleaned up a nasty squabble, why does not Warner Bros. follow suit and save themselves from losing their best box office attraction, James Cagney, regardless of the statement made in New York by Darryl Francis Zuck to the extent that Joe E. Brown and Joan Blondell outdraw James Cagney as stars, and that the public no longer want the James Cagney type of funmaking. This is all a lot of hooley, belittling the real ability of a star by such a statement. Come on, Mr. Jack L. Warner, and follow the leader.

HELEN HAYWARD

With a background of over twenty years stage and screen experience as a background as a Shakespearian, stock, stage and screen actress, Helen Hayward, who is well known and beloved by The Troupers everywhere, is at present teaching screen and stage craft to the younger generation, although she has a daughter Sheila who is in line for some very splendid opportunities herself, since she is an accomplished actress and singer, and like her mother, is idolized by the troupers



of their profession. Some producer or director will snatch her up one of these days.

Helen Hayward was a member of Creston Clarke's Shakespearian com-

MUST BECOME MEMBERS OR REMAIN ON OUTSIDE LOOKING IN AFTER MAY 31

The Associated Assistant Directors A. F. of Local No. 18096 have issued an open welcome to all assistant directors to join their forces as members of their association by May 31 or else remain on the outside looking in, and be forced to suffer the consequences, should they try to work in a Union territory with the film company that they represent.

The Association are waiving all suspensions of former members and delinquents for 30 days, allowing them the opportunity to re-join forces with them, and in burying the hatchet, all will find better working conditions and a more thorough understanding between producers and the unions. However, the bars are down, and assistant directors are fast taking advantage of the offer, and when the membership drive ends, you will find the best of them listed among the members said Dick L. Estrange, business manager of the Associated Assistant Directors Association.

pany for eight years, playing every play that has ever been the dream of legitimate actors or actresses to appear in. With this, her appearances with repertoire companies all over the United States tested her versatility, for she had to learn a new play so often on short notice. Today she can be found at her home at 1805 Garfield Place, teaching the art of screen and stage craft.

ALL INTERESTS MUST BE THROWN INTO HAT

SINCE BANKING FIRMS HOLD THE SACK

"Within six months," said one of the wisest of big shots in filmland, "you will see either the pooling of most of the companies so that they will cut down the overhead, or half of them will be out of business." This is the truest statement made so far, and if you ask us, there is afoot right now the consolidation of a number of the biggest companies, and if Paramount-Publix-Radio are not listed accordingly within this year, one or the other company will pass out of existence. It is a natural if there ever was one, and with this look for M.G.M. to break under the strain, and drain on their finances and work out some plan whereby M.G.M. and Fox Films come under the same banner, with many changes coming. Warner Bros. are standing like lone wolves, wondering what sort of a beast will devour them in the shuffle of circumstances, who knows, but banking interests yet unannounced in the field, may, while Columbia Pictures, Tiffany, stand on their own two feet untouched, with the independent producers coming up into the limelight in great shape. So, look for a lot of changes; the movie map is due for that much expected change, and there will be a lot of new faces in power, new leaders, new blood. Men who know that no business can prosper that allows the outgo to run into greater proportions than their income. The handwriting is on the wall. Fade out the Good-time Charlies and Fade in the Conservative Business Man who believes in the live and let live policy, and above all, honesty and morality.

MORE THAN 2,000,000 VISITORS ATTEND THE YEARLY EVENT AT SEASHORE

ATLANTIC CITY, May 12—The Hollywood Motion Picture Exhibit established four years ago in this resort will again feature the varied attractions of the summer season on the Steel Pier.

Located in the largest auditorium of the amusement center, the Hollywood exhibit, comprising exhibits covering every phase of the industry has proven a valuable exploitation aid. More than 2,000,000 visitors have witnessed the displays each season. There is no entrance fee charged and participation in the exhibit is free.

New features this season will be Leo the Metro Trade Mark Lion and displays representative of some of the season's current attractions. A number of life like wax figures of well known stars will be added to those already included in the exhibit.

From a public standpoint the exhibit is a fascinating assemblage of gorgeous costumes, jewelry and personal effects of more than a hundred stars and featured screen players. Pictures of the star's homes, their personal monogrammed stationery, autographs, Christmas greeting cards and other personal effects, combine to make the display interesting from a 'movie fan' viewpoint.

All of the major producing organizations have been cooperating with Ed Corcoran of the Paramount-Publix staff of publicity men in keeping the exhibit up-to-date. Corcoran sold the idea of a Hollywood exhibit to the Steel Pier ownership four years ago.

A meeting of the
PROFESSIONAL
PHOTOPLAYERS ASSOCIATION
will be held on Tuesday Evening,
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HARRY BURNS, President and Editor

Office Phone, Hillside 1146

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BILLY COE TALKS ABOUT YE EDITOR

Billy Coe for 20 years time keeper of all the important boxing contests in the Southland talked over K G F J Tuesday evening about the old days of the good old Father Fistiana, touching on the famous Wolgast-Rivers contest, and in telling about those who aided Uncle Tom Mc Carey to stage that event. he cited Ye Editor Harry Burns as Mr. Mc Carey's right hand man, who also refereed the preliminaries, acted as official announcer, matchmaker and private secretary to Uncle Tom Mc Carey, and that Mr. Burns today was the publisher and editor of Hollywood Filmograph a publication read by the biggest folks in filmdom, and that Ye Editor was sitting pretty in Hollywood. FOR ALL THIS WE WISH TO THANK BILLY COE AND ACCEPT THE NOMINATION AS BOXING COMMISSIONER OR SOMETHING LIKE THAT IF DR. HARRY MARTIN OUR VERY GOOD FRIEND WILL TAKE A VACATION AND LET US GO BACK TO WORK TO RUN THE FIGHT GAME.

MOVING MOVIE THROG

By JOHN HALL

Metamorphosis—a grand word—, and apotheosis, another thought-inspiring verbal light-giver. They make us think of prevailing conditions in dear, happy Hollywood and how they apply to its amazing movie people.



JOHN HALL

grub to butterfly, as it were.

Apotheosis better describes the rags-to-riches metamorphosis of practically every Hollywood movie butterfly. Like the butterfly, they forget the grub stage of their development. The real butterfly is denied the brain to remember its humble, ugly stages of existence. The human Hollywood butterfly is denied this out. However, in this matter, there seems little difference between the twain. There seems a similar lack of responsibility; a care-free disregard of herd obligations; mutual help and protection. While the sun shines, the Hollywood butterflies wot not of the ills of the less fortunate humans.

Our present national economic crisis has worked its way among our Hollywood butterflies. We find many of them ex-butterflies, humbly working in the ranks of our army of extras. Some of them are very unhappy mortals. You see, the extras remember what they were when they were butterflies—; the KIND of butterflies.

Others—the majority, we are pleased to record—are objects of real sympathy. They

were wastrels; their "own worst enemy," if you know what we mean. This means spendthrifts—not drunkards. Now they are extras, glad to earn a \$7.50 day check. The seasoned extras; the Hollywood movie workers who know how to go hungry and smile, treat these last with sympathetic consideration.

These former butterflies have returned to the grub stage, thereby showing the miracle working power of economic matters over Nature. Reversing Nature is a man-made process born of man's greed for gold. If he keeps his gold, he seems to leap natural laws; but, in the end, natural laws overtake him. Nature's foundation is permanent. The foundation of man's "prosperity," as indicated by events at our capital city, is a child of gambling. Our butterflies lost their gold.

The once proud and haughty butterflies, now ex-butterflies, humbly seeking extra work, feel an atmosphere of disapproval. They are paying a price—a bitter price—for their foolish pride while gaily flitting from party to party o'er flower strewn highways and byways. They are facing human disapproval—personally. The "persons" they "never knew" are their fellow toilers.

There is no unkindness in this; but the situation compels us to agree with the wise men who see the good born of our national bust. These men and women, formerly wholly neglectful of their less fortunate fellow workers, are attending the school of adversity. By personal experience, they are learning lessons rich in what they need, sympathy for the unfortunate and a more serious understanding of the POWER of money; its power to do good.

Those who have experienced the transition from rags to riches and now face need have been returned to the clan for cleansing. If they are of the right stuff, they will regain what they lost. If they can't make the grade—well, there are the memories of past glory and the acquired wisdom to feel for the underdog. Nothing is lost but money, and money is the least of all things when a man's character is in the balance.

Jimmy Valentine is seen working on so many different studio lots, that we can't help but mention the fact, and say that the boy must be delivering the goods....Keep your eye on Jimmy, whom you know came out here with the late Tyrone Powers.

NIGHT HAWK

CHARITA AGAIN PROVES GREATEST OF HAWAIIAN DANCERS AS HEALINER OF STARK'S BOHEMIAN CAFE BIGGEST SHOW

While sitting and watching the show at Eugene Stark's Bohemian Cafe, we overheard a man in the next booth say, YOU CAN EAT CHEAPER AND BETTER HERE THAN YOU CAN AT HOME. Imagine such a statement about a cafe these days, but, however, this is true of this playspot and along with this statement of facts, he might have added that one can see the biggest and best show of its kind offered nite life seekers, for instance, CHARITA the greatest Hawaiian Dancer now appearing in America, has been brought back for a return engagement, as the headliner in all-star show and revue. Melba Snowden has carefully worked out some very interesting and entertaining dance numbers with her sweet and charming six girlie girls, who wear stunning costumes and dance so well together.

Jackie Taylor and his Bohemian Cafe orchestra are playing better nightly than ever before. In fact letters come in daily from admirers listening in on K N X broadcast 10 to 11 p. m., that no music has come over the air on that station that compares with Jackie's and they have written Eugene Stark to keep the boys on the job as long as they care to stay. The show on this week in conjunction with Charita finds such sterling acts as Billy Daniel, Kirby and Duval, one of the peppiest of dancing and singing trios on the coast; Mario and Marguerite are doing an apache dance that is a knockout; Madeline and Jackie those dancing girls are clicking better than ever; last, but by far not the least noteworthy, is George Roland, who totes a voice that smacks of Lawrence Tibbett volume and just as much music, looks nifty and handles himself perfectly on the stage.

Alexander Pantages visited Eugene Stark's Bohemian Cafe the other evening with Mr. and Mrs. Jerry Geisler. The showman talked to Eugene Stark for an hour about the fine food served and what he would fix for him and a party of friends some evening in the very near future when he expected to give a dinner there, we actually became hungry and ordered more than we usually allow ourselves to eat before retiring but, who could help it when you hear Eugene Stark tell how he cooks his delicious dishes. Dorothy Lysle the singing cigarette girl dropped in Monday night. Chas. Butterworth the funmaker, told a story of a fellow having the time of his life at another cafe, but when he was leaving some one asked Chas. what was the matter with the merrymaker. He said he was just given his check.

THE FROLICS

Irving Aaronson and his Commanders are slated to open at the Frolics Gardens May 24, surrounded by a great line-up of artists. The famous orchestra leader who is a great favorite on the West Coast, will be given a welcome that he will never forget, according to the plans being laid right now by his friends and admirers.

The present show with Ted-Fio Rita and his orchestra as the stellar attraction aided and abetted by Fuzzy Knight Tut Mace, Billy Taft, the bevy of beautiful girls, dancers, singers and whatnots that go to make up the show which May Morton is staging. As an added attraction every now and then Dorothy Lysle, the cigarette singing star, puts over a couple of numbers that sets the natives on their ears, and they just won't let the show go on, until they hear her repeat whatever she is singing. The Frolics management ought to make her singing a nightly feature, for it is such novelties that they talk about in preference to the regular cut and dried numbers as done almost nightly in every cafe.

RAINBOW GARDENS

Do you like to dance? Well, why not try an evening at the Rainbow Gardens where Jack Dunn and his orchestra furnish the most entrancing music that one could ask for? Oh, you have! Then you certainly must be a fan and are continuing to go and those evenings you can't go, you dance to his music at home, listening in over KTM.

We have been ardent admirers of his for many months and how we formerly enjoyed just watching him at the piano. However, it is just as much fun to watch him wield his baton and does he wield it? Did we say ardent fans?

Well, we have known Jack since his days in Kansas City where he played with the Coon Saunders orchestra at the Muehlebach Hotel and spent many happy hours dancing to their entrancing music. Now Coon-Saunders are in New York and Jack has his own orchestra out here. Coon-Saunders, the one big orchestra in the East and Jack Dunn one of the 'Best in the West,' so to speak.

By the way, we don't know how Jack is getting along with his one-handed golf but we do know that Waddie Wadkins' game is improving—just wait till these boys get together again.

MAE MURRAY Is Filling Special Four Weeks Stage Engagement

Howard Hughes Wins Scarface Fight In N. Y.

Reginald Denny to Star in "Blessed Event"

APPEARS THIS WEEK AT PANTAGES THEATRE IN F. & M.
PARISIAN IDEA

Theatregoers are showing the high esteem in which they hold Mae Murray by packing every theatre in which she appears to view the Parisian Idea staged by Fanchon and Marco with Miss Murray as the stellar attraction. This week she is at Pantages Theatre in Hollywood.



MAE MURRAY

...The charming actress looks better than she has in years, and is just as vivacious and if I might say it, more pleasing to her thousands of loyal fans, who attend the shows.

Miss Murray has some very fine plans for future picture work, which will be announced very shortly, and Hollywood, which means the motion picture industry, will turn out en masse to see her performances at the local playhouse.

WINS RACE AND KISS AT ASCOT SPEEDWAY



ARVOL BRUNMIER AND MARION SAYERS

Wishing to reward Mitzi Green for her fine work in "Girl Crazy," and also remembering the success of "Skippy," Radio has bought Harold Gray's comic strip character, "Little Orphan Annie," and will transfer her adorable capers to the silver screen, with Mitzi doing the name role.

The first night race at Ascot Speedway found the charming Marion Sayers with her heart aflutter wondering who was to be the lucky man to win not only the Italian Dash Helmet race, but to gain the privilege of receiving one of her choice kisses. Arvol Brunmier proved the lucky man, and we herewith print a picture of the famous race driver and the girl who had just congratulated him and of course kissed him, and she seems to have enjoyed it more than Arvol, who sits there still in a half daze as to what had actually happened. Was it the kiss or the race, Arvol?

OPENING IN SAN FRANCISCO—WILL COME TO EL CAPITAN THEATRE FOLLOWING

A double-barreled attraction, Reginald Denny in "Blessed Event," that sizzling, scandalous, impudent comedy hit which gives the lowdown on a Broadway columnist, is the good news Henry Duffy brings theatregoers today.

In announcing "Blessed Event," together with the fact that the role of Alvin Roberts, the tabloid columnist, will be played by the always popular Reginald Denny, Henry Duffy scored a decided theatrical "scoop." "Blessed Event" is the outstanding hit currently in New York and is to this season what "Broadway" and "Five Star Final" were to theatrical Broadway several years ago.

Now in rehearsal, "Blessed Event" is due to open soon in San Francisco. After the northern engagement it will be brought to El Capitan for an early summer run.

Claudia Dell, blonde screen star, will return to the legitimate in "The Blessed Event," playing the feminine lead opposite Reginald Denny. Claudia is formerly of the Ziegfeld Follies and has been wanting to step in front of the footlights for a long time now.

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THE PICTURE WILL BE SHOWN AT RIALTO AND RIVOLI THEATRES WITHIN TWO WEEKS

Howard Hughes scored a knock-out victory over the New York Board of censors Thursday when the ban on his gangster film, "Scarface," was rescinded without appeal to the courts.

Completely reversing their original decision, which forbade exhibition of "Scarface" in any form, the censors placed their stamp of approval on the original version of the picture. Their sudden and unexpected action will save Hughes some costly litigation, as he had retained a battery of high-powered attorneys to take his case to court.

Opposition to "Scarface," it was claimed by the young producer, was promoted by dishonest politicians because the picture depicted "unpleasant political truths." He accused the censors of New York and other states of ulterior and political motives in attempting to suppress the film.

"I regard this, not only as a personal victory, but as a real triumph for the independence of the screen," Hughes declared. "Scarface" has been overwhelmingly praised by press and public authorities as an honest picture of our times, and to forbid its exhibition anywhere in this country is a distressing commentary on our politics. I am glad that the New York censors have reversed themselves in the case of 'Scarface,' as their original decision, if permitted to stand, would have been a serious blow to free and honest expression.

"I hope, for the benefit of other producers as well as myself, that censorship in the future will not be exercised against films of this calibre, as the public is certainly entitled to be entertained, and to know what is going on in this country. And I trust, too, that Mr. Will Hays, leader of our industry, will be impelled by this victory, to unfurl the flag once again, and wage renewed battle against the 'unpatriotic' forces of censorship, which he has repeatedly denounced in his public utterances as 'un-American.'"

The New York opening of "Scarface" will be staged within the next two weeks, at the Rialto or Rivoli theatre.

CRAUFORD SO BUSY

Crauford Kent has just completed the role of a banker in "Night Flower" at Warners-First National studio, with William Wellman directing, formerly titled the "Mud Lark," starring Barbara Stanwyck, and is now rehearsing for the part of Arthur Ludjwne, in "Perfect Alibi" for the Beverly Hills Community Players at their Little Theatre.

JACK DEMPSEY OPENS CAFE

After the cafe and grill connected with the Barbara Hotel had been closed for some time, Jack Dempsey remodeled and decorated the place, signed Eugene Stark to supervise all the cooking, and placed Julius Molnar in charge of the management of the business. With this arranged, the doors were thrown open Thursday evening for the informal opening, and over 300 sportsmen, screen and stage satellites dropped in on the former heavyweight champion to pay their respects.

CLUB AIRPORT GARDENS

A new type of playspot, which combines the attraction of a country club with those of a dime-a-dance cafe, was introduced to the public Thursday night when the Club Airport Gardens threw open its doors to the public.

Located at Riverside Drive and Sonora Avenue, adjoining the Grand Central Airport in Glendale, this new pleasure rendezvous offers a combination of attractions unique in institutions of its kind. The beautiful club house supplies the guest with a swimming pool, tennis courts, pitch-and-putt golf course, sun shelters, barbecue ovens and picturesque surroundings....Its convenience to the Griffith Park Bridle Paths will undoubtedly make it a popular spot with the equestrian and special hunt breakfast will be served in the lodge room for those who delight in early morning canters....Art Jell and his orchestra, together with an all-star floor show featuring Eva Oivatti, Lew Gordon, Ine King, Bob and Edna Buroff and other favorites add to the festivities of the night.

See SAMUEL C. SHINE
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THIRD and VERMONT LOS ANGELES

Pictures - - - Reviewed and Previewed

WEEK END MARRIAGE

Someone at the Warner Bros. studio has a mind that runs very low, for every picture that we have seen from that studio lately, has some smut worked into it. For instance, Aline McMahon talks about having a baby for experiment. They have to drag in a scene where Norman Foster buys some groceries, and to top off his purchase he lifts up three rolls of toilet paper, and later on, while Loretta Young and Norman Foster are in bed, they do a hot love scene and Loretta, to save herself from Norman, actually has to jump out of the bed. This sort of stuff will make the women and children stay away from pictures, and right now we need every cash customer we can drag in to the theatres to keep 'em open.

The story rambles here, there and everywhere, and there is very little sense or reason, other than a girl places her ambition for a career above her love for a home and her husband. And in this instance the husband is a weakling who isn't worth saving, even when he is supposed to be dying and is being looked after by a girl that he picked up one night and was arrested for being drunk and disorderly. The wife finally decides in favor of home and her husband and the bad girl is left to go looking for a place to light in the good graces of some other sucker.

Not much uplifting in this one. Loretta Young was splendid. Norman Foster just so and so. Aline McMahon is not as smart as she was with Edward G. Robinson in his picture, however, good. Roscoe Karns proved an excellent comic and gained many a howl. George Brent just sauntered through and wasn't photographed so well either. Sheila Terry was fine. Vivienne Osborne, J. Carroll Naish did a short bit, Louis Alberni, likewise. Richard Tucker, Harry Holman, Grant Mitchell, Louise Carter, J. Farrell McDonald, Herman Bing, Allan Lane, Thomas Jackson, all helped to carry the story.

Thornton Freeland directed. He won't point with pride to this one, we assure you. Faith Baldwin wrote the story in novel form, Sheridas Gibney adapted it for the screen. Barney McGill photographed the picture.

BOOKS



by EDWIN T. GRANDY

"That American Woman" by Alec Waugh narrates the interesting yarn of an English novelist in love with a New York millionaire's wife. Grand story and part for Norma Shearer. (Farrar & Rinehart, New York.)

"Pandora Lifts the Lid" by Jenefer James is a pleasing and light love story for Loretta Young. (Dial Press, New York.)

"The Never Summer Mystery" begins with a disappearance and a murder. A better-than-ordinary story. (Alfred H. King, New York.)

"Glory" by Nan Bagby Stephens. A well-written story of the Georgia Negro and excellent cinematerial of this type. Highly praised by author of "Porgy". (John Day, New York.)

"Death Answers the Bell" by Valentine Williams is a swift-moving mystery by a writer with a big rep in his art. Constance Bennett might fit the role of Aline, society bud. (Houghton, Mifflin, New York.)

"Bargain Basement" by Cecil Roberts, author of "Indiana Jane", is a most excellent English society novel with two romances thrown in for good measure. And how Cecil can write! (Appleton, New York.)

"ADAM AND FALLEN MAN"

Was the subject of the Christian Science Lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from the Book of Job: "Man that is born of a woman is of few days, and full of trouble. He cometh forth like a flower, and is cut down: he fleeth also as a shadow and continueth not."

Among the scriptural selections were these verses from the Psalms: "Have mercy upon me, O God, according to thy loving kindness: according unto the multitude of thy tender mercies blot out my transgressions. Wash me thoroughly from mine iniquity, and cleanse me from my sin. . . . Create in me a clean heart, O God; and renew a right spirit within me. . . . Restore unto me the joy of thy salvation; and uphold me with thy free spirit."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "There is but one way to heaven, harmony, and Christ in divine Science shows us this way. It is to know no other reality—to have no other consciousness of life—than good, God and His reflection, and to rise superior to the so-called pain and pleasure of the senses."

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SPORTS

By EDDIE DEMEREE

SHAW AND SPANGLER FURNISH PLENTY THRILLS AT LEGION ASCOT SPEEDWAY—ERNIE TRIPLETT HAS WINNING STREAK IN EXCITING NIGHT RACES

At long last Ernie Triplett seems to have found what was wrong with his Speedy Miller Special. Since his accident at El Centro last winter Ernie has never quite found the right combination—until last Sunday at Oakland and last Wednesday night at the Legion Ascot Speedway.

In the Helmet Dash Ernie was lined up with Wilbur Shaw and Lester Spangler and after an exciting brush between Shaw and Spangler in the first turn, had the race pretty much his own way. Shaw seemed to resent the way Spangler cut in front of his car in that first turn and cautioned the younger driver—younger in experience—explaining that such driving was not only unethical but decidedly dangerous to himself and the entire field.

Spangler has always been a reckless driver, taking unnecessary chances, and at times, driving way 'over his head' but Shaw's admonition cooled him off during the next heat. But in the forty lap main event he again went 'wild' and had Shaw's complete control over his car and driving skill to thank for the fact that he has no broken bones. It happened in the first lap in much the same way it happened in the Dash—Spangler cutting in front of Shaw trying to force the latter down on the apron but this time Shaw held his place. Naturally Spangler went into a spin but Shaw used his car as a fence keeping Spangler against the rail—and then the fireworks started. The race was halted and started over again leaving Shaw and Spangler, but it seems a couple of the drivers thought they had a much better accident happened to Ernie Triplett last year and that worthy was allowed to disengage his car from the wreck and re-enter the race the same consideration should have been shown Shaw and Spangler, but it seems a couple of the drivers thought they had a much better chance of winning without those two speed demons in the running so they protested and were upheld by A. C. Pillsbury, the A. A. A. representative—and such are the breaks in racing. Let it suffice to say that next Wednesday night will see one of the hottest contested races ever to be run at the popular Alhambra oval—We'll be seeinga at Legion Ascot.

HOLLYWOOD LEGION STADIUM

"They don't come back." "Mushy" Callahan and Tod Morgan, both good boys in their prime, tried it at the Hollywood Legion stadium last week, and the usual happened. The fans watched them really try to battle through ten rounds; but it could not be called a battle, hard as they tried. Morgan found "Mushy's" head with enough hefty rights to send him to sleep—but, gentlemen, the steam was not there. "Mushy" pounded Tod's face until it looked like a hamburger—but Tod wasn't even bothered, just bloodied up. As main eventers, both boys are tough. At the end the referee gave the nod to Callahan—and received the worst razzing ever heard at the stadium. We thought Morgan was entitled to a draw. One thing can be said: "Mushy" and Tod tried: gave all they had and the fans got their duckets' worth. Other results: Jimmy De Lucia decisioned Johnny De Courcey in the opener. Jackie O'Day, a kid who likes to fight, got a draw with Dave Levis. Herbert Turchi won from Lupe Castro. Tuffy Pierpont, a clever, hard-hitting flyweight from San Francisco, won from Dave Reese. The bout of the night was between Tommy McGough and Bozo Kamisher. Bozo slugged top man for three rounds and looked like a sure winner, but in the fourth Tommy nailed him with a right to the jaw for a knockdown, flooring him a second time with a left, winning the decision.

OLYMPIC BOXING

The Olympic Club advertised Lee Ramage and Yale Okun as the stars of their Tuesday evening fisticuffs. Abe Roth proved the star instead for he caused more comment than anyone that had anything to do with the battle, not even barring the principals, for Abe stepped into the ring with the odds 3 to 1 in favor of Lee Ramage whipping Yale Okun and it took Lee and Abe Roth both to lick him, and if the boxing commission did what was right by our Yale, they would give him a floater out of town, and applaud Abe Roth for the stand that he took, although we like others couldn't see what was happening and blamed him for pulling another bonehead decision. Lew Brice, after attending the fights pulled a funny one on Abe Roth as he came in to the Brown Derby after the fight when he said, "Did you see the fights?" Just a smile note, get this. Chico Marx was leaving the Olympic hobbling on crutches from a recent accident, when out came another fellow also on crutches. He looked up at Chico and smiling asked HOW ARE YOU GETTING ALONG? It took Chico so by surprise that he was lost for words and by that time his well-wisher was out of hearing distance of the famous comedian. George Manley and Harry Smith, a couple of wallpapers from the East, are on the top spot Tuesday evening at the Olympic. Smith is a fighting fool when he wants to step. Manley, they tell us, is some pumpkins himself. We shall see what we shall see Tuesday nite at the Olympic.

Le Baron Leaves Radio . . . Joins Paramount

C. C. Burr To Make Series Of Torchy Comedies

Charlie Murray-George Sidney Start at Big 'U' Soon

Predicts Short Reelers Will Kill Double-Features

SUDDEN DECISION TO MAKE SWITCH SURPRISES THOSE ON THE INSIDE

William LeBaron, who produced many of the hits made by RKO Radio Pictures during 1930 and 1931, today announced his resignation from the executive staff of the RKO studio. From good authority we learned that he signed with Paramount.

David O. Selznick, executive vice president in charge of production, joined with Mr. LeBaron in a formal statement announcing the friendly termination of business relations.

The joint statement follows:
"An amicable arrangement has been entered into between Mr. William LeBaron and the RKO Studios by the terms of which Mr. LeBaron is released from his contractual obligations as a producer.

"This arrangement is effective immediately. Mr. Selznick simultaneously issued a statement which follows:

"Mr. LeBaron leaves the RKO-Radio Pictures' organization with the warmest wishes of his co-workers for his future success and happiness. Personally, my relations with him have been most friendly, and I cannot adequately express my appreciation of the fine spirit he displayed in assisting me in taking over the reins of the merged Radio and Pathe studios. I wish him the best of luck, and know that the industry can look for further great pictures from the producer of "Cimarron," "Beau Geste" and "Rio Rita."

IN HOLLYWOOD NOW

By Bud Murray

A glorious day spent in the wide, vast desert near Hemet, to be enthralled by the "Ramona Pageant," from the original *Helen Hunt Jackson* story, adapted for pageantry by *Garnet Holme-Victor Jory* and *Jean Innes* in the immortal leading roles—with the rest of the cast made up of "localities," who really and truly love their art—We were actually entranced for three hours, sitting on the mountain side, and watching the actors on the opposite cliffs, their voices carrying as clear as a Mission bell—This thrilling drama of early California life, sweeps to a smashing climax as Allesandro is killed, and hurtles into the valley below—The sun about this time is setting, with the majestic Desert, turning a purple heather, and in the distance, the snow-capped Mt. San Jacinto, all providing a varying playing of light and color; no stage or screen lighting can ever produce—The light fades, the glory of the wilderness goes down with the sun, and "Mystery," that haunting sense of the unknown, is all that remains, and so, reluctantly back to Hollywood.

Bumped into *Sam Ash*, the eternal youth that, stentorian tenor, whom we workt with in many Winter Garden productions—*Sam*

PRESIDENT EARL W. HAMMONS SIGNS FOR 8 MORE 2-REEL FUN-FILMS

The success of the *Torchy Comedies* produced by C. C. Burr and released by Educational, has caused the producers to get together on a new series of eight two-reelers as part of the new year's contract.

It was C. C. Burr that made the original series with *Johnny Hines*, and who saw the possibilities of remaking the fun-films with *Ray Cooke*, and bravely went ahead and made them on his own, finally signing with *Earl W. Hammons* to release the series.

The *Torchy* comedies today are playing the world's best theatres and have earned more money for the producers than they did years ago when there were five times as many theatres to show them in, and they cost just one-fifth as much as they cost today to produce.

is just vacationing, but some one may be smart enough to pluck him while he is still ripe—*Nat Spector*, another powerful tenor, dashing across the boulevard—and still another tenor, *Cy Kahn*, the balladist—*Eddie Larkin*, our former dance maestro, now aiding *Jack Haskell* in the staging of "Hit the Deck," *Tab*—and they are all IN HOLLYWOOD, NOW.

To the Coconut Grove, Ambassador Hotel, and a supposedly off-nite, but we had to use our influence to get a table—Noticed the alluring *Claire Windsor-Rodney Pantages* dancing with his sister, *Carmen*, and not a bad couple—*Ruth Campbell*, of the Central Casting Offices, putting on a mean

IN ANOTHER COHENS AND KELLYS FEATURE COMEDY PRODUCTION

Charlie Murray returned to Hollywood from a two-months visit in the East where he went following the completion of "Cohens and Kellys in Hollywood" at Universal studios.

The veteran comedian, accompanied by his wife, visited Florida and cities of the Atlantic coast, stopping on his return trip for a stay at Laurel, Indiana, his birthplace. The trip is an annual event with the Murrays.

Another "Cohens and Kellys" film is scheduled for production at Universal within the next few months, in which Murray will again be co-starred with *George Sidney* for the seventh time.

Tango with *Alfred Quadra*—*Mrs. McCarthy* in the party—*Bill (Stage and Screen) Boyd*, in a corner—*Ricardo Cortez*, getting the "eye" from the flappers—No foolin' about the popularity of *Donald Novis* and that *Jimmie Greer* band—HOTCHA—CHA

To the Brown Derby for a "snack" after the Fites—noticed some old-time vaudeville actors—*Miller and Mack*, who are going into "Hit the Deck"—*Masters and Grayce* playing RKO vaudeville—*Georgie Raft*, without *Peanuts Byron*—(Maybe we're wrong)—*Frank Fay* and *Barbara Stanwyck*—*Maurice Chevalier* in a booth—*Bill Halligan*—and to the Friday Nite Fites at the Hollywood Legion, where the two old timers *Mushy Callahan* and *Tod Morgan* again sold the house SRO—There's no doubt about *Mushy's* popularity—IN HOLLYWOOD.

To the Frolics, where *Jack Lewis*, the genial head man greets you—This palace was jammed—and why not, with that *Ted Fio-Rita's* great band—a "swell" bunch of chorines—and excellent Chinese food to "boot"—*Leo Fitzgerald* back in town—*Teddy Hayes* dancing with charming *Lina Basquette*—*Bert Wheeler* doing pretty good with a "baby blonde"—*Roscoe Ates* and the *Missus* and *Dorothy-Larry McGrath* putting on a hot dance with *Lee Summer*—*Billy Taft* lookt like a bottle of milk, wearing all white flannel suit—*Fuzzy Knight* still stopping the show—*Tut Mace* very exotic—"That's all folks—See you places, IN HOLLYWOOD, NOW."

of the *Night Club Lady*." *Irving Cummings* directs. . . *Henry Stephenson*, noted actor, added to cast of "The Red Headed Woman" at M. G. M.

Colleen Moore signs contract with M. G. M. . . *Blanche Friderici* and *William Davidson* in cast of "Is My Face Red?" at RKO-Radio. . . *Joan Blondell* replaces *Frances Dee* as feminine lead in "Gate of Hollywood." *William Beaudine* directs for Paramount. . . "Tom's in Town" is title of *Tom Mix's* sixth picture for Universal. . . *Harvey Clark* in cast of "The Red Headed Woman" at M. G. M. . .

Al Hall and *Harry Wagstaff* to direct "The Big Broadcast" for Paramount. . . *Ethel Wales* and *Joseph Cawthorn* in "Love Me Tonight" at Paramount. . . *Joseph L. Schintzer's* first picture to be made at the Pathe studios is "The Great American Swindle" an original.

VIA FAMOUS COMEDIANS WHO WILL BRING BACK FAMILY THEATRE TRADE

The part short comedies are playing in the field of screen entertainment, and the ultimate demise of the double-feature program as foreseen by *Henry Ginsberg*, vice-president of the *Hal Roach Studios, Inc.*, is of vital importance to producers, exhibitors and fans alike.

"The short comedy is an integral part of a theatre's program; along with the News Reel and cartoon, it is the feature attraction where children are concerned," said the executive. "It is this trade that the sophisticated drama and the too-talkie motion picture has chased away from the theatre.

"The children-trade know their *Laurel and Hardy*, *Our Gang*, *Charley Chase*, *Pitts and Todd* and *Mickey Mouse* and other laugh dispensers better than they know a vast number of dramatic feature players.

"With respect to our own experience when double-features was at its height, our records clearly showed that the loss of playing time of *Roach* comedies was effected to the extent of only a little less than four per cent over the number of theatres in which our product appeared during the previous year. In this connection we might say that the quality of our product has afforded us the opportunity of playing in over 8500 theatres in the United States and Canada.

"It has been, and still is, Mr. *Roach's* contention that the importance of comedy on the screen is recognized greater today than ever before. Less dialogue and more new faces are required, and it is with this belief that we enter into our new production season desirous of giving every comedian whose personality presents possibilities an opportunity to play in our product. By this means we hope within the next year to develop a few more comedians and possibly comedienues who will become part of our present organization of outstanding dispensers of comedy in the short feature field," said Mr. *Ginsberg* in closing.

Bette Davis replaces *Marian March* in "Cabin in the Cotton" at W-F-N. . . *Jack Oakie* signs with *Charles R. Rogers* for *Madison Square Garden*. . . *Fred Allen* directs *John Wayne* in "Ride Him Cowboy" produced by *Leon Schleisinger* for W-F-N. . . *Dorothy Hall* has the feminine lead in "Child of Manhattan" at Columbia. . . *Bryan Foy's* second picture is titled "Murder in a Pullman". . . *Fox* buys "Broken Blossoms" for *Janet Gaynor*. . . Old time "slap stick" comedy coming back with real old timers via *Hal Roach*. . . *Madge Evans* plays opposite *Al Jolson* in "Hallelujah I'm a Bum." *Harry Langdon* may join cast. . . *Andy Clyde* added to cast of "Million Dollar Legs" at Paramount. . . *Pat O'Brien* added to cast of "Air Mail" at Universal.

RKO-Radio to start fourteen pictures in ninety days, good news. . . *Syd Saylor* in cast of "The Challenger" at Paramount. . . *Sally Eilers* and *Jimmy Dunn* to be co-starred in "Walking Down Broadway" at Fox. . . *Wilfred Lucas*, actor-director telling "The Truth About Hollywood" at RKO-Radio.

DAD SAYS

Rochelle Hudson added to cast of "Is My Face Red?" at RKO-Radio. . . *Henry Armetta* in cast of "Speak Easily" at M. G. M. . . *William Collier, Sr.*, with *Lionel Barrymore* in "Public Life" at M. G. M. . . *Buck Jones* in "McKenna of the Mounted," shooting.

Ross Lederman directs for Columbia. . . *Robert Florey* directs "The Man Called Back" for Tiffany. . . *Bill Halligan* in cast of "The Challenger" at Paramount. . . *Bruce Cobot* signs term contract with RKO-Radio. . . *Adolphe Menjou* signs with Columbia for a series of pictures, first "Murder



DAD

Radio. . . *Adolphe Menjou* signs with Columbia for a series of pictures, first "Murder

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DARMOUR Wesley Morton, Casting GR. 0345 5823 Santa Monica Blvd.								
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Marian Nixon Will Rogers Elissa Landi Gaynor-Farrell Gombell-Menjou Tracy-Shannon All-Star	Al Santell David Butler Frank Lloyd William R. Howard Alfred Werker John Blystone Ben Stoloff	Marty Santell Ad Schaumer William Tummel R. L. Hough C. Woostenhulme Unassigned Unassigned	Glen MacWilliams Ernest Palmer John Seitz James Howe Norbert Brodin Unassigned Unassigned	"Rebecca of Sunnybrook Farm" "Down to Earth" "Burnt Offering" "The First Year" "Fancy Free" "After the Rain" "The Pullman Murder"	Kate D. Wiggin Homer Croy Harry Hervey Frank Craven James Forbes Alfred Kennedy Isadore Bernstein	J. Aiken A. von Kirschbach	Shooting Shooting Shooting Shooting Shooting Preparing
FOY PRODUCTIONS 9147 Venice Blvd. CR. 0191								
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King-All-Star Big 4-King All-Star United Producers	William Nigh J. P. McGowan George Seitz	Unassigned Unassigned Art Black	Eddie Kull Unassigned Jules Cronajer	"Dance Hall Kisses" "The Pony Express" "The Woman in Scarlet"	B. Barringer Frank Clark		Preparing Preparing Shooting
METRO-GOLDWYN-MAYER RE. 0211 Benjamin Thau, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Harlow-Morris Clark Gable John Gilbert Buster Keaton John Gilbert Norma Shearer Unassigned All Star Marion Davies Unassigned Unassigned	Jack Conway Tod Browning Victor Schertzinger Ed. Sedgwick Monta Bell Sidney Franklin Charles Riesner Charles Brabin Ed. Goulding Ed. Selwyn W. S. Van Dyke	Charles Dorian Unassigned Unassigned Earl Taggart Unassigned Unassigned Unassigned Al Shenberg Unassigned Unassigned Unassigned	Hal Rosson Unassigned Unassigned Ray Binger Unassigned Unassigned Unassigned Gregg Toland Unassigned Unassigned Unassigned	"Red Headed Woman" "China Seas" "Candle-light" "Speak Easily" "Downstairs" "Smilin' Thru" "Turn to the Right" "Public Life" "Good Time Girl" "Skyscraper Souls" "Eskimo"	Anita Loos Unassigned Unassigned Unassigned Unassigned Unassigned Smith-Hazzard Unassigned Unassigned Unassigned Unassigned	James Brock	Shooting Preparing Preparing Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Sidney-March Stuart Erwin Skipworth-Raft George Bancroft Marlene Dietrich Colbert-Brook Bankhead-Cooper Raymond-Maritza Jack Oakie	Rouben Mamoulian Norman McLeod Dorothy Arzner William Beaudine Gribble-Hall Stephen Roberts Josef von Sternberg Berthold Viertel Arthur Gering Gasmier-Schorr Eddie Cline	William Kaplan Charles Barton Charles Barton George Hippard Sid Brod Charles Barton Bob Lee Henry Hathaway Arthur Jacobson Jask Mintz Russell Mathews	Victor Milner Ray June David Abel Allen Sieglar Henry Sharp Harry Fischbeck Unassigned Ray June Charles Lang Karl Struss Arthur Todd	"Love Me Tonight" "Horsefeathers" "Merrily We Go to Hell" "Gates of Hollywood" "The Sporting Widow" "The Challenger" "Blonde Venus" "The Man From Yesterday" "The Devil and the Deep" "Forgotten Commandments" "The Million Dollar Legs"	Young-Hoffenstein Kalmar-Ruby Edwin Mayer Mintz-Kober Gates-Boylan Jones-McNutt Lauren & Furthman Oliver Garrett Livy-Hervey Fagan-Leahy Mayers-Barrows	M. Paggi E. Merritt H. Lewis H. Lindgren E. Merritt H. Mills J. Goodrich J. Goodrich E. A. Kerr	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting Shooting
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TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Al Jolson Joan Crawford	Harry D'Arrast Lewis Milestone	Lonnie D'Orsa Unassigned	Unassigned Unassigned	Untitled "Rain"	Uncredited Uncredited		Preparing Preparing
UNION ARTIST Bobby Webb, Casting GR. 5111	Boris Karloff Dunn-Boles Unassigned Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Lew Ayres Tom Mix Unassigned Summerville-Pitts Boris Karloff	Robert Florey John Stahl E. Frank Unassigned James Whale John M. Stahl William Wyler Unassigned John Ford Kurt Neumann Unassigned Unassigned Unassigned	Unassigned Scotty Beal Unassigned Unassigned Unassigned Billy Reiter Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Carl Freund Unassigned Unassigned Arthur Edesor Unassigned Chas. Stumar Unassigned Unassigned Unassigned Unassigned	"The Invisible Man" "Back Street" "Adventure Lady" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Air Mail" "Kings Up" "The Road Back" "Auto Camp" "Gagliostro"	Florey-Fort Gladys Lehman Edwin Knopf Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam Schayer-Van Every Schayer-Nattleford R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam	J. Lapis W. Hedgecock F. Feichter	Preparing Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105								
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HOLLYWOOD filmograph



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VOL. 12, NO. 18

HOLLYWOOD, CALIFORNIA, SATURDAY, MAY 21, 1932

PUBLISHED WEEKLY

Gilda Gray Arrives in Hollywood for F and M Unit

Mexico is Struggling to Establish Film Center

TO DO PICTURE FOR BENNIE ZEIDMAN FOLLOWING STAGE ENGAGEMENT

Gilda Gray is back in Hollywood, this time to start on a beautiful Fanchon and Marco idea, which will be the most spectacular she has so far appeared in, and upon playing 10 weeks in the act she is slated to star in "Minnie the Moocher" for Bennie Zeidman. Miss Gray's act will get under way within two weeks, opening in the Southland.

Miss Gray has been breaking box office records throughout the East in Jack Hanley's act "Gone Native" and as announced in our issue April 2 Fanchon and Marco saw the value of placing her in one of their own ideas, to help bolster up their circuit of theatres that play their ideas weekly.

CANNED

It is reported that the lad who had a fight with a certain star at an independent studio, who later sued the star, was canned off of the lot the other day when the star was called back to the same studio to do a picture and he refused to work there unless the boy was discharged, and lo, and behold, the studio fired the boy out of the casting office where he was placed after the mix-up with the star while he was working at the information desk, and the star's wife called, and was detained in the front office longer than he thought she should be by an office boy.

SUCH IS FAME

Jimmy Starr was stopped in the El Capitan lobby the other evening and asked to autograph one of the books of a pretty girl. Such is fame, hey, what, Jimmy? About the same time Stan Laurel was stopping pedestrian traffic doing the same stunt for a hungry mob waving books in his face.

SOME ACTOR

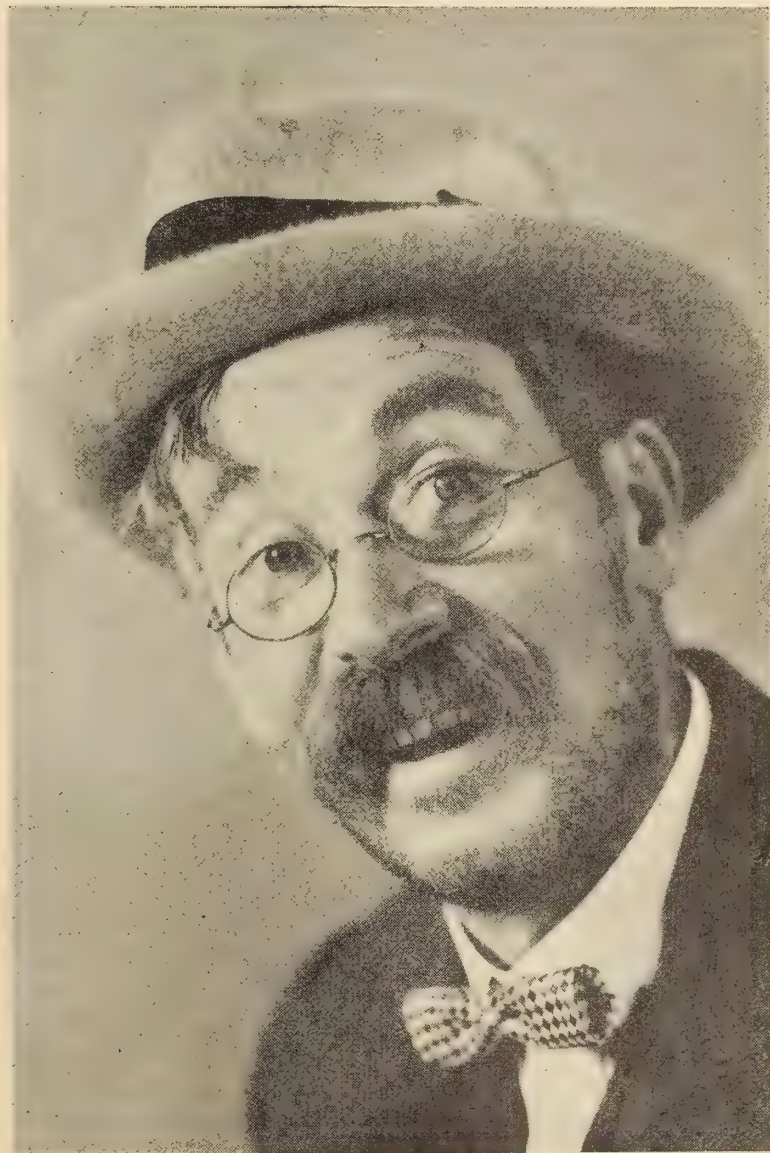
Col. Harry Moses Baine turned actor the other evening when he appeared in a skit at the Cosmopolitan Club dinner in which he played a Pay Off Politician. Mrs. Judge Hardy staged the dinner and show.

"ON THE MARK"

Hugh Herbert played a very fine comedy part in "On the Mark" directed by Eddie Cline at the Paramount studios.

CLICKING

Bobby Vernon seems to be clicking these days on stage and screen, finishing in a Christie comedy he played at the Hollywood Playhouse with Edward Everett Horton in "An Unexpected Husband" and he just finished in the "Gates of Hollywood" for Paramount directed by William Beaudine.



ANDY CLYDE

Now working in "On Your Mark," for Paramount Studios, direction Eddie Cline. Just finished another Mack Sennett-Andy Clyde comedy for Educational Pictures.

GOOD NEWS

Arthur Ungar has again taken over the Variety offices in Hollywood. Sime Silverman realized that Arthur was the only man who could handle this end, and rightfully made the change. Greater luck do we wish Arthur Ungar than he ever hoped to attain.

PREPARING

Albert Rogell is preparing to direct Eddie Cantor in "The Kid from Spain" for Samuel Goldwyn. To hear him sing the praises of Messrs Cantor and Goldwyn would make you think that he has worked with them all his life.

ANTONIO MORENO HAS MADE FIRST TALKIE FOR NATIONAL PRODUCTIONS

Mexico, within whose torrid borders so many successful bull fights and revolutions have been staged, is now struggling to establish its own movie producing industry. And one leader in the undertaking is none other than Hollywood's popular son of Spain, Antonio Moreno.

Moreno has been in Mexico City several months producing and directing talkies in the Spanish tongue for National Productions. Already he has completed two pictures, the first of which was released with great success.

Tony admits it is "tough sledding," what with the lack of mechanical facilities and trained staffs. But the first response of the Mexican people to "home-grown" drama has been so thrilling, he writes, that he is looking forward to the venture as a permanent success.

"It was an inspiration to see the re-action to the first picture I directed, 'Santa,' which is the masterpiece of Mexican literature. It ran for three weeks to packed houses in one of the largest theaters, and the opening night looked like a Hollywood premiere, with mobs gathering to stare at the Spanish-speaking actors under the glare of the lights.

"My second picture is 'Eagle Facing the Sun' and I really think it will be pretty good in spite of a weak story. We have filmed scenes against Mexican backgrounds so strikingly beautiful they put Hollywood sets to shame."

CARL LAEMMLE AT BAL- TIMORE HOSPITAL FOR MEDICAL EXAMINATION

Carl Laemmle, president of Universal Pictures Corp., is at Johns Hopkins hospital, Baltimore, this week undergoing a medical examination prior to contemplated supra-pubic cystotomy.

Dr. Hugh Young, in charge of examination, states that Mr. Laemmle's condition is not serious, but demands immediate attention. Carl Laemmle, Jr., general manager of production at Universal will arrive in Baltimore May 21 to be with his father in the event an operation is necessary.

ENGAGED

Monte Blue engaged Joe Bonner as his chief makeup aide on his first feature for Allied, "The Stoker", directed by Chester Franklin, with Dorothy Burgess as his lead.

Nelson McDowell played David Gamut in The Last of the Mohicans produced by Nat Levine, and directed by Reaves Eason for Mascot Pictures.

This is What They all Say

May 14, 1932

THE HOLLYWOOD REPORTER "PHANTOM EXPRESS" CLICKS Johnson Hits with Swell Melodrama

Direction Emory Johnson
Story by Emory Johnson
Adaption Emory Johnson
Photography Emory Johnson
Cast: William Collier Jr., Sally Blane, J. Farrell Mac-
Donald, Hobart Bosworth, Robert Ellis, Ross Fisher
Eddie Phillips, Hunley Gordon, Lina Basquette
"The Phantom Express" is going to be a train carrying
a load of bullion for any exhibitor who books it. It's
loaded to the last car with the kind of audience appeal
that makes the quarters and half dollars click on the box-
office window like Engineer Nolan's Train No. 101.
Exhibitors who were in this business before sound came
in will remember with gratitude Emory Johnson and his
railroad melodramas. Not that Johnson stuck to railroading
all the time—he turned in plenty of other mellers that
caused the delighted exhibitor to dust off the S.R.O. signs.
"The Phantom Express" is Emory Johnson at his best,
plus the added strength of sound and fast dialogue. That's
a sure tip-off to whoever backed a Johnson picture to bring
home the mazuma for him.
It's the old sure-fire story, done in the same unbeatable,
sure-fire manner that makes an action melodrama successful,
whether you spend \$50,000 on it or half a million. If you
make 'em according to Hoyle, you can't lose. If you try
to improve on the standard ingredients, you can't win.
This one clicked from start to finish with an audience that
acted as if it were hungry for pictures like this.
Chalk up the first acting honors to J. Farrell MacDonald.
Two rousing rounds of applause at different intervals testi-
fied to skill of this actor in building up a characterization
with an ivory soap department, Axel Axelson walked off
freeman who wouldn't work for the fact that a lot of his
lines missed because he couldn't be understood.
Every other member of the cast delivered just what was
expected. Bob Ellis and Hunley Gordon, as gentlemen
heavies, carried just the right amount of suave menace.
Eddie Phillips and Dave Rollins clicked in the juvenile
roles opposite Buster Collier. Tom O'Brien turned in a
corking performance as the towerman. Sally Blane was a
charming love interest.
Ross Fisher's camera work deserves praise. And who-
ever made the miniatures for Emory Johnson can take an
individual curtain call.

"THE Phantom Express"

The First of a Series of Six of the Highest Type
Feature Pictures, to be produced by
Franklin and Stoner
6381 Hollywood Blvd., Hollywood, Calif.

Lowell Sherman Leaves Radio Pictures Union Trying to Force Issue With Make-up Artists

Lewis Milestone Starts Shooting "Rain" For United Artists

Industry Needs Law to Stop Phoney Producers

"HOLLYWOOD MERRY GO ROUND" WITH CONSTANCE BENNETT WAS HIS LAST PICTURE

Radio pictures have lost another of their fine personalities in Lowell Sherman, who has just completed his contract with that organization and has joined the free-lance list of stars. His last picture on that lot was with Constance Bennett in the "Hollywood Merry Go Round," directed by Geo. Kukur.

Lowell Sherman is what we would call a unique personality in the realms of filmdom. He is a star, director and author; can jump into the breach at any time and deliver a job, that will be just a wee bit better than anyone else could do. He was very unhappy because the things he can do best, he was not even permitted to get on speaking terms with.

Filmland needs such men as Lowell Sherman, and we would hate to see the urge of the stage and offers from stage impresarios take him away from us at this time, when we need the best talent that we have in our industry to save it from going on the rocks.

FAST COMPANIONS

Having successfully hurdled "Fast Companions," a Universal race track story, Kurt Neumann has been assigned "Kings Up," the fourth Tom Mix western, now in production. Neumann has been at Universal for several years and has worked his way through the ranks to feature director. He is a talented musician and singer and was well started on a musical and operatic career, when "Uncle" Carl and Carl Laemmle, Jr., discovered his directorial possibilities.

TWO HELENS

Helen Gibson, former circus and motion picture star, first wife of Hoot Gibson, is kept busy denying reports of her marriage. The confusion is caused by the published report that a former Mrs. Helen Gibson, second wife of the cowboy star, is about to wed. The first Helen Gibson, who married Hoot Gibson in Pendleton, Ore., in 1913, divorced him in 1921, and is now engaged in picture work.

ERN AND PERC WESTMORE FIGHT TO MAINTAIN POSITION WITH THEIR CO-WORKERS.

The past week has been a hectic one in union circles as far as Local 235 which was formerly the Motion Picture Make Up Artists Association and its members, for the union demanded that members of the makeup artists organization walk off of a Radio pictures location owing to the fact that men were employed who were not members in good standing.

Director Norman Taurog put it up to Ern Westmore, formerly a member of the Local 235, with his brother Perc Westmore, who is in charge of First National-Warner Bros. makeup department. Both of the Westmores decided that they were through with Local 235 since the Motion Picture Make-up Artists are not recognized by the producers, as are other crafts of the local, and they openly defied representatives of the union, and continued to work on the location.

This is an open breach with the union, what is more, it seems that what was formerly the Motion Picture Make Up Artists Association has been split wide open, and the Westmores and certain members stand on one side of the fence, while the rest have sort of pooled together and started their own group and have even opened a make up branch where they are making their own cosmetics.

This is in direct opposition to the Max Factor-Ern and Perc Westmore factor of manufacturing makeup and hair goods, which, up to now, was used almost entirely by all makeup artists and studios. Who will come out victorious in this battle remains to be seen. The studios have been against the union, and have never recognized the makeup artists, and this is the last straw that is liable to break the camels back as far as recognition is concerned.

A melodramatic thriller, introduced to American audiences in a spectacular manner by the Kiralfy Brothers Troupe of Hungarian Dancers in 1869, and which played on and off for a half a century, "Around the World in Eighty Days" by Jules Verne, will be given an impressive production at the Pasadena Community Playhouse, May 26 to June 4, Gilmore Brown announces. Although to be produced in the original intensity, the play is expected to be received as a grand comedy by the modern audience.

Jack Vernon has written a scenario on "The Charge of the Light Brigade" which a number of studios are said to be dickering for.

ENTIRE PICTURE TO BE MADE ON CATALINA ISLAND ISTHMUS SAYS JOSEPH M. SCHENCK

After months of preparation and a week's rehearsal, United Artists today started actual camera work on "Rain," starring Joan Crawford, which is being filmed in its entirety in natural settings at Catalina Island.

Not a single scene in the drama of the tropics will be made in the studios, the Joseph M. Schenck organization announced.

The Catalina Island Isthmus has been transformed into a South Sea settlement, the story locale of Lewis Milestone's latest production, where Miss Crawford, a large cast of supporting players and a small army of technicians will stay, isolated from the rest of the world until the picture is completed.

Walter Huston, William Cargan, a newcomer to the screen from the New York stage; Guy Kibbee, Beulah Bondi, Walter Catlett, Matt Moore, Ben Hendricks, Frederic Howard and Kendall Lee Glaenger, another recruit to pictures after a notable career before the footlights, are among the personalities in "Rain."

Miss Crawford has been loaned to United Artists by Metro-Goldwyn-Mayer especially to create the character of Sadie Thompson on the talking screen.

Maxwell Anderson prepared the screen play of "Rain" and Oliver Marsh heads the photographic corps.

TOO MUCH MISREPRESENTATION TO SUCKERS—WORKERS TO BECOME VICTIMS OF SO-CALLED PRODUCERS

Will we ever get away from the poverty row producing idea in the picture industry? Every now and then we come across someone hailed before the labor bureau for non-payment of labor in producing what is purported finally to be a feature picture. The producer knew when he started out to make the production that he could never pay the bills that he was contracting, hoping against hope that some unforeseen finance would finally come to his rescue, either while making the picture or through some releasing arrangement that he might be able to make.

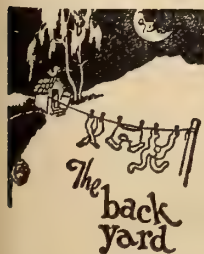
All this is wrong. When one considers that everyone that is employed in making the picture, unless paid for their services, will be placed in a very bad light with their creditors. And with their credit gone, they are heading for the down and out class—with their wages coming to them, but unable to collect from the so-called producer, who hides behind the cloak of friendship, and promises to make good his indebtedness.

The industry needs a law which will make it illegal for anyone to even hang the shingle of producer on his office door unless he can lay the cost of the proposed production on the line in some bank before he actually starts to produce, just like they do when a stage production is to be produced. Let there be a sort of an Equity ban on fake producers.

We hear that MILDRED KEATS is being considered for a leading part in a big musical drama soon to be filmed. Why not? Miss Keats succeeded Jeanette MacDonald in "Sunny Days" in the New York success. She has also been featured in other big musical productions including "Bombay" with Al Jolson. She has a beautiful voice, is a clever toe dancer, ballet and interpretive dancer, is a clever actress and in addition to all of this Mildred Keats is a very, very beautiful girl.

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Harry Hervey, author of "The Shanghai Express", started writing fiction at the age of eight, had his first short story published in Smart Set by H. L. Mencken when he was fifteen, and issued his first novel, "Caravans By Night" when he was twenty. Now, at the age of thirty-one, he has eight successful novels, two plays and several screen originals to his credit.

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HARRY BURNS, President and Editor

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WHEELER AND WOOLSEY SPLIT AFTER CREATING PLACES FOR THEMSELVES AS FUN-MAKING TEAM

With the completion of "Hold 'em Jail" Bert Wheeler and Robert Woolsey decided to split, and the contract with Columbia Pictures which became the main basis of their differences, was cancelled and Bert Wheeler left for New York where he is to play a vaudeville engagement with Dorothy Lee, while Robert Woolsey will prepare to produce a musical comedy show with Tim Whalen collaborating with him in the show. Many refuse to believe that the split-up is real, although inside information reveals that Leo Fitzgerald handling Bert Wheeler's business affairs refused to go on with the deal as outlined by Joyce and Selznick acting for Robert Woolsey. Robert Woolsey in discussing the break with the editor, stated that all he has amassed in money while working with Bert Wheeler, he felt half of it was Bert's just for the asking, just to prove how he respects and admires him, and that he will always continue to consider him his best pal.

.....

CHRISTIAN SCIENCE

"The Spirit itself beareth witness with our spirit, that we are the children of God." These words of Paul to the Romans constituted the Golden text in the Lesson-Sermon on "Mortals and Immortals," Sunday, in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections in the Lesson-Sermon included Paul's exhortations to the Galatians: "Bear ye one another's burdens, and so fulfil the law of Christ. For if a man think himself to be something, when he is nothing, he deceiveth himself. But let every man prove his own work, and then shall he have rejoicing in himself alone, and not in another. . . . For in Christ Jesus neither circumcision availeth anything, nor uncircumcision, but a new creature."

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "Anybody, who is able to perceive the incongruity between God's idea and poor humanity, ought to be able to discern the distinction (made by Christian Science) between God's man, made in His image, and the sinning race of Adam."



BOOKS

EDWIN T. GRANDY

"The Cabin in the Cotton" by Harry Harrison Kroll is a glorious story of the cotton fields already headed best-sellerward and in the process of picturization. Excellent bet. (Long and Smith, New York).

"The Telltale Telegram" by Helen Burnham. Who killed the San Francisco Adonis? A capital mystery tale laid in Berkeley. (McBride, New York.)

"Los Angeles in 7 Days" by Lanier Barlett & Virginia Barlett tells you all about Southern California and where to go in interesting story form. A handy, valuable volume at two fifty the copy. (Robert M. McBride, New York.)

"The Time of Gold" by Diana Patrick. Jenny innocently finds herself in a scandal and about to lose her lover and her career. An entertaining novel. Good Janet Gaynor role. (Dutton, New York.)

"Ladies C. O. D." by Beta Shaw is a spicy Broadway story by one who knows the show business. Tallulah Bankhead role in this interesting novel. (Willaim Godwin, New York.)

.....

Helen Twelvetrees and Ricardo Cortez appear together for the first time in "Is My Face Red?" since Cortez made his talking picture debut with the RKO star in "Her Man".



ESTHER BRODELET

THE (I know you are lying,
but I love it) GIRL, now
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140 Roxbury Dr. BEVERLY HILLS***Boxing at Culver City**

"The largest prize fighter in the world!" This is the title of Ray Impellittere, acclaimed by sports editors east and west as the most colorful, smartest and fightingest giant ever to enter a prize ring. He is the fistic treat that Matchmaker Cy Saenz will offer to the fans Monday night at the Culver City Arena.

In the other four round main event, Pete Engle has been rematched with his opponent of last week, Rod Alcantero, the slugging Filipino featherweight.

A pair of terrific hitters have been matched for the four round semi-windup, Babe Colima and Ray Rivera.

There will be three other bouts that will be of the usual high standard quality, and will do justice to the stellar attractions.

* * * * *

Vince Barnett, the greatest ribber in pictures, put Ted Fio-Rita, The Frolics orchestra impresario, on the spot the other evening at the Culver City cafe, and everybody just screamed at his antics. When it was all over, Vince took the baton from Ted and lead him and the orchestra, finally doing a dance ala Will Mahoney and falling off of the platform on his face.

* * * * *

Invincible Productions added David Durand and Josephine Dunn to their cast in "Value Received," directed by Richard Thorpe, with Sally Blaine John Darrow, John Sainpolis, Dorothy Christy, Nora Drew, Myrtle Steadman, Bryant Washburn, Ricca Allen and others among the players. Maury M. Cohen, vice president of the company, supervised the production.

* * * * *

Lawrence Tarver casting director at the Hal Roach studios has as his assistant Gordon Douglas. They are busily engaged looking after the casting of the Laurel and Hardy and the Zazu Pitts-Thelma Todd comedies now being produced on the lot. Jules White is directing Pitts-Todd while Ray McCarey and George Marshall are handling the Laurel-Hardy unit.

* * * * *

The Beaux Arts Productions have finished their first picture at the Tec Art studios. Alphonse Martell directed "Gigolette," with Gilbert Roland, Madge Bellamy, Natalie Morehead, Theodore Von Eltz, Molly O'Day, Albert Conti and others. Hugh Boswell is associated with Alphonse Martell in the producing of a series of these featurettes which Henry Cronjager photographs beautifully.

BUSY

Bobby Gordon is busy at Warner-First National studios, going from one picture to another. He was just assigned to Constance Bennett's picture, which of course has made him a very happy boy.

* * *

TO PRODUCE SOON

Word has reached us that Fred Windemere will return to Hollywood in about six weeks

and will produce some feature pictures. Belle Bennett this week plays Providence, R. I. and next week at Philadelphia.

* * *

WORKING

Mickey McGuire is working in Tom Mix's latest feature Kings Up, which Kurt Neuman is directing for Universal. Mickey is soon to start his first comedy under his new contract with Larry Dermour.

Rainbow Gardens

Never in our lives have we witnessed a more gratifying sight than that seen in the Rainbow Gardens the other night. We all know the trials and tribulations of the blind—we know that the beauties of nature—the pleasure of seeing a play—in fact most of the common-place things we are so familiar with are locked doors to them. There is little joy for these people and there isn't a one of us but would go out of our ways to afford them a little pleasure.

Jack Dunn, the debonaire wielder of the baton at the Rainbow Gardens ballroom, decided that if a dance could be arranged for these people it might bring a ray of sunshine into their otherwise gloomy lives. After a short confab with Mr. C. M. Swanson manager, and Andy Muro, director of publicity, the thing was arranged. Invitations were sent out, the floor polished and the dance was on.

The Maestro (sorry, Ben Bernie) outdid himself in the way of music. Jack Dunn used nothing but music with strong beating rhythms that set one's blood tingling with a sort of barbaric ecstasy—the very atmosphere vibrated and surged with the pulsing, dance-inspiring music—and was it a success! Was it a thrill to see the smiles on the countenances of those poor unfortunates. Needless to say that arrangements were immediately made for a series of these affairs. Jack Dunn and the management were so pleased with the success of the dance that they are now figuring a way to provide a dance for the deaf and dumb—but space is limited and we'll tell you more about that at a later date. O. K., Jack Dunn.

* * * * *

Will Mahoney should have no trouble to line up with some of the producers should he decide to stay here and work in pictures, for he stands in a class all by himself. He can act like nobody's business, and when it comes to funmaking, why he just makes 'em howl with glee.

* * * * *

Chester Morris and Richard Arlen, who will be united on the screen for the first time in their careers in "Come On Marines," dramatic action story of the Devil Dogs in China, reported to the Paramount studios today for film tests preparatory to the start of actual production.

* * * * *

Marie Dressler and Polly Moran are celebrating their ninth picture together with the finishing of "Prosperity" at the Metro-Goldwyn-Mayer studios.

Since they first "teamed up," back in the last months of the silent pictures, down to the present day, they've managed to make the world laugh nine times, and reign as the greatest feminine comedy combination in the history of the movies.

They played rival mothers-in-law in a hilarious family battle in "Prosperity" which Leo McCarey is directing. Anita Page, Wallace Ford, Harry Beresford, Frank Darien and many others of note will appear with them.

THE 3 GREATEST EVENTS
IN CALIFORNIA CAFE HISTORY
TUESDAY MAY 24

Brilliant Opening of "The FROLICS GARDEN"

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WORLD'S MOST BEAUTIFUL OPEN-AIR CAFE

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UNDER THE STARS
~WITH THE STARS

IN HOLLYWOOD NOW

By Bud Murray

"Welcome Home" dinner to Douglas Fairbanks, by his fellow Masquers, at the Masquers clubhouse—and the lucky "birds" who attended saw one of the finest 'stag' gatherings staged in some time—with Sam Hardy opening up the proceedings, introducing Willie Collier, Sr., as Toastmaster—and then into that classic speech by Will "Pollyanna" Rogers—the new Will as he labels himself, after that "Greta Garbo" hoax—Sam A:h, a former Wintergarden

playmate, sang beautifully, to a well-deserved encore—Jack Warner sporting a very dashing moustache, knockt off a few "nifties"—Close by was our boy friend, Edgar Allen Woolf, writer, host de luxe, and a gentleman to boot—Some of the stage and screen stars at the tables—Dick Carle—Joe Cawthorne—Ned Sparks—Pat O'Brien—John Meehan—Charley Chase, just back from a long vaudeville tour—All we could hear out of Pat Collins, who just finished "Hold 'Em Jail" at RKO, was, "what a great guy Norman Taurag was, and what a director," (as if we didn't know)—Tyler Brooks and Bill Conklin at the door—Harry Joe Brown, associate producer, moves over to the Universal—Lew Cody close by—Charles Farrell, the bashful one—Walter Heirs—Julian Eltinge, looking fine—Doc Harry Martin, of the Boxing Commission, and a real Doctor—A 16-piece Hawaiian Band lent the island atmosphere—and after Will Rogers and Willie Collier got thru, and introduced the Guest of Honor, "believe it or Ripley"—Douglas Fairbanks could hardly talk, on account of his emotion and his being carried away, with the rapid fire comedy of the two Willies, and then to keep the date for another opening the same night IN HOLLYWOOD.

To the Santa Barbara Hotel, re-claimed by

Jack Dempsey, who opened the Jack Dempsey Grill—How the stage and screen stars dropt in all evening—Noticed Ben Lyon and Bebe Daniels—Louella Parsons—A. De Seguro, with the ever-lovin' monocle—Pierre White chirping a few ballads—Harry Weber and his son—at same table Si Masters, and Joe Goldsmith—Jack, the Manassa Mauler—playfully teasing Estelle Taylor, which is as it should be, "sincere friends"—Estelle seemed to have a fine time—Little Billy—Ham Beal, P. A.—Chas. "Chic" Sale, being flabbergasted by the kid "mental wizard"—and then as old age catches up with us, we have to "duck" the party, en route to the Club Airport Gardens, a most charming spot near Glendale, where the stage and screen notables drop in late to have "their moments."

The Rammage-Okum Fite at the Olympic caused more arguments than the 18th amendment—Our pet referee, Abe Roth, was the cause of it—He called a decision as he thought—95 per cent of the gang thought differently, excepting of course the Rammage fans—There it was—Lew Brice asked Abe if he saw the Fite, when he entered the Brown Derby, where we all gathered to re-enact the scrap—Bill Halligan lead with his left—Bert Hanlon duckt—and countered with his chin—one of the Marx clan on "crutches" took a poke—the entire Quillan family saw it from a different angle—Robert Woolsey challenging the referee—Jerry Hoffman burning up—Hal Horne just in from Noo Yawk jabs his rite—Charley Mosconi feints into an "off-to-Buffalo"—Walter Winchell taking the resin out of his eyes—Eddie Cantor giving you the "pop-eye"—and your humble "sight-seer" still thinks its all a big "Merry-go-round," and Life is just a "Bubble," and the suckers will be back again IN HOLLYWOOD, NOW.

VON STROHEIM FINISHES

Eric Von Stroheim seems to be hitting on all cylinders as an actor these days. His work in Lost Squadron for Radio Pictures started him in a greater career. Now he just came back with "As You Desire Me" with Greta Garbo at M. G. M. There is not a better actor in filmland than this self-same Eric Von Stroheim, and we can understand why the producers are keeping him busily engaged.

IT LOOKS LIKE PROSPERITY IS JUST AROUND

THE CORNER FOR THOSE EMPLOYED IN STUDIOS

Universal announces that it will spend \$18,000,000 on production during the 1932-33 season.

In a statement by President Carl Laemmle it is stated that the program will consist of 26 features, 26 two-reel comedies, 104 short subjects, including two cartoon series, and 104 issues of news reel.

The feature titles include "Iceberg," "Pagan River," "Adventure Lady," "Counsellor at Law," "Left Bank," "Laughing Boy," "Once in a Lifetime," "The Road Back," (a sequel to All Quiet on the Western Front), "Glamour," "Invisible Man," "Only Yesterday," "Air Mail," "Cagliostro," "Okay America," "Auto Camp," "Broken Dreams of Hollywood," "Exile Express," "Michigan Boulevard," "Black Pearl" and "Flight Commander."

RKO-Radio will make sixty-two features on its next program, with a pretentious list of titles, in addition to about 325 reels of short subjects.

Metro-Goldwyn-Mayer's line-up is inaugurated with a Spring production of fifteen features, eight of which are now being edited or produced, and seven more to start immediately.

Norma Shearer will start "Smilin' Through," direction of Sidney Franklin. Edmund Goulding will direct Marion Davies in an as yet untitled feature. Monte Bell will direct John Gilbert in "Downstairs," which was written by Gilbert. Clark Gable will star in "China Seas" under Tod Browning's direction. George Hill will direct Wallace Beery in a Russian drama. Edgar Selwyn will direct "Skyscraper Souls" and Harry Beaumont will direct Helen Twelvetrees in "Without Shame," a mystery story.

Club Airport Gardens

Open but a week the Club Airport Gardens has proved to be the most popular playspot in the vicinity of Los Angeles. Situated off Riverside Drive at Sonora Boulevard in Glendale, this new club is drawing hundreds of guests who enjoy its many privileges.

Delightful music is dispensed by Art Jell and his outstanding orchestra and the floor show is one of the most delightful and diverting to be found on the coast. Chef Adamson and his cohorts offer a cuisine which merits the attention of the most discriminating and lovers of good food through there daily for delightful repasts which include "hunt" breakfasts, luncheons and a de luxe dinner.

Those who enjoy the outdoors will find the swimming pool, pitch and putt golf course and tennis courts most attractive. The club is open to the public and offers the best in refined entertainment.

Day or night there is always something of interest going on and guests will solve their entertainment problems by bringing their friends to this entrancing playspot. Reservations can be made by phone and one can rest assured that all details will be skillfully taken care of by the management. There is no cover charge at any time and popular prices prevail.

The Roosevelt Hotel opened their Blossom Roof Saturday evening. The defusers which covered the patio made it very comfortable for dining and dancing. Henry Halstead and his orchestra aided by Clarence Rand and a some singing trio helped to entertain the visitors. One wondered where the crowd came from, because we failed to see a single announcement of the roof opening. Manager Boise was all smiles and rightly so, for he was brave enough to take a chance with the weather man and he won out. Joe Mann was busier than a one armed paper hanger with something bothering him every second, which commanded his attention. Joe certainly knows his business, and he makes us happy every time we even peek into the cafe. Halstead's music seems to be improving and Clarence Rand shows more interest in his songs, and at times substitutes for Henry Halstead in leading the orchestra. Freeman Lang did some broadcasting for the Roof management Saturday and helped out in a great measure to put the opening over the top.

The Wilshire Court are staging a monster show at the Breakfast Club Saturday nite, May 21. Billy Gilbert is putting on the show and staging one of his own well known acts as an added attraction.

Sam W. B. Cohn, well known local publicist, has completed an original screen story, "Diving Boy," glorifying the pure-bred Hawaiian surfboard riders and at the same time capitalizing the international publicity currently being accorded "the Pearl of the Pacific." The script is now up for consideration at one of the major studios, and, it is anticipated, will shortly be put into production.

Mrs. Lule Warrenton, former well known stage actress, producer and stage director, died early last Saturday morning at the Scripps-Booth hospital at Laguna Beach, California, following an operation.

Mrs. Warrenton leaves a son, Gilbert Warrenton, a prominent motion picture cameraman, Also a daughter, Mrs. Zimmerman, wife of a Los Angeles physician.

The body was prepared for burial by cremation.

Cupid Ainsworth, who went to New York last October for ten weeks personal appearance tour with Wm. Haines over the Eastern and Middle-Western key cities, arrived on the Chief Saturday, May 14.

At the A. M. P. A. luncheon in New York last week (5th inst) RKO-Pathe offered one of Miss Ainsworth's shorts and also had her do some publicity stunts with Tom Keene (Geo. Duryea). She added personality to the entertainment by doing a monologue and singing.

Carol Sax, who produced the "Guest Room," is planning to use Miss Ainsworth in a musical show to be produced in New York in the late fall. He wants Cupid to play opposite Eddie Lambert.

Miss Ainsworth stayed on, having to forego a picture engagement, in order to play in a charity review presented at the Craig Theatre on the tenth inst. by Carol Sax.

Herbert Rawlinson and Agnes Ayres are doing an act, having opened in Providence, R. I., last week. Why not bring them back to pictures?

NIGHT HAWK

**JACKIE TAYLOR'S GREATER ORCHESTRA AND
ALL-STAR FLOOR REVUE DRAWS HEAVILY
AT STARK'S BOHEMIAN CAFE**

Last Monday evening at Stark's Bohemian Cafe there was more honest to goodness celebrities on hand than usually visit any of the cafes during a whole week's time. Jack Dempsey was seen dancing with Lina Basquette. Almost rubbing shoulders with him while dancing with a pretty girl was Max Baer who will soon be asked to swap punches with the former heavyweight champion of the world. Chuck Reisner was dining to his heart's content and later chatting with Jack Dempsey and Miss Basquette, Sidney Brennecke, Mr. and Mrs. Harry Lewis, Harry Crocker, Jack Wall, Irving Aaronson the master orchestra leader who is the stellar attraction next week at "The Frolics," Slim Martin who theatre lovers have learned to love at the Pantages theatre shows as band leader, Seila Manners the latest leading lady sensation, Bill (Stage) Boyd, J. A. Smooth, and a hundred more or less satellites from stage and screen, including the charming Dorris Jann, who dances divinely, and as we danced near her we heard her humming *Paradise*, like no other singer has done around these parts these days.

Jackie Taylor's Greater Orchestra is without a doubt the hit of the night spots. They play the kind of music that just makes your feet shuffle, no matter if you want them to or not, and the tempo of Jackie's music sets the pace for the show, which is the best Eugene Stark has offered. It is brimfull of fast dancing, comedy and novelties. Headed by Bill Daniel, Kirby and Duval, this trio put over some hot dancing and singing numbers that would be a welcome addition to the best musical comedy shows now appearing in the world's best theatres. Melba Snowden has developed some new numbers for her six pretty girls. Just where she unearthed her new ideas is beyond us, they are cute, clever and fascinating. Charita Alden the Hawaiian Beauty, adds the novelty part of the program. Charita hasn't an equal on the stage or screen. Mayo and Marguerite are in their third and last week with their dance features. George Roland again sings to very much applause at each performance.

Eugene Stark has been receiving congratulations on all sides for the fine show, food and music, and above all, Stark's Bohemian Cafe is a restful place, where the very atmosphere places one at ease, the minute you enter the front door and are greeted by the smiling check girl, or you happen to cross the tracks of the cigarette girl, and if you happen to miss meeting Ralph Arnold who is in charge of looking after your welfare, why you have missed a man who has a smile and personality that is bigger than himself and we would call him **SOME MAN** as he weighs close enough to tackle Max Schmeling for the world's heavyweight title.

* * * * *

**IRVING AARONSON HAS PREPARED HIS GREATEST
PROGRAM FOR "FROLICS" GARDENS
OPENING TUESDAY EVENING**

Returning to Los Angeles after one of the most triumphant European tours Irving Aaronson, who we have claimed as a native son, will make his bow with his *Commanders* at the Frolics Gardens Tuesday night surrounded with the biggest and finest show that Moe Morton has so far arranged for the Culver City Cafe. Jack Holland, who caused a sensation here with *June Knight*, but had to go East for the *Follies*, will be one of the stellar attractions once more. Maxine Lewis, who too needs no further introduction will make her bow in the show. A number of ensembles by the cute and clever chorus of twelve girls, and any number of funmakers, will put the show over the top like it has never been brought to the attention of amusement seekers, for *The Frolics* management has spared neither pains nor expense to open their Gardens, so that the public will dine and dance with the stars and under the stars nightly.

With the coming of Irving Aaronson to Los Angeles, it seems like all the leading orchestra leaders of the country have assembled here. For instance, Paul Whiteman dropped in on us with his charming wife Margaret Livingston and others of lesser note. The town is agog with excitement over the opening of Irving Aaronson and other leaders.

* * * * *

**FAMOUS FANS CLAMOR IN VAIN
FOR MORE TANGO MUSIC**

The inaugural celebration last Tuesday night at the Cocoanut Grove that marked the welcome to Phil Harris and his new aggregation of melody makers was a brilliant affair. But the event was spoiled for many regular Grove patrons by irritating incidents that cropped up during the evening.

Why did they persist in shooing off Carlos Molina and his popular tango and rumba band just when everybody was beginning to enjoy a few diversified moments of Spanish dance and melody?

Among the celebrities who seemed to be enjoying the Spanish music to the utmost were Jack Dempsey, Louella Parsons, Walter Winchell, Paul Whiteman, Ginger Rogers, Billie Dove, John Considine and his charming wife, Carmen

SPORTS

By EDDIE DEMEREE

**CHET GARDNER WINS HELMET DASH AND MAIN EVENT—
PHYLISS BARRINGTON PRESENTS HELMET TO WINNER**

And now we may sit back and watch some **REAL** driving and the Legion

Ascot fans won't be sorry to hear that Chet Gardner seems to have found his stride. Since piloting his new Miller Chet has been having a lot of trouble—he never seemed to be able to get all the "wrinkles ironed out" and consequently, he has been winning very few races, but now he seems to have located the trouble.

With the fastest qualifying time for the night Chet had the pole position in the Italian Helmet Dash and came in for the win "hands down." Miss Phylliss Barrington presented the Helmet and the time honored **KISS** in her own sweet way—(why am I not a race driver?). Things didn't fare so well for Chet in the next ten lap heat. Lester Spangler beat him to the first turn and came in a half a car length ahead of Chet, but in the main event it was a different story.

Spangler jumped out into the lead at the first turn with Gardner right on his tail and that's the way it went for about twenty of the forty laps, but then the gruelling grind started to tell on the younger driver. Chet was pushing him a little too hard—it didn't seem that man nor car could stand such a pace—and the car gave out first—Gardner flashed across the finishing line for another win.

Now—next week—next Wednesday night at 8:30, to be exact—we'll see these boys lined up again. Chet is confident that he will repeat his victories of last Wednesday night and Lester Spangler is just as confident that he will not. Then there is Kelly Petillo in Number 5 and Sam Palmer in Number 9—both fast boys, and once they get the feel of their new Millers, they will be drivers to watch. Let's all line up with the boys and get our tickets early. We'll be seein' ya.

* * * * *

Hollywood Legion Stadium

A tossed towel stopped the main event between Tommy Grogan and Lloyd Smith, welters, who headed the stadium's card last week. Smith's eye was badly cut in the first round; later sharpshooting by Grogan ended matters at the end of the sixth round. Smith gave the crafty Grogan plenty of action while it lasted, but the bad eye put him out of the running. The hot spot was furnished by Joe Skube, 145, a dark horse, hammering his way to a decisive win over Johnny Martinez, who tried to slug his way from behind, but Skube was too clever for him. It was a tough bout for both boys and the fans gave them a big hand. Red Stephens, 132, spent the first round finding the range; in the second he found it, and Joe Ponce stopped Red's always dangerous right with his chin and was counted out. This kid Stephens will stop any boy he hits. His right is dynamite. Other results: Cady Jones and Max Mazick, heavyweights, fought a draw in the opener; Rickey Hall, 128, decisioned Ritter Martinez; Mike Stanovich, 140, easily won from Don Smith. The crowd was fairly good. This week Jimmy Hanna meets Tom Patrick. Looks like Mr. Hanna is in for a large evening. This Tom Patrick person is taking 'em on as they come, none barred. There should be a good turnout for this one.

OLYMPIC CLUB

Boxing fans sort of smell a good fight or a bad one. They figured Harry Smith and George Manley would put on a So and So bout, so they stayed at home and read the morning newspapers for what happened, but they sure missed a pretty scrapper in Wesley Ketchell, who took Tough Guy Joe Cardoza to the cleaners so handily that he was a whole show all by himself.

Boxing fans really haven't a single kick about the run of shows that the Olympic stages, for their money. Larry McGrath, who refereed the Smith-Manley boxfest, stopped the men rounds of boxing slated and the honest efforts that the boxers put forth to give the fans a run for their money. Larry McGrath, who refereed the Smith-Hanley boxfest, stopped the men in the very beginning and told them to stop stalling and get down to business and they sure did from then on.

* * * * *

John David Horsley, who recently appeared at the Beverly Hills Playhouse, will again be seen in a stage production at the Theatre Mart, 605 North Juanita Street, entitled "Murder."

Noel and Ruth Down are the authors and the play will open May 26th, for a three day run. Don Brody directed the production, which will be seen for the first time on any stage.

Sarah Rusevelt portrays the feminine lead.

The play presents, along with its dramatic situations, two problems America is facing at the present time—depression and prohibition.

Pantages, Lloyd Pantages, Margaret Livingstone, Gilbert Roland, Lina Basquette, Mona Maris, Joe Topitzky, Claire Windsor and Mr. and Mrs. Bob Leonard. In fact, some of these tango fans voiced loud protests when it became too obvious that Molina's delightful music was being cut short.

Surely, Carlos Molina and his hard working ensemble merit more courteous consideration than this. Good showmanship would indicate that the public should get what it wants. The Ambassador Hotel should not try to force anything upon its patrons. We wonder if short-sightedness upon its part in the past has been responsible for the departure of such great favorites as Bing Crosby, Donald Novis, Gus Arnheim, Jimmie Grier and other prominent stars from that Cocoanut Grove where they first attained outstanding fame. Come on, Ambassador, give Molina a break; together with many other fans we enjoy and want his music.

THE INSIDE DOPE

Nina Penn Williams, wife of the late Robert Williams, has decided to continue her stage and screen career, and will be known hereafter as **NINA WILLIAMS**. Producers, directors and casting directors, who know her work will no doubt keep her very busily engaged. Others who are not familiar with her talents, can rest assured that she will more than fill the bill that any one casts her for on stage or screen.

Helen Hayward, who is well known and beloved by the troupers everywhere, is at present teaching screen and stage craft to the younger generation in between her picture work.

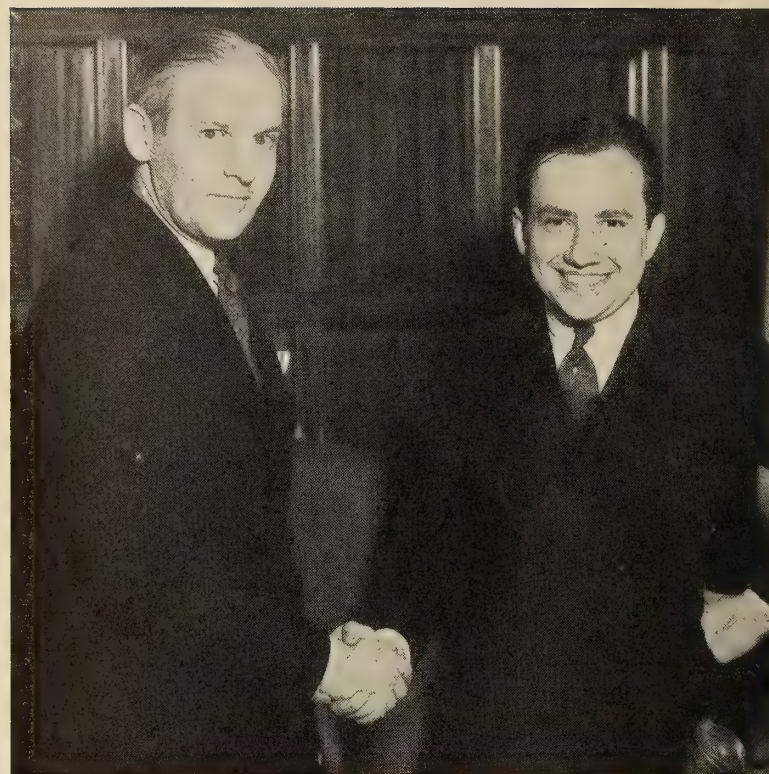
Al Boasberg writes us from New York that if any of our readers have any radio material that is fully copyrighted and fully protected, he is in a position to dispose of it for them, or if any writers wish to have Al handle them to write directly for the radio, he can be reached at 1776 Broadway, New York City, in care of Al Boasberg and Rock & Livingston.

M. C. Levee arrives Friday evening from New York. In writing Ye Editor from Kansas City he said that he had a wonderfully successful trip East despite the terrible conditions prevailing; that after talking matters over with his associates on his arrival he would have a very interesting statement to make.

George Burton just finished with George O'Brien in "The Killer" at the Fox Studios under the direction of Dave Howard.

Murray Smith writes from New York that he is doing very nicely back there and that the Missus and the Baby are also doing fine. All wish to be remembered out this way.

Victor, who handles the Tait's Catering Service in the studios has been a very busy man these days, for there have been so many location sets for the various major studios....Tait's can well feel proud of their studio representation, for Victor made many friends during his association with Eddie Brandstatter.



WALTER WINCHELL with Carl Laemmle Jr., signing the contract for OKay America, a Universal Picture.

William Anthony McGuire, celebrated Broadway playwright, and Felix Young are working on an original story dealing with the thrilling as well as romantic side of 'Winchelling', and directorial and supporting cast assignments will be announced as soon as the first treatment of the story is completed.

Thomson Burtis, prolific writer of adventure stories who is out here to write the screenplay of "Madison Square Garden" for Charles R. Rogers, recently achieved the distinction of having three of his novels published in one month.

Joseph Jackson who wrote the screen play for "The Mouthpiece," has completed his five years' contract with Warners. His last assignment before leaving was the scenario for "One Way Passage," written in collaboration with Wilson Mizner. Jackson will take a vacation before deciding his future plans.

F. Hugh Herbert has been assigned to the writing of the screenplay of "A Parisian Romance" according to announcement made today by M. H. Hoffman, president of Allied Pictures. Picture will be another in the series of Stage Classics, and will be presented with a specially selected cast. Richard Mansfield made his greatest triumph in the original stage play of "A Parisian Romance."

"The Man From Hell's Edges" Sono Art-World Wide's Bob Steele outdoor drama has in addition to the star, Nancy Drexel, Julian Rivero, Robert Homans, George Hayes, Pee Wee Homes, Buck Carey, Dick Dickerson and Perry Murdock.

R. N. Bradbury is directing from his own story.

Gibson Gowland, curly haired, six footer who has played everything from romantic mountaineers to despicable villains in American screenplays for the past ten years is to be Hollywood's representative in the cast of Universal's international film play "Iceberg" to be filmed in Greenland this summer and fall.

Word has reached us that eastern vaudeville theatres will close down over the summer on the RKO time everywhere. In New York, the Palace and Hippodrome will run, while in Brooklyn the Albee and Madison theatres will remain open; the others will close. So that is that, as far as vaudeville is concerned in the East.

TOM MIX BEGINS FOURTH FILM OF UNIVERSAL FEATURE SERIES

Production has begun at Universal City upon Tom Mix's fourth talking feature, "Kings Up," with a cast of celebrities supporting the Western star.

Jim Thorpe, famous Indian athlete; Finis Barton, a former "Miss Australia;" Ferdinand Schumann-Heink, son of the opera star; Noel Francis, Mickey Rooney, Stuart Holmes, Paul Hurst, Alan Hale and Christian Frank are all listed among the players in the new cowboy romance.

Kurt Neumann is the director of "Kings Up" and Stanley Bergerman, the associate producer.

Richard Schayer wrote the story, scenarized by Jack Nattford and Tom J. Crizer.



IRENE DUNNE and DOROTHY GRAY

Irene Dunne and her protege, Dorothy Gray, who impersonates the girlhood days of Miss Dunne in "Symphony of Six Million." Little Dorothy is making personal appearances with the picture, which is running at the Orpheum this week.

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Franklin-Stoner Slogan 'A Show for Whole Family'

Premier Pictures Are Shooting "Drifting Souls"

DISTRIBUTING RIGHTS FOR TWELVE FEATURES MADE ON WEST COAST BY INDEPENDENT PRODUCERS

Harry H. Thomas, president of First Division Exchanges, Inc., has acquired distributing rights for the twelve feature productions which Chesterfield Motion Picture Corporation will release during the 1932-1933 season. Six of the productions will be produced by Chesterfield, and the remaining six will be made by Invincible Pictures Corporation, Maury M. Cohen's new producing company. Richard Thorpe will direct, and George R. Batcheller will supervise. The First Division franchise is for the New York, Albany, Buffalo, Washington and Philadelphia territories.

"Escapade," the first of the Invincible six, featuring Jameson Thomas, Sally Blane and Anthony Bushell, has already been completed; and the first Chesterfield, "That Notorious Woman," changed to "The Midnight Lady," with Claudia Dell and John Darrow, Sarah Padden, Theodore Von Eltz, Montague Love, Donald Keith, Lucy Beaumont, Brandon Hurst, Lina Basquette and others in the cast, from a story by Edward T. Lowe and directed by Richard Thorpe, has been completed.

The success of Sally Blane and John Darrow in "Probation," caused Invincible Pictures to again star them in "For Value Received," just completed with the following well known cast: Myrtle Steadman, John Sainpolis, Bryant Washburn, Dorothy Christy Ricca Allen, Josephine Dunn and David Durand.

...

DAD SAYS

Dot Farley has the big spot in Edgar Kennedy's comedy shorts at RKO-Radio. . . . The Gleasons to appear in a series of shorts, Jimmy will direct, Educational. . . . Kitty Kelly now with Paramount. . . . Tully Marshall in cast of "Merrily We Go To Hell," Paramount. . . . George Cukor will direct Ann Harding in her next picture, RKO-Radio. . . . Nat Levine of Mascot signs Rin Tin Tin, dog star, on a term contract. . . . Paramount buys screen rights to "Windfall," title changed to "If I Had a Million Dollars" . . . Bert Wheeler and Robert Woolsey split. How Long?

John Dudgeon, 102, and Gloria Markley, 14 days old, are the oldest and youngest players in "Back Street," Universal. . . . Oscar Apfel added to "Gates of Hollywood,"



DAD

HAVE JUST PRODUCED "THE PHANTOM EXPRESS" AS THE FIRST OF A SERIES OF ENTERTAINING AND CLEAN TALKIES

Preview audience at the Fairfax Theatre Friday night unanimously placed their stamp of approval on Franklin and Stoner's initial production "The Phantom Express."



IRVING C. FRANKLIN

An early announcement of the activity of this new producing organization stated that a product would be made with an appeal for the masses, or in other words, clean entertainment for the entire family. The producers have taken as their slogan "A show for the whole family" which about tells the story of their future activities.

The thunderous rounds of applause when the picture came to its final fade-out; the impressive reaction of men, women and children who taxed the capacity of this 1600 seat theatre, seem to have verified every statement the producers had made for "The Phantom Express."

The work of the director, Emory Johnson, the cast, and the camera man, plus an exceptionally interesting story, made possible a picture packed with real entertainment.

Franklin and Stoner are entitled to all the laudatory comments they have received. They have brought to the industry a refreshing personnel in their production staff and have carried to completion their initial promise to make good entertainment—that will pass the most rigid tests of the exhibitor and his audiences.

Since the preview on Friday they have received several offers from major organizations for the purchase of the picture and it is possible that by the time this story appears in print, negotiations will have been completed for its sale and distribution.

Their manner of operation has attracted the attention of all in the industry and their future production plans will be watched now with greater anticipation since they have lived up to every agreement and promise they made.

More stories like "The Phantom Express" are needed to bring back the children and to satisfy mother and dad that real honest to goodness screen fare is still possible to produce.



DONALD M. STONER

Paramount . . . Harvey Leavitt studio manager at Pathe . . . Lawrence Grant and Hedda Hopper in cast of "Speak Easily," M. G. M. . . . Virginia Sale added to cast of "Rebecca of Sunnybrook Farm," Fox . . . Mark Sandrich renews contract with RKO-Radio, his fourth . . . Herbert Rawlinson in vaudeville . . . Jean Hersholt added to cast of "Without Shame," Paramount . . . "Kong," new title for "Eighth Wonder," RKO-Radio.

Larry Darmour signs Bill Boyd of the movies to make a series of westerns for RKO-Radio release . . . "American Madness" new title for "Faith," Columbia . . . Arthur Ungar returns to Variety June 1 . . . "Big Town Blues," new title for "New York Town," W-FN . . . Shirley Gray plays opposite Buck Jones in "McKenna of the Mounted," Columbia . . . Ruth Selwyn has feminine lead in Buster Keaton's picture, "Speak Easily," M. G. M. . . . Jose Mojica signs for three pictures with Fox . . . Finis Barton in cast of "Kings Up," Tom Mix picture, Universal . . . Ruth Roland returns from vaudeville tour . . . J. Farrell Mac Donald in cast of "The Sporting Widow,"

Paramount . . . Dorothy Christy has a spot in "The Devil and the Deep," Paramount.

...

LEND A HAND

Joe Hermano (Dummy the Newsboy) is entitled to a hand from those who can give him a days work in pictures. He has always been on the up and up and it is hard enough to get by with all your facilities in perfect working order, but this poor devil never complains and tries to do his best by every one that he meets.

Benjamin Zemach, disciple of the Masters of the Russian Imperial Ballet and Mary Wigman, founder and chief exponent of the Jewish Ballet, and former member and chief dancer in the Moscow Habimah Theatre, will give his first concert in the west before an American audience at the Hollywood Playhouse on Vine street, May 26th at 8:30 p. m.

Zemach is presented in this concert by Manny Wolfe, former story editor of Warner Brothers. First National Studio, and more recently producer in New York of the Norman Krassna play, "Louder, Please!" The concert will consequently be attended in large part by motion picture notables, including many friends and acquaintances of the producer.

MORRIS R. SCHLANK AND SID NUEFELD PRODUCE THEIR SECOND FEATURE

Louis King, directing "Drifting Souls," a Premier Pictures production at Universal City, under the eagle eyes of Morris R. Schlank and Sig Neufeld, have rounded together a splendid cast of players, who answer to the cognomens of Theodore Von Eltz, Lois Wilson, Raymond Hatton, Guinn Williams, Shirley Grey, Gene Gowing, Dorothy Vernon and others well known in film circles. Bill Hyer is the chief cinematographer on the job. The company have their headquarters at the Big U Studios.

...

Nit-Wits of a Nit-Nee

By JERRY LESTER

"WHY DO MEN MARRY WOMEN?"

My dear friends, this may seem ridiculous, but ah! who was it? Oh yes! The Bible that said, "Love Thy Fellow Man." And what is the outcome? If the gentlemen of today follows this doctrine, he is branded a pansy. Isn't that truly a peculiar monicker?

I remember years ago when such a name was connected with a flower, but ah me, do we consider this type of person the flower of manhood, or is it because he's been through the mill? Surely, he must look to the future, and if he does, what does he see? What do you see? What do I see? Nothing! Exactly! So, therefore, let us live in the past. Ah! You say past what? That is the question.

If we knew what we lived past, we wouldn't have articles such as this, and, if we didn't have articles such as this, you wouldn't read them, and if you didn't read them, we wouldn't have teachers, and if we didn't have teachers, my boy wouldn't get hell in school every day. So, what if I haven't got a boy. Then I should pretend I've got one, but who wants to pretend? Not me. So, how can I make it possible? And that, my dear friends, is why men marry women.

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Pictures - - - Reviewed and Previewed

The Phantom Express

In answer to the public's demand for pictures that the whole family can see, the Franklin and Stoner Productions have just finished their first of a series of such talkies, and at a preview at the Fairfax theatre the other evening, a capacity theatre audience voiced their approval, when the picture finally finished, with a good round of applause. This again places Emory Johnson back into his former position as author and director of his own stories, just like he did when he started all producers angling to make pictures that compared with the Third Alarm, which glorified the firemen, where in "The Phantom Express" he sort of makes a real live hero out of the engineer.

The cast in this independent picture is a sight to behold. Messrs Franklin and Stoner haven't overlooked a single bet to give theatre-goers the best of acting in everything from the extras to the star players, and you will appreciate this more when you see the picture, rather than just gazing over the list....William Collier Jr., J. Farrell McDonald, Sally Blane, Hobart Bosworth, Eddie Phillips, Lina Basquette, Huntley Gordon, Robert Ellis, Tom O'Brien, David Rollins, Claire McDowell, Allan Forrest, and Axel Axelson the radio star. J. Farrell McDonald will pull on your heart strings, William Collier Jr. and Sally Blane will command your sincerest admiration.

The women and children will eat this one up like a lumberjack devours his hot cakes in the morning. Laird Doyle made the adaption, and carried out every phase of the railroad life that would interest the knight of the road, along with theatregoers who love their entertainment clean and wholesome. Mister Exhibitor book this one by all means and save yourself a headache from a lot of these so-called major studios specials....Your audiences won't come out of your theatres regretting that they paid the price of admission. They will rather enjoy having done so.

Axel Axelson looms as successor to El Brendel when he finds himself before the "Mike" on the screen. He was the comedy relief to the fast moving melo-drama that had plenty of plots and plotters. The train sequences in the "Phantom Express" made one hold onto their seats at times. Ross Fisher photographed the picture, which added much to the tempo and backgrounds.

A Man's Land

M. H. Hoffman Jr. is proving that he knows his productions, for every picture that we view that he supervises and produces is just a wee bit better than its predecessor, and "A Man's Land" furthers the reputation of Hoot Gibson as an outdoor star, and lends itself to giving a very fine supporting cast every opportunity to disport their acting wares.

Adele Buffington, who wrote the story, caught the spirit of the West and Hoot's personality to the last letter, and Phil Rosen who directed this opus, watched his actors and actresses so that they stayed within the bounds of their characterization.

Give this supporting cast the once over and judge for yourself their individual capabilities, and then read your answer why this picture will click with theatregoers and exhibitors alike. Marion Shilling, sweet as they make 'em, plays opposite Hoot; Skeeter Robbins, a sure-fire laugh getter; Al Bridge and Robert Ellis great on the heavy stuff; then there is Ethel Wales, Charlie King, Hal Burney, Fred Gilman, Bill Nye, Charles French, Edgar Lewis, Frank Ellis, Slim Padgett, William McCormick, Bud Osborne and many others contributing to this outdoor feature.

The executive department which handled the picture is headed by M. H. Hoffman Jr. He has as production manager Sid Algiers. Wilbur McLaugh is the assistant director. Harry Neuman and Tom Galligan photographed the picture, which was edited by Mildred Johnston, while the sound was the work of L. E. Tope.

Exhibitors are making money on Hoot Gibson outdoor stories. In fact they are clamoring for his features, as they are assured of a fine attendance of the kind of theatregoers that major studios are spending millions to interest in their products.

Radio Patrol

Universal has a fine audience picture in Radio Patrol. In fact, they can boast of being the first to produce that sort of a picture, and since theatregoers fall for something unique and different, this one will send 'em away talking, and will help bring new cash customers into the box office.

Edward Cahn, one of the younger directors who is forging to the front, directed this one. You can see his handiwork throughout the picture. The players, Robert Armstrong, Russell Hopton, Lila Lee, June Clyde and Andy Devine, come through in fine form, each gains his or her respective objective nicely and then lets the others carry on their part of the picture.

Universal believes in bringing new faces to the front. Those already mentioned were like a breath of fresh air to see rounded together in a picture. Others who were a welcome asset to the talkie were Harry Woods, Jack La Rue, Dewey Robinson, Onslow Stevens, Sidney Toler, Isabelle Withers, Luttra Winslow, and Big John Lester Johnson who used to fight for a living.

Tom Reed wrote the screen play, Martin Mooney the dialogue. Jackson Rose handled the photography. Taking it all in all, it was a fine job for all hands who helped put the show over, and it was a show, a great one for every one who sat as we did and viewed this picture in a cold projection room.

AS SEEN AND HEARD

By Arthur Forde

"ARM OF THE LAW" AT THE FAIRFAX THEATRE

Here's a Monogram Picture that should please as it has suspense and a final unraveling of a mystery story which is different.



ARTHUR FORDE

The story is of a man who was found murdered in the apartment of an actress and as she had four visitors on the night of the murder and each one is suspected, you can imagine the complications.

Louis King directed and performed his usual results with a good cast and a stirring story which the audience applauded at the close of the preview.

The cast was quite large and it brought to light a new Rex Bell in the person of the "Young Reporter" The boy is rapidly forging to the front and should he continue the good work he does in this one he should become popular.

Lena Basquette was "The Actress" and she injected all the necessary "vampishness" which the role calls for. Incidentally she looked beautiful.

J. Emmett O'Connor in another "Stupid Police role" received a great many laughs and his partner in the same character, whose

name was not on the cast, was noteworthy.

Robert Frazer was forceful as one of the sweethearts of the girl and Bryant Washburn and Donald Keith were the other two who added to the success of the story.

Dorothy Christy was seen only too briefly as the wife of one of the men implicated.

Marceline Day was both clever and pretty as a telephone operator and the sweetheart of the young reporter.

If you like your mystery story, and who does not, we are sure that theatre owners will find this one "an audience pleaser."

Preview

"SIN'S PAY DAY" At the Fairfax Theatre

Ralph Like has produced another for Action Pictures which should get the money.

George Seitz directed cleverly and Jules Cronjager photographed beautifully. The story by Gene Morgan and Betty Burbridge, was of a young lawyer who makes a great deal of money out of defending a band of gangsters.

This eventually engulfs him, and he sinks to the lowest depths of depravity and loses his wife's respect.

When the crooks double cross him he turns on them and sends the leader of the band to jail.

Forrest Stanley performed a fine piece of work as the lawyer, and Dorothy Revier was splendid as the young wife.

Too great praise cannot be given to little Mickey McGuire for his splendid work as a young waif, who befriends the lawyer in his troubles. This boy's work is a revelation in naturalness.

Harry Semels cleverly enacted the role of the leader of the crooks, and Alfred Cross, Hal Prince and Lloyd Whitlock were others who fitted nicely into this interesting story.

This production was well up to the standard established by the Ralph M. Like Studios.

WELCOME

June Brewster who came out here from the Earl Carroll Vanities with a reputation longer than your arm for being one of the sweetest of personalities and coming actresses, is on the M. G. M. payroll. They hope to unearth all these great talents that the charming actress is reported to have.

* * *

BACK

Armand Kaliz and his wife are back in Hollywood from a trip to New York. Armand worked in a couple of shows on Broadway during his stay in the East.

The Alarm Clock

Louise Fazenda bravely faced a critical audience last Sunday at the El Capitan theatre where she is being starred in the "Alarm Clock" by Avery Hopwood under the direction of Edwin H. Curtis. Miss Fazenda worked like a trojan to please first nighters, and they sat back and dared her to come through, which she did, with a vehicle that although suited to her talents, was one that demanded more time to understand and feel for an actress who has lived most of her life on the screen, and but recently turned to the stage via the leading vaudeville theatres. Henry finally persuaded her to appear in this play, and we give her credit for getting through a very difficult assignment.

Everybody in the play worked hard; sometimes too hard to put their parts across the footlights. Helen Ferguson, Huntley Gordon, Wyndham Standing and Cleve Moore ran neck and neck for attention. Others who contributed well were Henry Mowbray, Ruth Abbott, Frances Woodbury, William Macauley, Howard Miller and Frank Dawson. The usual well handled leading parts is what saves the Alarm Clock from becoming dull entertainment, and of course the public interest in Louise Fazenda rightfully earned by the actress by years of hard work, tops it all off.

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M. H. Hoffman to Use "Indecent" as a Picture Title

Slashing Admission Prices is Closing Theatres

233 Club to Start Outdoor Assemblies Wed. Nite

Tom Tyler Will Play Lead in a Big U Jungle Mystery Serial

**I M. P. P. A. COMMITTEE
PUTS O. K. ON ALLIED
PICTURES TITLE—AL
RAY TO DIRECT**

Final approval of "Indecent" as the title for Allied Pictures' forthcoming feature, based on the sensational novel by Gustave Flaubert has been given M. H. Hoffman by the Independent Picture Producers Association committee in charge of passing on all titles, stories and advertising matter. Commending Frances Hyland's screenplay, the committee dropped all objections and Hoffman will proceed immediately with production. Albert Ray has been chosen to direct the picture and those in the cast include H. B. Warner, Lila Lee, Beryl Mercer, Joyce Compton, Ivan Lebedeff, Jason Robards, and Eddie Nugent.

...
TODAY'S COLOR CINEMA
By Glen Gano

For several years I have been expounding on the theory of practical color for the cinema. That is, color as the public would like to see it. It has always been my contention that they would rather see color instead of black and white, provided they can get it in somewhere near the natural tones.

I have studied the progress of the various processes since their inception and have come to the conclusion that by not understanding the methods of science as it is applied to color, they have missed their main objective and that is, consistency in color under all conditions.

Good color in motion pictures is no longer a mystery, at least not to me.

What puzzles me is how the large color companies have continued so long as they have, unless it is by kidding their stockholders.

They cannot hope to entertain the public any longer by their hit and miss efforts.

Experiments at the Science and Research Laboratories at Washington, D. C., taught me that perfect results in color can only be attained through accuracy in every detail.

My experience in the past 2 years has proven to me that the scientific method is the only one that will ever prove practical in attaining commercial success in the production of motion pictures in color.

**UNLESS STOPPED SHOWMEN
SEE HANDWRITING ON
WALL FOR EXHIBITORS**

The greatest menace to the motion picture theatres today is the continual cutting of admission prices by exhibitors, which will evolve itself into a sort of a round robin series of sheriff sales of some of the film companies who will have to go into bankruptcy, for their revenue has already been slaughtered by the turning back of many of the theatres formerly operated by their own circuits.

Theatre owners have found a decline of their weekly income and their overhead going on and on, until they no longer can make both ends meet, this makes a weak sister out of him, and he allows fear to creep into his makeup, and when his competitor cuts prices, he immediately does likewise, and Mr. Exhibitor finds that he can't cut his overhead, in order to face the admission cut equally, and in the end there is a padlock placed on his door.

Producing companies are spending five times as much to make pictures today as they did before the coming of the talkies, and it is useless to try to tell how many avenues of revenue have been closed to them for income on their products so, unless someone stops the exhibitors wholesale price cutting, refusing to show in cheap price houses, the theatre and producer may soon find themselves out in the cold and pictures just a memory of yesterday.

...
**EXTRAS LOSE SHIRTS!
CAUGHT WITHOUT PANTS!
HABERDASHERS REJOICE!**

Dame Rumor says there was a near panic at M-G-M studio recently during the filming "Huddle," current rah-rah epic.

It seems the studio had been using real McCoy collegians from a local university, but in one sequence called for alumni.

Alas, they had to send to Central Casting for real extras, who were told to bring a change of clothes.

At noon they were sent to change. I imagine their chagrin when they discovered that the McCoys had swiped their finery. What price college types? Ho! hum! Please send barrels.

...
STAGE ACTOR ARRIVES
Booth Howard, who has played with almost every star that has been on Broadway in a legitimate show in some years past, is in our midst, and has cast his hat in the cinema ring, and will take a try at the talkies. He has many friends from New York who are here and who know his work on the stage in the East.

**BURON FITTS TO BE ONE
OF THE ADDED FEATURES
OF THE EVENING**

A ten act impromptu revue to follow a talk by District Attorney Buron Fitts, will initiate the season of out-of-doors assemblies of the 233 Club at the 233 Patio Theatre next Wednesday evening, May 25, President John Le Roy Johnston has announced.

Under the chairmanship of Monte Carter a program featuring back stage scenes in a radio station featuring Bernice Foley of K. F. I. and a selected supporting cast, to dancing specialties, instrumental and vocal numbers and comedy skits will be presented Miss Foley is a member of the popular radio team of "Bob, Bunny and Junior." The meeting will be called to order promptly at eight o'clock and members will come in tuxedo.

Beginning June 1, 233 will resume its eight year old program of semi-monthly meetings assembly occurring one the first and third Wednesday of each month. The Ladies Auxiliary Bridge Luncheon will occur noon on the second Wednesday of each month and every Saturday night will be "open house" at 233 with members, their wives and guests invited to dance, play bridge or billiards. On Monday evening gymnasium classes hold forth at 233 with volley ball tournament and other games being on the calendar.

The summer costumed ceremonial of the club will occur June 15 with a class of 50 novices in prospect. Wilfred North will direct the ceremonial with Russell Simpson heading the prominent cast.

...
Some of these days some smart director or producer will discover that ANDREW JACKSON RYLEE, who came to Hollywood recently from New York where he had been appearing in the "Green Hat," has not only had several years' experience in stock but can ride a horse and rope a steer like nobody's business.

**RAY TAYLOR IS TO DIRECT
—HENRY MA CRAE IS THE
ASSOCIATE PRODUCER**

Tom Tyler has been assigned the leading male role of Universal's second 1932-33 serial, "Jungle Mystery," which goes into production May 26.

Cecilia Parker, Carmelita Geraghty, James Marcus, Anders Van Haden and Peggy Watts are also in the cast as are Noah Beery, Jr., Sam Baker, William Desmond and Philo McCullough.

Ray Taylor will direct and Henry MacRae will act as associate producer.

...
**ART FOR ART'S SAKE
BUT WHY NOT
BUY AT HOME?**

One reason why Hollywood is the World's film producing center is that everything is available here to the maker of movies.

Yet one wonders why producers squander money and time in getting objects d'art for sets from foreign cities, when right in the heart of Hollywood is an expert who has collected \$100,000 worth of the finest antique and modern art (even wallpaper) that is at the command of producers for very moderate sums.

This man, Robert Ackerschott, has his establishment at 1507 N. Wilcox Avenue, near Sunset, and it is well worth a visit for any studio director, or in fact anybody who delights in beautiful art ware. At the present time several of the larger studios are patrons of Ackerschott's shop, but its vast scope and great treasure of merchandise is sufficient to serve every studio in Hollywood.

...

Writers' Club

Michael Visaroff is deserving of praise for his earnest efforts in putting on a very entertaining show at the Writers Club May 14. Especially pleasing was his work in two skits, the first, Tony and Marie, by Adam Hull Shirk, in which he played a fruit vendor. Lucille Powers was exceptionally good as the unfaithful wife; Rodney McLernon as the heavy was fine; Rosa Rosonova and the Marks Twins helped to round out the act. Miss Rosonova did a bit which was tip-top. The second skit was "The Challenge" in which Mr. Visaroff played a hard hearted money lender. Galina Kopernak played the widow with real feeling and true emotion. She is worth watching for future reference. Don Crimmins was splendid. "The Challenge" is a Russian sketch by Anton Tchekoff. Max Rabinovitch, one of the greatest pianists around this part of the country, rendered three numbers which were enthusiastically received. Gregory Ratoff told some very funny Russian stories, which scored heavily with a good attendance for this sort of a show. The show was staged through the patronage of Marie Dressler, Lionel Barrymore and Alexander Toluboff, directed by Michael Visaroff.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	All Star Tom Tyler All Star Rex Bell	Otto Brower Harry Frazer Unassigned Harry Fraser	Unassigned Paul Malvern Unassigned Unassigned	Unassigned Archie Stout Unassigned Unassigned	"Western Limited" "Honor of the Mounted" "Klondike" Untitled	Unassigned Uncredited Unassigned		Preparing Shooting Preparing Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Jack Holt Barbara Stanwyck Tobin-O'Brien Jack Holt Unassigned Lyons-Weeks Buck Jones	Harlan Thompson Unassigned Ralph Staub Eddie Buzzell Unassigned Irving Cummings Ben Stolfow D. Ross Lederman	Unassigned Unassigned Scudder Dave Selman Unassigned Unassigned Buddy Coleman Sam Nelson	Unassigned Unassigned Staub Teddy Tetzlaff Unassigned Unassigned Ted Tetzlaff Benny Kline	"War Correspondent" "Brief Moments" Screen-Snapshots "Hollywood Speaks" "The Thirteenth Man" "Murder of Nite Club Lady" "The Murder Express" "McKenna of the Mounted"	Unassigned Staub-Sweeny Unassigned Unassigned Isadore Bernstein Stewart Anthony	Coope	Preparing Preparing Shooting Shooting Preparing Preparing Shooting Shooting
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Marian Nixon	Al Santell	Marty Santell	Glen MacWilliams	"Rebecca of Sunnybrook Farm" "Burnt Offering" "The First Year" "After the Rain"	Kate D. Wiggins Harry Hervey Frank Craven Alfred Kennedy	J. Aiken	Shooting Shooting Shooting Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Elissa Landi Gaynor-Farrell Tracy-Shannon	Frank Lloyd William R. Howard John Blystone	William Tummel R. L. Hough Unassigned	John Seitz James Howe Unassigned	"Dance Hall Kisses" "The Pony Express" "Alias Mary Smith"	B. Barringer Frank Clark Ed. T. Lowe		Preparing Preparing Shooting
METRO-GOLDWYN-MAYER R.E. 0211 Benjamin Thau, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Big 4-King-All-Star Big 4-King All-Star United Producers Harlow-Morris Clark Gable John Gilbert Buster Keaton John Gilbert Norma Shearer Unassigned All Star Marion Davies O'Sullivan-Williams Unassigned Twelvrees-Stone	Jack Conway Tod Browning Victor Schertzinger Ed. Sedgwick Monta Bell Sidney Franklin Charles Riesner Charles Brabin Ed. Goulding Ed. Selwyn W. S. Van Dyke Harry Beaumont	Charles Dorian Unassigned Unassigned Earl Taggart Unassigned Unassigned Unassigned Al Shenberg Unassigned H. Tate Unassigned Unassigned	Hal Rosson Unassigned Unassigned Ray Binger Unassigned Unassigned Unassigned Gregg Toland Unassigned Unassigned Unassigned Unassigned	"Red Headed Woman" "China Seas" "Candle-light" "Speak Easily" "Downstairs" "Smilin' Thru" "Turn to the Right" "Public Life" Untitled "Skyscraper Souls" "Eskimo" "Without Shame"	Anita Loos Unassigned Unassigned Unassigned Unassigned Unassigned Smith-Hazzard Unassigned Francis Marion Faith Baldwin Unassigned Bayard Deiller	James Brock	Shooting Preparing Preparing Shooting Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Stuart Erwin Skipworth-Raft George Bancroft Marlene Dietrich Colbert-Brook Bankhead-Cooper Jack Oakie Lombard-Raft Randolph Scott All Star Erwin-Crosby All Star Bankhead-Cooper	Rouben Mamoulian Norman McLean William Beaudine Gribble-Hall Stephen Roberts Josef von Sternberg Berthold Viertel Marion Gering Eddie Cline George Cukor Unassigned John Cromwell Hall-Gribble Erle Kenton Dorothy Arzner	William Kaplan Charles Barton George Hippard Sid Brod Charles Barton Rob Lee Henry Hathaway Jask Mintz Russell Mathews Unassigned Unassigned Unassigned Unassigned Unassigned	Victor Milner Ray June Allen Sieglar Henry Sharp Harry Fischbeck Unassigned Ray June Charles Lang Arthur Todd Unassigned Unassigned Unassigned Unassigned Unassigned	"Love Me Tonight" "Horseteathers" "Gates of Hollywood" "The Sporting Widow" "The Challenger" "Blonde Venus" "The Man From Yesterday" "The Devil and the Deep" "The Million Dollar Legs" "Hot Saturday" "The Lone Cowboy" "A Farewell to Arms" "The Big Broadcast" "Loves of a Bengal Lancer" "Mirrors of Washington"	Young-Hoffenstein Kalmars-Ruby Mintz-Kober Gates-Boylan James-McNutt Lauren & Furthman Oliver Garrett Levy-Hervey Mayers-Barrows Josephine Lovett Ferguson-Coldeway Oliver H. Garrett Myers-Mankiewicz Harry Hervey Daniel Rubin	M. Paggi E. Merritt H. Lindgren E. Merritt H. Mills J. Goodrich E. A. Kerr	Shooting Shooting Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Pitts-Todd Laurel-Hardy Our Gang	Jules White McCarey-Marshall Robert McGowan	Morey Lightfoot French-Black Jack Roach	Len Powers Art Lloyd	"Hot Shot" "Pack Up Your Troubles" Untitled	The Staff The Staff The Staff		Shooting Shooting Shooting

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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Van Beuren-Whitman Nat Ross Prod. Allied Prod. Kennedy Pict. Corp. All-Star Kennedy Picture Corp. Horkheimer Prod.	Elmer Clifton Wm. Cowen Chester Franklin Bert Bracken Lewis Lewyn Bert Bracken Unassigned	Richard Heermance George Curtner Wilbur McGaugh Richard Blaydon Dick Blayden Unassigned	Unassigned Gilbert Warrenton Harry Newman Mickey Whelen Otto Himm Ross Fisher Unassigned	"Vagabond Adventures" "Leading Citizen" "The Stoker" "The Ranger" "Hollywood on Parade" "Face on Bar-Room Floor" "I Shot My Husband"	Elmer Clifton Dick Smith Barry Barringer Aubrey Kennedy E. Graneman Barry Barringer Dan Whitcomb	W. Dalgleish	Preparing Preparing Shooting Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Ken Maynard Unassigned	Forest Sheldon Robert Florey	Lew Collins Unassigned	Ted McCord Unassigned	"Hell Fire Austin" "The Man Called Back"	Sheldon-Brubridge Albert Le Vine		Shooting Preparing
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Joan Crawford Eddie Cantor Ronald Colman	Larry D'Arrast Lewis Milestone Al Rogell King Vidor	Lonnie D'Orsa Nate Walt Unassigned Unassigned	Unassigned Oliver Marsh Unassigned Unassigned	Untitled "Rain" "Kid from Spain" "Way of a Lancer"	Uncredited Maxwell Anderson Uncredited Uncredited		Preparing Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Unassigned Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Lew Ayres Tom Mix Unassigned Summerville-Pitts Boris Karloff	Robert Florey E. Frank Unassigned James Whale John M. Stahl William Wyler Unassigned John Ford Kurt Neumann Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Billy Reiter Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Arthur Edesor Unassigned Chas. Stumar Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Invisible Man" "Adventure Lady" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Air Mail" "Kings Up" "The Road Back" "Auto Camp" "Gagliostro"	Florey-Fort Edwin Knopf Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam Schayer-Van Every Schayer-Nattleford R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam	W. Hedgecock F. Feichter	Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Powell-Francis Edward Robinson Richard Barthelmess Lee Tracy Paul Muni Joe E. Brown Douglas Fairbanks, Jr. Ruth Chatterton Edward Robinson Young-Linden Manners-Dvorak Constance Bennett Blondell-William John Wayne	Fay Garnett Unassigned Michael Curtiz Roy Del Ruth Howard Hawks Unassigned William Dieterle William Dieterle Howard Hawks James Flood Lloyd Bacon Archie Mayo Mervyn LeRoy Fred Allen	Bob Fellows Unassigned Al Aborn Unassigned Unassigned Unassigned Unassigned Tenny Wright Bill Canon Freddie Fox Ben Silvey Unassigned Unassigned Unassigned	Unassigned Unassigned Barney McGill Sol Polito Unassigned Unassigned Unassigned Ernie Haller Tony Gaudio James Van Trees Robt. Kurrie Chas. Rasher Unassigned Unassigned	"One Way Passage" "Silver Dollar" "The Cabin in the Cotton" "The Blessed Event" "Fugitive from Prison Camp" "You Said A Mouthful" "Revolt" "Children of Pleasure" "Tiger Shark" "Life Begins" "The Crooner" "Two Against the World" "Three on a Match" "Ride 'Em Cowboy"	Jackson-Mizner Harry Thew Paul Green Howard Green Howard Hawks Lou Lipton Busch-Gelsey Baldwin-Barratt Wells Root Earl Baldwin Charles Kenyon Sheridan Gibney Glasmon-Bright Kenneth Perkins		Shooting Preparing Shooting Shooting Preparing Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing

HOLLYWOOD filmograph



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VOL. 12, NO. 19

HOLLYWOOD, CALIFORNIA, SATURDAY, MAY 28, 1932

PUBLISHED WEEKLY

Col. Harry M. Baine Appointed L. A. Supervisor

Ralph M. Like Has Some Great Production Plans

POPULAR HEAD OF HOLLYWOOD MERCHANTS ORGANIZATION IS MAN OF PROVEN WORTH TO COMMUNITY

The selection of Col. Harry Moses Baine as supervisor of Los Angeles, became the main topic of everybody, for never was a man elected before that had so many friends in every walk of life, as has the President of The Hollywood Boulevard Merchants Association, for if we might say, Col. Baine holds the respect of the best of civic and sporting organizations. He is a liberal minded man, who knows what it takes to create honest interest in our best business interests.

Hollywood Filmograph joins Col. Baine's great colony of friends in wishing Col. Harry Moses Baine every success that a man of his rating and standing in a community is worthy of, and feel that his selection at this time, will go a long way to break down the strong hold that old man depression has gotten on some of us, for he is a walking example of happiness and contentment, and all will have to get into the spirit to keep up with the pace that he will set.

Governor James Rolph Jr., appointed Col. Baine as Supervisor of the third district to fill the position left vacant by the recent death of J. Don Mahaffey. Gov. Rolph after careful consideration from one of the largest list of applicants, finally decided that Hollywood's most unselfish business representative was the logical man, and made the appointment, and his excellency is to be congratulated on his selection.

NOEL FRANCIS IN MIX FILM

Noel Francis, Stuart Holmes, Paul Hurst and Mickey Rooney have been assigned roles in "Kings Up," the new Tom Mix thriller at Universal City. Kurt Neumann directing, Richard Schayer and Jack Natteford wrote the screen play; Stanley Bergerman associate producer.

RECUPERATING

Word has been received from the Johns-Hopkins hospital, at Baltimore, that Carl Laemmle, president of Universal Pictures, is out of danger and resting easy following his recent operation.



TOM AND TOMISINA MIX

The great love that theatregoers hold for Tom Mix, Universal Star, is only a fleeting symbol of his love for Tomisina. She is his guiding star and life.

UNFORTUNATE ACCIDENT ROBS

US OF A GREAT PERSONALITY

Joseph Jackson lost his life at Laguna Beach Thursday while bathing. A rip tide robbed us of one of the finest personalities we have had the pleasure of meeting.

HARRY BURNS

IS TO PRODUCE TWENTY-FOUR FEATURES—SIGNS THREE DIRECTORS FOR SERIES

A peek into the International studios will soon tell you that Ralph M. Like who heads that organization, is fast making his plant one of the cosiest and best equipped of any of the studios of the newest of plants. And along with these improvements which will cost a cool \$100,000, he has on his program of activities the making of 24 action features which will carry the Majestic Pictures brand, and will be directed by no less well known directors than Christy Cabanne, Frank Strayer, and E. Mason Hopper.

Producer Like has Frank Strayer under contract to him for the year. Christy Cabanne is to start July 1 and will direct six, while E. Mason Hopper who is now directing for Mr. Like will make the remaining six pictures. Director Strayer has 12 pictures to direct of the series which we would call a man's size job for any megaphone wielder.

It is the intentions of Producer Like to make consistently good pictures on this program, which will enable him to obtain the best cast at a reasonable cost, and more important, which will be sold to exhibitors at a reasonable price so that they can make money through exhibiting them at an admission price within reach of every family.

AGREED

"I don't see why they rave about the Barrymore profile," says Jimmy (Schnozzle) Durante. "Why, I've more nose than all the Barrymores combined."

RETURNING

Constance Bennett will trip to Europe in September for a brief holiday, returning to RKO-Radio studio to assume her picture work.

JOINED CAST

Alan Mowbray, English actor, director and playwright, has joined Claudette Colbert, Clive Brook and Charles Boyer in "The Man from Yesterday," which Paramount is making.

THE INSIDE DOPE

Dulcie Cooper, New York stage star, is in Hollywood listening to screen propositions from two major studios.

The actress arrived in Los Angeles Monday, and immediately went into conference with her agents and producers' representatives. A studio announcement of her signature to a contract is expected shortly.

Miss Cooper starred in several local stage productions, notably "The Little Spit-Fire," before she went East two years ago. Since that time she has been featured in a number of Broadway stage successes.

Official announcement was made yesterday of the election of Joe Brandt as vice-president of Educational Pictures, Inc., and president of World Wide Pictures, Inc. The former president of Columbia Pictures has already taken up his new duties at the Educational-World Wide headquarters. In making this announcement, E. W. Hammons, President of Educational and chairman of the Executive Committee of World Wide Pictures, also announced the appointment of Joe Goldberg as general sales manager of World Wide Pictures.

Mr. Brandt and Mr. Goldberg arrived in New York early this week from Los Angeles, where for several weeks they had been in conference with Mr. Hammons and production executives regarding plans for Educational's short subject program and World Wide's feature program for 1932-33. Production details are now so nearly complete that it was stated both programs would be made known within a few days.

Mr. Hammons, Mr. Brandt and Mr. Goldberg all emphasized yesterday the fact that there would be no disrupting of the personnel of the Educational-World Wide organization.

With tickets bought and baggage packed, ready to leave for the coast, Mitzi Green's parents decided to allow her three more weeks of personal appearances. Urgent requests sent out by the office handling her vaudeville tour was the reason, but it will be impossible to add any more time upon the completion of the third date, as Mitzi is due back in Hollywood to start work on her first starring vehicle, "Little Orphan Annie."

Jimmy "Schnozzle" Durante has blossomed out in a pair of trick knee pants for his new role in Buster Keaton's comedy, "Speak Easily."

As the small time piano player who gets a chance at Broadway with the help of Keaton, millionaire college professor, "Schnozzle" has to wear several old costumes. The first sequences show him dressed as a Swiss Alpine climber with an abbreviated suit and a feather in his hat.

"The only trouble about this here 'kid pant' business is the drafts that go whistlin' through the stages," says Jimmy.

The strong supporting cast in "Speak Easily" also includes Ruth Selwyn, Hedda Hopper, Lawrence Grant, Sidney Toler and Henry Armetta. Edward Sedgwick directing.

A number of feminine stars in Hollywood are said to be worried for fear their private lives will soon be public, since it has just been revealed that Rilla Page Palmborg, author of the sensational "Private Life of Greta Garbo," is at work on a second book. It is not known whether or not this book will be a "private life," although the book is said to concern Hollywood.

Teddy Joyce, sensational M. C., who recently arrived from the East to inaugurate the new RKO policy at the Golden Gate Theatre, San Francisco, took a unit of Bud Murray's California Sunbeams, trained by Bud Murray, who is getting several units together, if the new policy gets over.

Results of the recent Domino Club election are reported as follows: Lucile Webster Gleason, president; Mary Forbes, first vice president; Mrs. Cecil B. DeMille, second vice president; Mrs. Lawrence Wheat, secretary; Dorothy Tierney Keith, treasurer.

Members who will serve on the Council are, Lois Wilson, Francesca Rotoll, Maude Fulton, Billee French, Alyce Mills Davey, Louise Mackintosh, Mrs. Charles Miller, Mrs. DeWitte C. Jennings, Edythe Raynore Black.

The other day a well known scenario writer, while walking with a pretty actress on a major studio lot asked, "WHERE IS YOUR BUCK DANCING PARTNER THESE DAYS?" "Haven't heard from him in some time," replied the beautiful actress. SIGHING, she continued, "Guess he is ROMANCING. He never writes or sees me when he is out doing that sort of stuff." WHICH WAS ALL THE OPENING MISTER WRITER WAS LOOKING FOR—fade out.

Bill Boyd, having finished his contract with RKO-Pathé, has been signed by Larry Darmour for a series of pictures. The deal was consummated by the Edward Small offices, we learned today. With Johnny Mack Brown and Bill (Screen) Boyd under the Darmour banner in features and the original Mickey McGuire in a series of short reels, it looks like Larry Darmour is out to make a bigger and better place for himself in filmland.

"Scarface" shattered attendance records for all time in its opening day at the Rialto Theatre, New York City.

The Howard Hughes film sensation grossed more than \$10,000 for the first day of its indefinite run in the Broadway theatre. This tops by over \$1500 the previous record established by "Animal Crackers" at the same house two years ago.

Producer Howard Hughes, on the basis of returns to date, expects "Scarface" to return more money than "Hell's Angels."



Melba Snowden
Mistress of
Dance Creations



Esther Brodelet
I-Know-You-Are
-Lying-But-I-
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Cy Kahn
Famous Radio Singer

Larry Vincent
Pianologues

Bohemian Cafe's Six
Personality Girls



Winifred McGowan



Marie Herold

Whenever an excitable Italian is required for a comedy scene there is usually one unanimous choice—Henry Armetta. He has been given the role of "Tony," the acrobat, in Buster Keaton's new Metro-Goldwyn-Mayer starring feature, "Speak Easily."

His role will give him a chance to do some of his loudest Italian "objecting." Armetta just finished a featured role with Ramon Navarro in "Huddle," and has been seen in many M. G. M. productions, including "The Red Headed Woman," "The Passionate Plumber" and "Arsene Lupin."

The supporting cast also includes Jimmy "Schnozzle" Durante and Stanley Toler with Edward Sedgwick directing.

Scattered items Sylvia Sidney never has eaten bread and butter, dislike, and not diet, being the reason. One of the Four Marx Brothers' early memories is having to dress in a yard back of a theatre. . . Of all her New York furniture, Claudette Colbert is bringing only her 2000 books to Hollywood. . . Miriam Hopkins is going to buy a farm in Connecticut. . . Maurice Chevalier has a swimming pool at his home, but always swims at the beach. . . George Bancroft's daughter, Georgette, played in his first film when she was three years old.

The Hollywood American Legion, Post 43, working in connection with the Unions specializing in picture work, have succeeded in putting over the eight hour day with no overtime in all trades in the studios.

This will be a saving to the studios and will create more work for the men. Hollywood Legion also has a group of motion picture extras who have been in the business for a period of ten years. These men are well trained in their work and the producers would do well to consider them when employing extra people.

The unions are cooperating with Charles Graham, chairman of the unemployment committee, in securing odd jobs for the unemployed who are inexperienced in picture work.

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Irving Aaronson and Show Thrills Frolics Throng

NIGHT HAWK

JIMMY (SCHNOZZLE) DURANTE PUTS ON AMUSING IMPROMPTU NUMBER THAT WAS A "WOW"

The return to Los Angeles of Irving Aaronson for the opening of New Frolics Gardens, brought out one of the biggest and best gatherings that any cafe has ever had in Southern California, and when we say that Irving Aaronson and his Commanders came back into our fold in greater and finer form than they have ever appeared, we are putting it mildly. For the great impresario of rhythm and syncopation proved that he was master of the situation, as he waved his baton and directed his organization in what was the most peppy as well as difficult show to put over to a critical array of first nighters at such an opening.

The capacity attendance was thrilled to their very souls, as the show started off without any hurrah or flare of trumpets, the twelve beauties that make up the ensemble seemed to feel the very spirit of the occasion and danced more gaily and looked more beautiful than at any time that Moe Morton has had them appear in a show.

Might we say that Irving Aaronson's Commanders music and entertainment made many of the straight lace folks who ordinarily carry their chins skyward, look more toward ones level and everyone had a good time. We might add that Jimmy (Schnozzle) Durante and Graucho Marx started every one in good humor when they did a Spanish tango and kibbittized around on the floor; from then on everybody seemed to feel right at home. Red Stanley and Phil Saxe just bowled 'em over with their fun-making antics, and when Jimmy Durante finally hopped skipped and jumped over to the piano and played and sang one of his songs, they just yelled for more. Marshall's Marimba Band topped the show off with plenty of color, Ben Blue clicked from the start and we add the old but perfect saying about an ending to any evening, A GOOD TIME WAS HAD BY ALL.

EUGENE STARK'S BOHEMIAN CAFE OFFERS SHOW WORTHY OF BIGGEST THEATRE PROGRAM SPOT

One can never tell just who one will run into at Eugene Stark's Bohemian Cafe. Sate-lites from stage and screen are nightly visitors and the other evening we ran into Sam Palmer, who won the sweepstakes race at Ascot Speedway Wednesday evening. He was dining with his charming wife; the Countess Ada De La Garcia and her husband were being entertained by some very dear friends, and in gazing about we set our optice on Dorothy De Rosa, who recently was all the rage of the Chicago night clubs, she is cousin to the famous Inez Plummer. Miss De Rosa is here for a brief rest and to give Los Angeles night life the once-over. Harry Lewis, who is one of the chief race promoters of the Baldwin Park project, dined and danced with Mrs. Lewis; Doris Hill and George Medoza were much in evidence; Stage Bill Boyd, James Parrott, director of Laurel and Hardy, passed us a hello as they walked by our table. The sisters Rumora Frances and Alice visited the Bohemian Cafe for the first time. They came out from New York and were told not to return without paying this one bright spot a visit. Doris Jann tipped us off that she is taking dancing and singing lessons and that he will soon surprise us with some new numbers. She looked too cute for words, so we will stop in our own tracks.

No matter how hard one might try, they would have to go a long way to find a show that beats the present entertainment offered by Eugene Stark, in fact, the show is worthy of one of the biggest theatre programs rather than just a night spot along cafe row. The headliners this week are Billy Daniels, Kirby and Duval, three youngsters in years, but who work like seasoned troupers, the girls keep right up with Billy who by the way, must have been the originator of Pep... To see this trio take falls and clown around is a treat of a life time. They are a show all by themselves and their ensemble number with Melba Snowden's Personality Girls is the high light of the show. Charita Alden, the Hawaiian Danceuse, again gains encore after encore. Cy Kahn, the radio idol, sings and plays the guitar on a par with the best of 'em. Larry Vincent sings and plays the piano in between Jackie Taylor's Orchestra's dance numbers to great success, ad if you can sit throughout one of Jackie Taylor's Bohemian Cafe numbers and not ask a stranger to dance with you, there is something wrong with your sense of appreciation, for his music just makes your feet demand to keep moving, and with the dreamy atmosphere to back it all up, why folks, you would rave like we are raving, if you sat through an evening at Eugene Stark's Bohemian Cafe, and to eat one of their dinners, just will make you a lifetime customer.

Club Airport Gardens

An all new floor show headed by Art Jell and his orchestra will greet guests at the Club Airport Gardens tonight. This new and surprisingly different rendezvous for pleasure seekers is fast becoming the most popular dine and dance spot in Southern California.

Particular stress is laid on the food which is prepared by Chef Adamson in keeping with this culinary expert's international reputation for exceptional cuisine.

For those who like outdoor sports the club offers tennis, pitch-and-putt golf, swimming and horseback riding. Special hunt breakfasts are served daily in the ranch room equipped for that purpose and special suppers for those who enjoy moonlight canterers on the bridle paths are proving popular.

Hollywood celebrities have found this new playspot much to their liking and many of them have become members. There is no membership fee and no cover charge in the cafe at any time.

The Club Airport Gardens is located at Riverside Drive and Sonora in Glendale, adjoining the Grand Central Airport and is just a pleasant ten minutes drive from Hollywood and Beverly Hills.

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SPORTS

By EDDIE DEMEREE

GARDNER AGAIN VICTORIOUS IN DASH AT LEGION ASCOT—SAM PALMER WINS FORTY LAP MAIN EVENT

Chet Gardner seems to enjoy the novelty of having a motion picture star reward him with the time honored salutation which goes to the victor. Last Wednesday night was the second time in his long racing career that Chet has won both the Italian Helmet Dash and the kiss—two weeks ago it was Phylliss Barrington who did the honors, and last Wednesday we saw none other than sweet Miss Mona Maris present the Helmet.

In the main event Chet, due to trouble Spangler had with his car, went into a spin in the North turn in the first lap and spent the remaining 39 laps working back up into fourth position. The way Chet handled that fast Miller of his was a revelation of the high art of chauffeuring—and if you think it isn't a high art just step into one of those tricky little mounts and tool it around a few laps yourself.

Something in the way of a novelty—you all remember the many thrills afforded fans by that dapper little peegot, Arvol Brunmyer. Well, Arvol has quit the racing game forever (?) and is about to start on one of the longest races in his career—and this won't be a single place job. No Sir! He will have the future Mrs. Brunmyer right beside him. The wedding? It's set for the starting line of the Legion Ascot Speedway next Wednesday evening at 8:30. We won't expect you to be in on the finish of this Race of Arvol's but you can witness the start. We'll be seeinga.

Hollywood Legion Stadium

With two wins over good men to his credit, Iron Man Tom Patrick is the Legion's best drawing card. Tom has stowed away Hans Birkie and Jimmy Hanna and now sighs for more worthy foes to conquer. Birkie and Hanna are heavyweights, scaling 190 or more to Tom's 172. What chance have the boys in Tom's own class? Jimmy Hanna floored Patrick, but the husky Tom wore him down and beat him decisively, flooring him with the first punch and having him practically out on his feet during the last two rounds. It is doubtful if any lighthweight in the country can outslug Patrick. But the boy must learn to roll punches—otherwise he is going the way of all Iron Men. Other results: Baby Nationalista, 115, Jack Kileen, draw; Pete Baulista, 120, won from Thomas Zazueta in the third. Zazueta suffered da badly cut eye. Russel Beach, 140, won an unpopular decision over Jackie Donnelly. It should have been a draw; Johnny Grannone, 128, was too tough for Tony Chavez, winning the nod, and Baby Sal Sorio outpointed Joe Skube. The crowd was good. This weeks Swidersky vs. Moro.

Boxing at Culver City

Culver City Boxing Arena will hold it's regular weekly boxing program on next Tuesday, May 31, instead of Monday, as the latter is Decoration Day and it is illegal to hold bouts on that day. Matchmaker Cy Saenz is harkening back to the old Vernon days for this shot and will present a program of four round action bouts, seven in all....Four rounders have always been full of action and this time it seems to be very good, with may of last week's winners again on the card.

Ray Rivera, 126 pounder, will trade wallops with Rod Alcantero, Pat Gomez will tangle with Lucky Baldwin at 145 pounds. Joe Ponce, lightweight is signed to meet Joe Rayo in another spot. Heavyweights are also booked, Mike Irish and Al Williams, Babe Colima and Harry Perdue. This fight may steal the show. Two other bouts complete the cards Young Speedy Dado vs. Kid Ventura, 114 pounds; Melvin Bobo vs. Young Rollins, 140 pounds.

Olympic Fights

Joey Goodman looks like sunny California is not agreeing with him, for after his first fight here, he started slipping backward and is right now ready for some tough kid to take for a cleaning and let him go home and tell his home town people that he has seen Los Angeles and of course Hollywood, the movie stars and what have you, and that he is ready to settle down and earn a living at some other trade. His fight Tuesday evening at the Olympic with Cererino Garcia proved all this necessary, for he had the Mex on the floor and almost out and let him come back and just fight the daylights out of him, and the worst that Ceferino should have been given was a draw. Freddie Gilmore saved Joey's bacon and made fans go away howling their heads off. Tuffy Pierpont and Baby Manila saved the card. They were easily the stars of the evening, and as we said before, if the main eventers are bad the prelims save the day, and if the runners up are bad the main event comes through with a K.O. battle, so who cares these panicky days which shoe fits who?

GREYHOUND RACING TO OPEN ON JUNE 10

Greyhound racing in Los Angeles county will be inaugurated at the new Culver City Kennel Club track on Washington Boulevard in Culver City, on June 10.

The option system of betting will be followed, Charles H. Carmichael, head of the Culver City Track Association, said.

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HARRY BURNS, President and Editor
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UNDERSTANDING

Ex. 31.3. And I have filled him with the spirit of God, in wisdom and in understanding and in knowledge, and in all manner of workmanship.

I. Kings 3.28. For they saw that the wisdom of God was in him, to do judgment.

II. Chron. 1.10. Give me now wisdom and knowledge.

Ps. III. 10. The fear of the Lord is the beginning of wisdom: a good understanding have till they that do his commandments: his praise endureth forever.

Prov. 3.5. Trust in the Lord with all thine heart: and lean not unto thine own understanding.

Prov. 14.29. He that is slow to wrath is of great understanding.

MOVING MOVIE THRONG

By JOHN HALL

"A baby is only an episode in a woman's life."—From the screen play "Consolation Marriage."



JOHN HALL

Without the Lindbergh case to add to their indignation, every mother in the world, seeing "Consolation Marriage," and hearing that asinine piece of dialogue, recoils in shocked disgust, wondering what kind of men deem motherhood but an episode in a woman's life.

Of course the line is in there doing its

bit to lower outside opinion of Hollywood because it is supposed to cater to the fifty-fifty flair of our so-called "modern sophisticates." And again of course, all real mothers don't give a tinker's darn about modern sophistication—but they DO think a lot about the sacredness of motherhood. And they know that the flatheads who call bearing a child a mere episode deserve to be shot. Incidentally and by the same token, every mother dates her real life from that hour in which she found her first-born nestling in her arms. Ask one.

Why can't Hollywood be sensibly decent about these things? It plaintively wonders why mothers and fathers are staying away from picture theatres in millions. One reason why they stay away is that husbands and growing children don't want to risk having the mother of the family insulted by lines like those quoted, which, by the way, is but one of many such we have recorded.

Such lines are the worms destroying all the good in many a fine, costly feature picture, the owners of which wonder why their product, otherwise good, doesn't draw. They overlook the worm in the nice looking movie apple.

held the post of Athletic Instructor for the United States Navy.

Although Jack Oakie plays the part of a fighter and James Gleason his manager in "Madison Square Garden," the picture is not a story of the prize ring....Rather it is a panorama of the sports world with the many and varied activities of this internationally famous institution forming a background for the romance.

Thomson Burtis is credited with the original story of "Madison Square Garden" and Harry Joe Brown will direct. It will be the first of eight features which Charles R. Rogers will produce for Paramount.

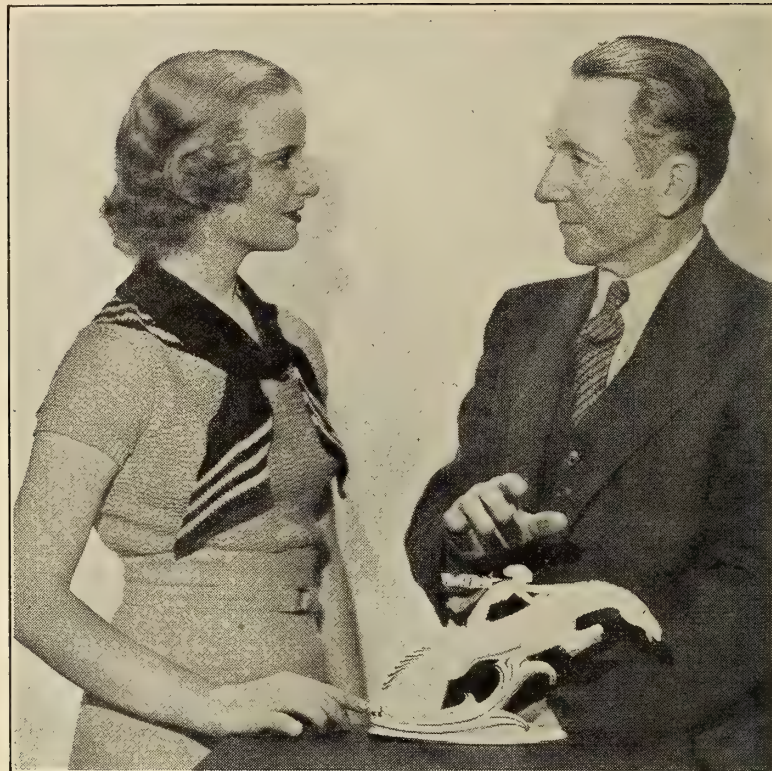
WHAT PRICE GLORY?

Joel McCrea goes into the new picture, "The Most Dangerous Game," with but a day's vacation after finishing "The Bird of Paradise," with Schoedsack and Irving Pichel co-directing.

AS SEEN AND HEARD

By Arthur Forde

MODERN ART IN THE MOTION PICTURE STUDIOS AND THE HOME



FLORINE MCKINNEY AND ROBERT ACKERSCHOTT

Very few people are aware that there is an authority on Modern Art in Hollywood, Mr. Robert Ackerschott, who conducts one of the most interesting and unique shops and by the way, the only one in the West. This Florine McKinney, Paramount player, soon learned while talking with Mr. Ackerschott.

Mr. Ackerschott received his education in Switzerland, which borders are adjacent to all the countries which have been identified with Art.

He has also a comprehensive correspondence with some of the best known and famous artists and designers of France, Germany, Italy and other countries identified with Art in all its branches.

Most of the best interior settings which you see in the motion pictures of today contain something from this unique establishment.

Also, some of the best known stars who go in for Modern Art in the furnishing of their homes call on this man for suggestions and articles of furnishing.

Technical Directors, Set Dressers, as well as some of the famous Stars constantly visit this studio and they find statuary, drapes, wall papers, pictures, and unique articles of modern Art.

We were struck by one of the most novel clocks while visiting Mr. Ackerschott and some valuable porcelains were also noted.

When a "Set" is called for in which Modern Art is the motif you may be sure that a great deal of it is from this extraordinary establishment on Wilcox avenue.

Art Directors and those connected with the settings of pictures as well as others who are contemplating some section of their home which calls for Modern Art will get a great deal of pleasure as well as an education in the newest art by seeing Mr. Ackerschott's studios.



ARTHUR FORDE

"A PRINCE FALLS IN LOVE"

at the Filmarte Theatre.

"Ein Prinz Verliebt Sich" is the title of the latest Semi-Musical from the German Studios.

Just a light story but extremely amusing and chock full of the most delightful, tuneful music which you will hear whistled in the streets.

Directed by the same man who gave us that other delightful "Waltz by Straus" Director Conrad Weiner has surpassed all his former efforts by a wide margin and gives us something which should not only be patronized by those with a knowledge of the German language but others, as there are explanatory titles in English which makes the story clear and distinct to all. This is one thing which the European studios are especially proficient in.

As for the cast, we have had the pleasure of seeing most of them before as George

Alexander, Turdy Berliner and Lien Deyer are among some of the famous European names in the large cast, and their work in this lovely play is distinguished.

After the three Russian pictures shown recently, with their always sombre plots "Ein Prinz Verliebt Sich" is truly a delight.

Whatever other pictures you may have on your list to see for the coming week be sure and "Not Miss" this latest tuneful comedy from the German Studios.

PROSPERITY

The busiest spring in years is the answer of the Metro-Goldwyn-Mayer studio officials, with four productions now in progress, another four receiving the final ministrations of the cutting room, and the seven to start constitute a program of activity which compares favorably with any past season in M-G-M's production history.

HARRY JOE BROWN TO DIRECT FIRST OF EIGHT FEATURES CHARLES R. ROGERS WILL PRODUCE FOR PARAMOUNT

Charles R. Rogers has secured Teddy Hayes to assist with the technical details of the boxing sequences of "Madison Square Garden" as well as to train Jack Oakie for his role of a world's middleweight champion in this production.

Hayes, who is known as "The Maker of Champions," is one of the outstanding figures of the boxing world and has figured prominently in five world's championship battles sponsored by Madison Square Garden. With Jack Kearns he discovered Jack Dempsey and trained him for every one of his major fights while he was heavyweight champion of the world. During the war, Hayes

TIFFANY TO PRODUCE "The Man Called Back"---Florey Directs George Melford Signs to Direct Hoot Gibson

C. C. Burr Seeks Leading Lady for Torchy Comedies

Reginald Denny Comes to El Capitan June 5

ALL STAR CAST WILL BE SEEN IN THE LATEST "WORLD WIDE" PRODUCT.

With their latest "Strangers of the Evening" an assured success Tiffany studios are preparing to produce "The Man Called Back," and have assigned Robert Florey, who recently directed "The Murders in the Rue Morgue," for Universal, to direct their latest all-star feature, which will start shooting as soon as the cast is assembled.

Tiffany today is producing a better brand of features than they have since the inception of the company. This also goes for the Ken Maynard and Bob Steele westerns, which they are making. "Lena Rivers," according to reports is breaking box office records in some of the leading theatres, especially in the Beacon theatre, New York City, and McVicker's theatre, Chicago, Ill.

IN HOLLYWOOD NOW

By Bud Murray

What price depression? That Jack Lewis deserves lots of credit, if only for the fact that he dares be a Real American, and spend thousands of dollars to build the most gorgeous Open Air 'Frolics Gardens' at Culver City—Opening night SRO, and an ideal "balmy evening and a goodly... crowd... was there"... We never heard Irving Aaronson and his band to better advantage. Moe Morton's work with one of the cutest lines, was in very good taste... Jack Holland and June Knight and out girl friend Maxine Lewis



BUD MURRAY

(very devourish) were "class," and that's what the whole affair impressed us with—"CLASS". Ben Blue who opens at the Paramount next week, pinch-hitted as M. C. The "ever-lovin' Jimmy Schnozzola Durante "Ups" with one of his smartest lyrics. Groucho Marx and Jimmy workt up their Spanish blood to such an extent, that they had to do a Tango specialty. At one party Jack Coogan, Sr., and Charley Irwin, the aristocratic M. C., now at Paramount, Walter Meyers, booking agent, and several other agents here and there, George Frank, Bill Olympics coming on, and the new open air Frolics, with the Roof at the Roosevelt, looks like the suckers coming to Hollywood will

M. H. HOFFMAN, JR., CLOSES DEAL AND THEN GOES ON BRIEF VACATION

George Melford is to direct Hoot Gibson in the second of a series of eight Gibson's Allied Pictures outdoor productions at the Tec Art studios. M. H. Hoffman, Jr., vice president and general manager of that corporation signed the megaphone wielder to start production on May 31, and then left for the north on a brief vacation.

M. H. Hoffman, Jr., is the youngest of producers and to our way of thinking, is going to set some records for the older men to shoot at. He just completed his Hoot Gibson series way under schedule and is already working on 1932-33 product.

Perlberg, Leo Morrison, Bill Halligan the man about town, doing pretty good with a luscious blonde, Mr. and Mrs. Charley Mosconi, Charley tripping the light fantastic, Mr. and Mrs. Eddie Mannix, Bobbe Arnst flitting about, Vivian Duncan talking about her 14 months old Bambino, Mr. and Mrs. Sidney Mitchell entertaining the Poppenays from Noo Yawk, Mickey Neilan, Tom Mix wades in, his hip boots and cowboy attire, Whoopee! Frank Fay and the Missus Barbara Stanwyck, our boy friend Teddy Barter with his playmate, Stage and Screen Bill Boyd, John Medbury clowning around, Adrienne Dore (our ex-pupil), Fern Redmond, a study in red, Lew Brice and Eddie "Blackout," Welch-George O'Brien and Ricardo Cortez, Billy Taft with little Sally of the Radio (Is it Love?), Margaret Breen with her hubby, B. B. B. gets a nite off, dancing with the same brunette (maybe that's love too), Will Mahoney, comic now at Chinese Theatre, Mushy Callahan doing some pretty fancy stepping, and that Larry McGrath upset a bottle of ginger ale over his white trousers (Yes, we said ginger-ale), Lee Summers without her playmate Dolly Nelson, and so on in the wee hours of the good old California ozone, we take our own wife back to the shack in Hollywood, now.

A couple of other openings the same week; Louise Fazenda in the Alarm Clock at the El Capitan, noticed Charley Murray, Clark Gable, John Halliday and his Missus Eleanor Griffith, Stan Laurel, Micky Flynn, and at the Billie Burke opening in "Mad Hopes" Al. Newman, musical director, Roy Mack picture director, Charley Miller A. E. A., Will Rogers, Edgar Allen Woolf. Besides this, our line of Sunbeams left with the approval of Bern Bernard and Teddy Joyce M. C. for the RKO Golden Gate, Ken Daley dropt in to give a look-see and now that RKO goes 100 per cent flesh show, and the have places to go, and things to do, in Hollywood.

HAS DEVELOPED MANY A STAR THROUGH VERY SAME PROCEDURE

C. C. Burr, whose Torchy comedies are presented by E. W. Hammons, through Educational, has to find a new leading woman for these pictures every year. In the old days, when he was making them with Johnny Hines, he discovered Norma Shearer, Clara Bow, Dorothy Mackaill, Billie Dove, Jacqueline Logan, Jobyna Ralston, Dolores Costello—only to have them snapped up by various major companies and put on long term contracts.

Last year Burr went through the same experience with Dorothy Dix, who played opposite Ray Cooke in the Torchies; she is now under contract to Paramount.

Consequently, Burr again wants a new leading woman for this year's series, which have been increased from six to eight. He wants a girl about five feet two inches, weighing between a hundred and a hundred and ten pounds. She can be blonde, brunette, titian or brownette, of any nationality, as long as she has that indefinable class that comes with real breeding. While it is not necessary for her to have had much motion picture experience, Burr admits he does not want any chorus girl type—and platinum blondes are barred.

Burr's office is at the Tec Art studios, although the Torchy comedies will be produced at Educational, so you can address him there if you know some girl who fills the bill. Send pictures and details, but not the young lady herself.

DAD SAYS

Paul Stein to direct "Deported" co-starring Ricardo Cortez and Zita Johann, RKO-Radio. . . . Gilda Gray soon to star in a Fanchon and Marco idea. . . . Lionel Barrymore to star in "Sweepings," RKO-Radio. . . Frank Morgan, stage actor, has a big spot in Al Jolson's picture "High Living," new title. . . Zasu Pitts in cast of "Once in a Lifetime," Universal. . . . Frances, daughter of Irene Rich, in cast of "Indecent," this title must be changed, M. H. Hoffman production. . . George Arliss

to star in "The Adopted Father," W-FN. . . Sylvia Sidney and Gene Raymond considered for the leads in "Anything for Sale," Paramount. . . Ralph Bellamy to have the lead in "Airmail," Universal.



DAD

IN "THE BLESSED EVENT" HE HAS THE GREATEST PART OF HIS STAGE OR SCREEN CAREER

Reginald Denny in 'Blessed Event,' the comedy that is burning up Broadway and gives the scandalous low-down on a tabloid columnist, is the next gala attraction for El Capitan Theater, due to start sizzling Sunday matinee, June 5. This announcement today from Henry Duffy is regarded as one of the most important of the season as "Blessed Event" is an outstanding current Manhattan season and is hailed as a cyclonic combination of the highlights of that trio of record-smashers "Broadway," "The Racket" and "Five Star Final."

Kathlyn Williams, remember her, in cast of "Indecent," M. H. Hoffman production. . . Wynne Gibson has the feminine lead in "The Phantom President," Paramount. . . Gwill Andre to star in "Mistress of Moscow," RKO-Radio. . . Paramount considering to star Helen Hayes in "Farewell to Arms," . . . George Raft to be featured in "No Bed of Her Own," Paramount. . . Robert Armstrong has a spot in "The Most Dangerous Game," RKO-Radio. . . Greta Grandstedt to play opposite Buck Jones in "McKenna of the Mounted," Columbia.

George Cukor to direct "Bill of Divorcement," RKO-Radio. . . Dorothy Mackaill in vaudeville. . . Tela Birell may star in "Exile Express," Universal. . . Richard Dix to star in "Headline Chaser," RKO-Radio. . . Irene Dunne has the feminine lead in "Nights Are Made for Love," at the same studio. . . Eric Linden and Arline Judge have the leads in "Three Came Unarmed," also for RKO-Radio.

EXTRA—CHARLEY CHASE is up at Gilman Hot Springs 'gettin' in shape' for his next picture for Hal Roach. His wife is his trainer, nuf sed.

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BEAUTIFUL

RAINBOW GARDENS

THIRD and VERMONT

LOS ANGELES

Pictures - - - Reviewed and Previewed

"IS MY FACE RED?"

Radio Pictures seem to have the unlucky faculty of making bad pictures, no matter if they have a good story, good actors and good directors, as in the case of "Is My Face Red," for they have the nucleus of everything that it takes to make a perfect talkie, but David O. Selznick, in charge of Radio Productions, has only a fair program picture in Ben Marson and Allen Rivkin's story of a columnist à la Walter Winchell, who knows his Broadway and what it takes to make 'em read his daily column. Casey Robinson and Ben Markson wrote the screenplay. Leo Tovar photographed it. Joe Kane edited.

The smart cracking William Haines would have been better than Ricardo Cortez for the part, although we might say the Ricardo gave a very fine performance, but there was little or no romance, and no one cared if "Rick" was bumped off at the finish and was seemingly lost to the girl (Helen Twelvetrees). Here, by the way, is an actress who is being gradually removed from being a box office attraction from the want of something to do. Jill Esmond was cute and clever and that is about all. Robert Armstrong was lifeless; Zasu Pitts gained many a laugh, some of them forced. Arline Judge is improving with each picture, and is worth watching. Sidney Toler looked and acted more like an Irishman than a Wop bad man. Clarence Muse and Fletcher Norton helped to round out the cast.

A fine story butchered, actors made mechanical, director more than likely hampered by too much supervision, "Is My Face Red?" will make Radio officials' faces red when they see what the box office has to say to this one.

"THE MAD HOPES" PROVES VERY FUNNY

STAGE VEHICLE FOR BILLIE BURKE

The smart set of Hollywood turned out to see and hear Billie Burke in "The Mad Hopes," at the Belasco theatre, which, to our way of thinking, proves Miss Burke one of our most fascinating comedienesses. Her stage mannerisms are so far above the rest of American stage actresses, that it is needless to even mention them in the same breath.

She is the whole show, although in her supporting cast Peg Entwistle and Humphrey Bogart worked very hard to off-set her great lead in the part of the piece. Others who added much to the play were Claude King, Grayce Hampton, Alex Coxyrtney, Rex O'Malley, Pierre De Ramey, Marcelle Corday, Karl De La Motte and Emile Bistange.

The situations worked out of the Romney Brent comedy were very refreshing. Messrs. Belasco and Curren, in association with Bela Blau, gave the piece a very fine setting, and it was well staged by Edgar Mac Gregor. Go and enjoy Billie Burke in "The Mad Hopes." It will make you forget your worries, and who knows, it might give you a new idea on what it takes to amuse the American public.

RAINBOW REVUE WINNING APPROVAL

OF RADIO CONNISSEURS

One of the most popular of the many weekly and semi-weekly radio extravaganzas—we call these special programs 'extravaganzas' because of the extensive and lavish manner in which the majority of them are produced—is that of Jack Dunn's "The Rainbow Revue," originating in the Rainbow Gardens on Vermont.

What a galaxy of stars—Jack Dunn's orchestra is, of course, featured. Then there are Richard Daly, a young lyric baritone whose tonal qualities and diction are as near perfect as we have had the pleasure of hearing; Eddie, Joe and Eddie, singing saxophone trio; Connie Taylor, youthful tenor and Ed (Tiny) Thomas, the 250 pound baritone. Put this into a sixty minute revue, add all the latest dance successes, mix well and what have you? The answer is—The Rainbow Revue.

The program never lags—one of the reasons Jack Dunn is being considered by the Lucky Strike people—one bright melody after another—waltzes, fox-trots, and tangos—vocalized by singers who live to sing and sing to live, played by musicians who have that dance-impelling something we call 'rhythm,' led by one of the most popular conductors in America, Jack Dunn, and announced by the intriguing voice of Andy Muro—aw, nerts. Tune in on this program next Monday night and hear for yourself—the station, KTM. The time, 8 to 9.

Charles R. Rogers has secured the screen rights to Nina Wilcox Putnam's new book, "American Citizen," and will film it as one of the eight exploitation specials for his new Paramount program.

"American Citizen" will appear in the Saturday Evening Post as a serial, and will also be published in book form by Ray Long and Richard R. Smith.

Mr. Rogers has signed P. J. Wolfson and Allen Rivkin to work as a writing team in the preparation of the eight features.

GOOD NEWS

Columbia will produce forty-eight feature pictures—the largest number in the company's history—for the 1932-33 season. Twenty-six of the pictures are to be designated Columbians, six will be romantic melodramas and sixteen will be outdoor action dramas. "American Madness," which Frank Capra directed will soon be released, featuring Walter Huston, and "Brief Moment," especially purchased for Barbara Stanwyck, will soon go into production.

ASSIGNED

George Archainbaud has been assigned to direct "Thirteen Women" for RKO-Radio. The story, which goes into production within a month, is based on Tiffany Thayer's daring and fantastic best seller—the story of a wholesale murder by a Japanese schoolgirl acting under a strange hypnotic influence.

DICKIE MOORE WORKING

"Tin Hat," formerly "Hook and Ladder," the first of the new series of Our Gang comedies, marked the initial appearance of Dickie Moore as a member of the famous group of screen kiddies, with Robert McGowan directing.

SHOOTING

"Million Dollar Legs," which features Jack Oakie, W. C. Fields, Lyda Roberti, Ben Turpin, Hank Mann, Andy Clyde, George Barbier, Hugh Herbert, Dickie Moore and Susan Fleming, is now set.

NEW ARRIVAL

From the Moscow Art Theatre School and the American Laboratory Theatre in New York comes Helen Coburn, a new Metro-Goldwyn-Mayer featured player, who arrived at the studio a few days ago.

233 Club Activities

Nearly 500 Masons including members of the club and their guests from Corona Lodge of Pasadena, Hollywood and Manchester Lodges of Los Angeles, enjoyed a three hour entertainment "under the stars" at the 233 Club last night.

Monte Carter served as chairman of the entertainment committee and also as master of ceremonies and kept the attractive program moving without delay.

Hal Burni opened the show with Italian characterizations of three distinctly different types and was roundly applauded. Mlle. Gita Rayeva presented her dance pupils Margaret Pelton, Grace Cane, Dorothy Tuttle, Barbara Jean Wong and Margaret Tilton. Three Bad Boys, as they billed themselves, presented soft shoe dances and harmony numbers. Edward Clark of the Little Theatre presented a one act movie playlet entitled "Parallel" by Janet Elsie Clark which held the audience intently for half an hour and provided both laughs and pathos due to its accurate parallel to real life stories well known in and out of Hollywood film studios.

"Bunny" Foley, K. E. C. A. radio artist of the "Bunny, Bob and Junior" series presented an act showing how radio broadcasting is done and received in the home, assisted by Joseph W. Girard, Evelyn Mudge and Joe Catanich. Steve Juhaz, whose slight of hand tricks and card manipulations fascinated the audience dispensed rapid fire wise cracks as well as mystifying feats of magic. Eddie Wills tramp comedian sang songs dealing with observations of 'gentlemen of leisure.' Johnny Coppocks Hawaiians from the Royal Hawaiian Hotel at Honolulu proved popular with tuneful songs and graceful native dances. Fred Zimbalist was recalled for two encores after playing three exceptional numbers on his harmonica and the show was brought to a close by a 20 minute concert by Alice Mortimer and her orchestra comprising Caroline Herman, Margaret Reynolds, Edith Caldwell, Byrl Day, Victoria Percival, Grace Hamrick, Margaret Heerman, Ailene Reeves and Eleanor Cochran.

A costumed ceremonial for June 15 was announced by the president. Buron Fitts, Los Angeles district attorney was forced to cancel his address to the club because of illness and will speak at a future 233 assembly.

WRITERS PRESENT FOUR ONE-ACT PLAYS

Margaret Kuhns, Hedda Hopper, Madeline Brandeis, Maude Fulton and George James Hopkins authored the four notable one-act plays that featured the sixth bill of the tenth season of the Writers' Club presentations last Wednesday and Thursday evening. A big turnout each night gave vociferous applause to the sprightly offerings.

"A Private Affair" by Margaret Kuhns and Hedda Hopper, with Clarence Geldert, Marion Eburne Hall, Warren Wood and Carl Stockdale in the cast, under the direction of Charles Giblyn.

"Sure Mike" by Madeline Brandeis, with Dorothy Reid, Wilbur Higby, Frank McGlynn, Douglas Patrick Haig and Phil Whiting, a play of satirical twist that had the audience in uproar. This was directed by Paul Gerard Smith.

Maude Fulton, Robert Emmett O'Connor and Sidney Bracy drew prolonged applause for their finely etched performances in "Exit Laughing," a play of South Sea locale with a powerful ending. Direction was by Miss Fulton, who was also the author.

Last, but assuredly not least, was "Big Hearted" from the pen of George James Hopkins. An excellent cast included Cecil Cunningham, David Sharpe, James Todd, James Guilfoyle, Russ Powell, Carrie Daumery, Warren Crosby and Sam Johnson, directed by Kenneth Thomson. This play concerned a scheming damsel of middle years who sought to ensnare a handsome lad, with much comedy ensuing.

DID YOU KNOW?

That Clive Brooks collects walking sticks—Paul Lukas admits that the greatest problem in his household is getting out of bed and to work on time each morning—and that Irving Pichel has turned gentleman farmer with two acres in Southern California hills.

ASSIGNED

Harry Beaumont will direct the new production "Without Shame," a mystery drama, soon to be produced by Metro-Goldwyn-Mayer, with Helen Twelvetrees, who was borrowed from RKO to play the featured feminine role of "Jean."

OPINIONS DIFFER

"A comedy in itself is no cure for the the blues," asserts B. P. Schulberg, Paramount production executive. "The screen's duty is to take audience minds from troubles and give them mental courage. It is impossible to make nothing but good comedies, and a poor comedy is far worse than an excellent emotional drama for mental relief."

TITLE CHANGED

"The Truth About Hollywood," RKO-Radio picture directed by George Cukor, and starring Constance Bennett, has been changed to "What Price Hollywood?"

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... Suggestion Page ...

Attention Producers, Directors and Casting Directors



COL. REGINALD BARLOW

WE SUGGEST that the big producers and distributors quit sending out high-falutin' announcements about the scads of pictures they are going to make during the coming year, and instead keep a few of the hard working folks on the payrolls. One big studio gave the pink slip to half a dozen of its regular staff and the next day came out with a big blurb about the mighty program that it was launching. More real work and less hot air, that is the cure for the depression.

.....

WE SUGGEST that the cameramen's union cut out playing so much politics in its internal affairs. Complaints are flying thick and fast among many of the old-time reliable photographers that the officials of the union are more concerned with the dignity and power of their offices than they are with the general welfare of the cameramen.

.....

WE SUGGEST that the industry as a whole lay off worrying about what television, radio and what-not is going to do to the movie business tomorrow. Put your shoulder to the wheel and give your best effort to the job of today. Tomorrow's problems can be solved when they are reached. Remember the old bromides about counting your chickens before they are hatched, and crossing your bridges before you come to them. There is too much fear in Hollywood today—senseless fear of some remote bogey that may never appear.

.....

WE SUGGEST that producers give some professional actors a chance for real parts now and then, instead of shipping newsreel cameramen all over the U. S. A. taking tests of society dames, Park Avenue gigolos and obscure ham-actors who are shipped out to Hollywood on so-called long-term contracts and billed as "great new finds" and "Broadway stars."

.....

WE SUGGEST that everybody in Hollywood who has not already done so read Henry Pringle's article in Scribner's Magazine, "The Hypocrisy of Will Hays. They said Will was going to sue for libel, so that's reason enough to read the article.



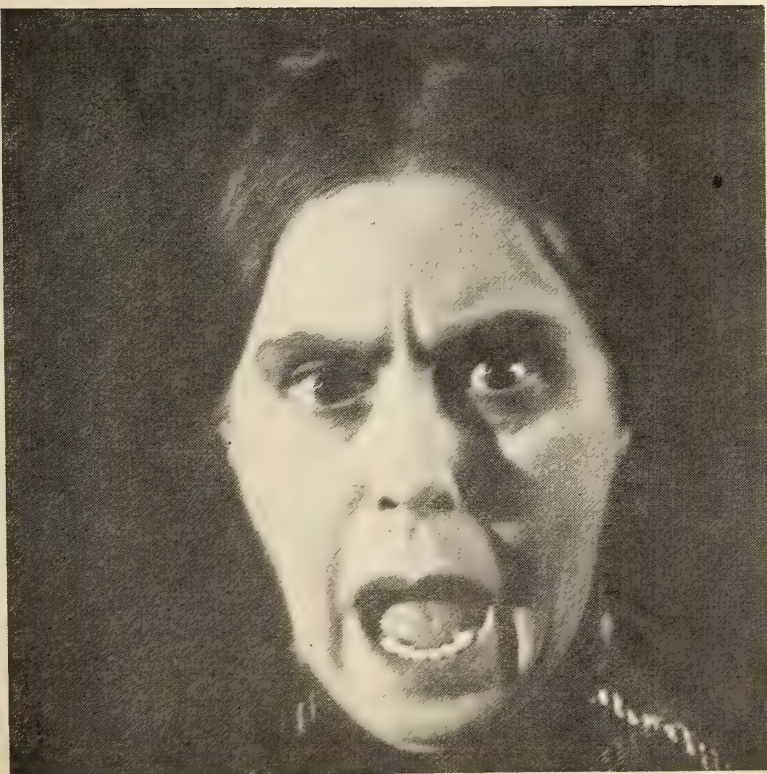
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BODIL ROSING



DOROTHY VERNON



BLANCHE MAHAFFEY

BULLETIN BOARD								
STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	All Star Bob Steele All Star Rex Bell	Otto Brower R. N. Bradbury Unassigned Harry Fraser	Unassigned Paul Malvern Unassigned Unassigned	Unassigned Archie Stout Unassigned Unassigned	"Western Limited" Untitled "Klondike" Untitled	Unassigned R. N. Bradbury Uncredited Uncredited		Preparing Shooting Preparing Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Jack Holt Barbara Stanwyck Jack Holt Unassigned Lyons-Weeks Buck Jones	Harlan Thompson Unassigned Ralph Staub Unassigned Irving Cummings Ben Stollhoff D. Ross Lederman	Unassigned Unassigned Unassigned Unassigned Buddy Coleman Sam Nelson	Unassigned Unassigned Unassigned Unassigned Ted Tetzlaff Benny Kline	"War Correspondent" "Brief Moments" Screen-Snapshots "The Thirteenth Man" "Murder of Nite Club Lady" "The Murder Express" "McKenna of the Mounted"	Unassigned Staub-Sweeney Unassigned Isadore Bernstein Stewart Anthony	Coope	Preparing Preparing Shooting Preparing Preparing Shooting Shooting
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Marian Nixon Elissa Landi Gaynor-Farrell Tracy-Shannon	Al Santell Frank Lloyd William R. Howard John Blystone	Marty Santell William Tummel R. L. Hough Unassigned	Glen MacWilliams John Seitz James Howe Unassigned	"Rebecca of Sunnybrook Farm" "Burnt Offering" "The First Year" "After the Rain"	Kate D. Wiggins Harry Hervey Frank Craven Alfred Kennedy	J. Aiken	Shooting Shooting Shooting Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4-King All-Star Big 4-King All-Star United Producers	William Nigh I. P. McGowan E. Mason Hopper	Unassigned Unassigned Art Black	Eddie Kull Unassigned Jules Cronjager	"Dance Hall Kisses" "The Pony Express" "Alias Mary Smith"	B. Barringer Frank Clark Ed. T. Lowe		Preparing Preparing Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Harlow-Morris Clark Gable Buster Keaton John Gilbert Norma Shearer Unassigned All Star Marion Davies O'Sullivan-Williams Unassigned Twelvetees-Stone	Jack Conway Tod Browning Ed. Sedgwick Monta Bell Sidney Franklin Charles Riesner Charles Brabin Ed. Goulding Ed. Selwyn W. S. Van Dyke Harry Beaumont	Charles Dorian Unassigned Earl Taggart Unassigned Unassigned Unassigned Al Shenberg Unassigned H. Tate Unassigned Sandy Roth	Hal Rosson Unassigned Harold Wenstrom Unassigned Unassigned Unassigned Gregg Toland Unassigned Wm. Daniels Unassigned Norbert Brodine	"Red Headed Woman" "China Seas" "Soak Easily" "Downstairs" "Smilin' Thru" "Turn to the Right" "Washington Whirlpool" Untitled "Skyscraper Souls" "Eskimo" "Without Shame"	Anita Loos Unassigned Unassigned Unassigned Unassigned Smith-Hazzard Unassigned Francis Marion Faith Baldwin Unassigned Bayard Deiller	James Brock	Shooting Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Stuart Erwin Skipworth-Raft George Bancroft Marlene Dietrich Colbert-Brook Bankhead-Cooper Jack Oakie Lombard-Raft Randolph Scott Hayes-March Erwin-Crosby All Star Bankhead-Cooper	Rouben Mamoulian Norman MacLeod William Beaudine Gribble-Hall Stephen Roberts Josef von Sternberg Berthold Viertel Marion Gering Eddie Cline Dudley Murphy Unassigned John Cromwell Frank Tuttle Erle Kenton Dorothy Arzner	William Kaplan Charles Barton George Hppard Sid Brod Charles Barton Rob Lee Henry Hathaway Jask Mintz Russell Mathews Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Victor Milner Ray June Allen Siegler Henry Sharp Harry Fischbeck Unassigned Ray June Charles Lang Arthur Todd Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Love Me Tonight" "Horsefeathers" "Make Me A Star" "The Sporting Widow" "The Challenger" "Blonde Venus" "The Man From Yesterday" "The Devil and The Deep" "The Million Dollar Legs" "Hot Saturday" "The Lone Cowboy" "A Farewell to Arms" "The Big Broadcast" "Lives of A Bengal Lancer" "Mirrors of Washington"	Young-Hoffenstein Kalmar-Ruby Mintz-Kober Gates-Boylan Jones-McNutt Lauren & Furthman Oliver Garrett Levy-Hervey Mayers-Barrows Josephine Lovett Fregusson-Coldeway Oliver H. Garrett Myers-Mankiewicz Harry Hervey Daniel Rubin	M. Paggi E. Merritt E. Hayman H. Lindgren E. Merritt H. Mills J. Goodrich E. A. Kerr	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Our Gang	McCarey-Marshall Robert McGowan	French-Black Jack Roach	Art Lloyd	"Pack Up Your Troubles" "Tin Hat"	The Staff The Staff		Shooting Shooting

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R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Constance Bennett Richard Dix McCreary-Wray Ann Harding Tom Keene Unassigned John Barrymore Fay Wray Zita Johann Eric Linden Unassigned	George Fitzmaurice Wesley Ruggles E. B. Schoedsack Gregory La Cava Fred Allen J. Walter Ruben George Archibald Merian C. Cooper Paul Stein Roland Brown Unassigned	Unassigned Dewey Starkey Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Edward Cronjager Henry Gerrard Unassigned Unassigned Unassigned Unassigned Eddie Linden Unassigned Unassigned Unassigned	Untitled "The Roar of the Dragon" "Most Dangerous Game" Untitled "The Law Rides" "Mysteries of French Police" Untitled "Kong" "Deported" "Freedom" "Hypnotize"	Jackson-Ornitz H. Estabrook Richard Connell Humphrey Pearson Bennett Cohan King-Ruben Willis Goldbeck James A. Creelman Uncredited Uncredited The Staff	L. J. Meyers John Trilby	Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Van Beuren-Whitman Nat Ross Prod. Kennedy Pict. Corp. All-Star Kennedy Picture Corp. Horkheimer Prod.	Immer Clifton Wm. Cowen Bert Bracken Lewis Lewyn Bert Bracken Unassigned	Richard Heermance George Curtner Richard Blaydon Dick Blayden Unassigned	Unassigned Gilbert Warrenton Mickey Whelen Otto Himm Ross Fisher Unassigned	"Vagabond Adventures" "Leading Citizen" "The Ranger" "Hollywood on Parade" "Face on Bar-Room Floor" "I Shot My Husband"	Elmer Clifton Dick Smith Aubrey Kennedy E. Graneman Barry Barringer Dan Whitcomb	W. Dalglish	Preparing Preparing Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned All Star	Unassigned Robert Florey	Unassigned Ed. Marin	Unassigned Henry Sharp	"The Last Mile" "The Man Called Back"	Seton I. Miller Albert Le Vine		Preparing Shooting
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Joan Crawford Eddie Cantor Ronald Colman	Harry D'Arrast Lewis Milestone Al Rogell King Vidor	Lonnie D'Orsa Nate Watt Unassigned Unassigned	Unassigned Oliver Marsh Unassigned Unassigned	Untitled "Rain" "Kid from Spain" "Way of a Lancer"	Uncredited Maxwell Anderson Uncredited Uncredited	F. Grensbach	Preparing Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Unassigned Lew Ayres Boris Karloff Unassigned Tom Brown Tom Mix Lew Ayres Tom Mix Unassigned Summerville-Pitts Boris Karloff	Robert Florey E. Frank Unassigned James Whale John M. Stahl William Wyler Unassigned John Ford Kurt Neumann Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Billy Reiter Unassigned Unassigned Phil Karlstein Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Chas. Stumar Unassigned Unassigned Dan Clarke Unassigned Unassigned Unassigned	"The Invisible Man" "Adventure Lady" "Laughing Boy" "The Old Dark House" "Left Bank" "Brown of Culver" "Pony Boy" "Air Mail" "Kings Up" "The Road Back" "Auto Camp" "Gagliostro"	Florey-Fort Edwin Knopf Earl Haley Benn W. Levy Unassigned Greene-Buckingham Nina Wilcox Putnam Schayer-Van Every Schayer-Nattleford R. C. Sherif Nina Wilcox Putnam Nina Wilcox Putnam	W. Hedgecock F. Feichter	Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Powell-Francis Edward Robinson Richard Barthelmess Paul Muni Joe E. Brown Douglas Fairbanks, Jr. Ruth Chatterton Edward Robinson Young-Linden Constance Bennett Blondell-William John Wayne	Fay Garnett Unassigned Michael Curtiz Howard Hawks Unassigned William Dieterle William Dieterle Howard Hawks James Flood Arehie Mayo Mervyn LeRoy Fred Allen	Bob Fellows Unassigned Al Aborn Unassigned Unassigned Unassigned Tenny Wright Bill Canon Freddie Fox Unassigned Unassigned Unassigned	Robt. Kurrle Unassigned Barney McGill Unassigned Unassigned Unassigned Ernie Haller Tony Gaudio James Van Trees Chas. Rasher Unassigned Unassigned	"One Way Passage" "Silver Dollar" "The Cabin in the Cotton" "Fugitive from Prison Camp" "You Said A Mouthful" "Revolt" "Children of Pleasure" "Tiger Shark" "Life Begins" "Two Against the World" "Three on a Match" "Ride 'Em Cowboy"	Jackson-Mizner Harry Thew Paul Green Howard Hawks Lou Lipton Busch-Gelsey Baldwin-Barratt Wells Root Earl Baldwin Sheridan Gibney Glasmon-Bright Kenneth Perkins		Shooting Preparing Shooting Preparing Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing

HOLLYWOOD filmograph



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VOL. 12, NO. 20

HOLLYWOOD, CALIFORNIA, SATURDAY, JUNE 4, 1932

PUBLISHED WEEKLY

M.-G.-M. Golf Tournament At Lakeside Sunday

Sidney R. Kent May Do What William Fox Did

STARS, EXECUTIVES, TECHNICIANS ON TRAIL OF MANY PRIZES

With one of the greatest field of entries ever to gather on a golf course for an institutional tournament, the fourth annual tournament of the Metro-Golwyn-Mayer studios will be held at the Lakeside Golf Club, June 5th.

Harry Raps, chairman of the studio tournament, announced yesterday with the closing of entries that sixty-seven foursomes will tee off for the event.

In addition to the annual trophies for low gross and low net, there will be prizes for each foursome. The Frolics Gardens, through Jack Lewis will entertain a party of eight, whoever wins their prize. While the Lon Chaney Memorial cup, donated by the Technicians who worked with him, and whom he loved, which must be won in two contests, is one of the big prizes sought by the players. Hollywood Filmograph will publish next week pictures of the golf tournament winners of the various prizes.

HOLLYWOOD BOWL SYMPHONIES START JULY 5

After some delay in getting plans for the Hollywood Bowl's season of "symphonies under the stars," assurance was given today that the eleventh consecutive series of outdoor concerts will open this year on July 5. They will continue eight weeks, during which 32 concerts will be given on Tuesday, Thursday, Friday and Saturday nights, closing August 26.

Fuzzy Knight is going north for a week's engagement in one of the theatres and upon his return he is to work in a picture that is soon to get under way. Fuzzy finished a very successful engagement at The Frolics where he entertained nite life lovers for months.

Lila Lee is looking better and acting like she never did before in a feature "Indecent," being produced by Allied under the direction of Albert Ray. M. H. Hoffman, Sr., has a great cast headed by H. B. Warner, With Byrrl Mercer, Joyce Compton and others in the picture which is being made at the RKO Pathe Studios.

PROMISING

Ruth Eddings is very much in the limelight these days as one of the new screen finds. Her friends say that if she is given a chance that she will more than make good.



HARRY LANGDON

At present with Al Jolson in "Hallelujah, I'm a Bum" at the United Artists Studios. Just completed a very successful vaudeville tour of the leading vaudeville theatres throughout the United States.

FINAL CURTAIN IS RUNG DOWN

The final curtain has been rung down on the life of Col. Grant E. Dolge. Here was a man of great respect in our community. A prime mover for the betterment of the agents dealings with the producers, he leaves a gap in filmdom no one will be able to fill.—HARRY BURNS.

NEW FOX FILMS PRESIDENT TAKES UP REINS LIKE FORMER EXECUTIVE CHIEF

When Fox Films were at their height, William Fox, president of that company, stayed in New York and looked after the business and finance of the company and allowed Winfield Sheehan to handle production here with Sol M. Wurtzel as his right hand man, and Sidney R. Kent being the shrewd observer of what it takes to put the company on its feet once more, has deemed it advisable to again place Mr. Sheehan in charge with Sol M. Wurtzel slated for his old post, while he (Sidney R. Kent) will stick to the Eastern end of the business, developing every branch that it takes to re-establish Fox Films among the leaders. Here is a statement he recently made, as his first announcement to the exhibitors of the world, and which sounds the true sentiments of the new chief, and for which we wish to compliment him. His statement follows:

IMPORTANT TO SHOWMEN

Every thinking exhibitor will realize that it is impossible, particularly with trade conditions as they are today, to choose intelligently and to announce in advance a complete list of titles, stories and casts that will constitute this company's product for the coming year. The public taste changes, world events make new subjects timely, new plays, new books and original stories develop which offer greater box office possibilities. Occasionally stories which promise much fail to (Continued on page 3)

VAL PAUL QUILTS RADIO AND JOINS CHARLES R. ROGERS

Val Paul has resigned from his post as studio manager at the Radio Studios. He tendered his resignation to David Selznick, asking that he be replaced immediately, however he agreed to give the company a chance to have a new man take over his post. Val Paul is one of the best studio managers in film circles, but he found himself hampered under the present regime, and preferred to step out rather than to be unable to render his best services, to assume a similar post with the Charles R. Rogers Productions at the Paramount Studios. He begins his new duties immediately with the preparation of "Seventy Thousand Witnesses," first of the eight features which Rogers will produce for the 1932-33 Paramount program, which is scheduled to get under way June 10th.

THE INSIDE DOPE

JOSEPHINE SMITH has changed her name to Joan Styles and celebrated this change by appearing in a community playhouse show "Debts" in Pasadena. Miss Styles is being considered for some fine parts by the major studios.

THE MASQUERS are slated to hold an old time minstrel and olio show at their clubhouse Sunday, June 5, with Harry Joe Brown and Edward Earl as the Jesters. This ought to be a wow of a show, for the best Masquers talent has been selected for this revel.

SHRI MEHER BABA who is in our midst has taken L. A. by storm. To us he is one of the Noble Sons of India who is doing a great work for humanity. We numbered among 1000 folks who gathered to pay him honor at the Knickerbocker Hotel. The following evening Douglas Fairbanks and Mary Pickford entertained his highness at their home.

HARRY LANGDON is to make a series of six comedies via the two reel route for Educational release. Arvid Gildstrom will direct. Samuel Freedman is associated with Mr. Gildstrom in the deal. Shooting starts July 6 at the Metropolitan studios.

The names of Billy Dove and James Gleason were definitely posted on the casting board at Metro-Goldwyn-Mayer yesterday for parts in the new Marion Davies film which Edmund Goulding will direct.

Rehearsals are now under way, and the script is finished, although no title has as yet been announced. The story is an original by Frances Marion. Anita Loos wrote the dialogue.

C. C. Burr, veteran independent producer, whose "Midnight Patrol" Monogram is successfully booking into many first-runs, has just purchased "The Master Magician," an original story for the screen by George F. Worts, author of "The Phantom President" which Paramount has announced as George M. Cohan's first vehicle.

Cayne Whitman, whose recent activities have been confined to playing the title role in the sensationally successful Chandu radio serial, will play the title role in this forthcoming feature production.

The picture will be directed by Elmer Clifton.

Mitzi Green, the adorable mimic, is all thrilled over the personal visit and the flowers she received from Madame Schumann-Heink, while Mitzi was playing St. Louis.

Lina Basquette has been added to the cast of Hoot Gibson's next starring feature for Allied Pictures, according to announcement made today by M. H. Hoffman, Jr., producer of the Gibson series.

Others in the cast already signed are Helen Foster, Wheeler Oakman, Shooter Bill Robbins, Lafe McKee, Billu Bletcher, Tom London and George Haus. Temporary title is "The Boiling Point," with George Melford directing.

Dot Meubers, the Hollywood Film Reporter of the Air, has planned a special interview for Saturday at KFAC during her movie news broadcast at 11:45 a. m. Little Mary Elizabeth Ann Brown, only daughter of Joe F. Brown, the comedian, will be interviewed, and Douglas Keaton, well known stage actor who has appeared in all of the shows on the legitimate stage with Joe F. Brown, will sing several numbers. Of interest is the fact that Joe F. Brown will be listening in during the broadcast; the comedian has just had a radio installed in his room at the hospital, where he underwent a triple operation recently. Unbeknown to her father, little Mary Brown will surprise Dad with her first radio interview.

Negotiations have been closed by Sol Lesser, president of Principal Distributing Corporation, for the making of a three-reel featurette, ("Hold That Lion") based on an original idea by Earle Frank.

"Hold That Lion" has the famous Tonto Basin of Northern Arizona as its locale and the story revolves around the life of one of the U. S. government's professional lion hunters.

The cooperation of the Biological Survey has been obtained to aid in making the film, and Floyd Pyle, one of the government's hunters, with his dogs and horses, will have the principal role.

This new film is due to be completed by the end of the month, with Frank already headed for Arizona to make exteriors.

Jack Oakie felt kind of kittenish the other day as he met Ernst Lubitsch, and he started bidding and said, "Mr. Lubitsch, if you will ever direct me in one picture, you will be made." F. L. roared and kidded him right back by saying, "I wonder what you do when you are alone in a room." After leaving Mr. Lubitsch, Jack told us about Mike Levee talking to him during his Paramount studio troubles at one time, telling him he was earning plenty of money and should not insist on a raise. Jack told M. L. that he had every right to, since Jackie Coogan retired at the age of eleven with all the money he could use in a life time.

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Produced by

Universal Pictures Corporation



From the book

IVORY TRAIL

by Talbot Munday

Just finished contract with Trem Carr - Monogram Pictures.

JOE E. BROWN PREPARES FOR NEXT PICTURE DESPITE ILLNESS

With his body swung in a huge canvas jacket and suspended from the ceiling of his hospital room, Joe E. Brown, First National comedian, is still confined to Cedars of Lebanon Hospital in Hollywood.

Recently it was discovered that a back injury, sustained twenty years ago when he had a bad fall during an acrobatic act had become aggravated. He went to the hospital for observation and doctors found it necessary to place him in the swinging jacket to relieve pressure on his spine.

Says Joe to friends: "I think it's just a gag to keep me quiet." Within recent days, he has been deluged with telegrams and letters. Among those who have wished him a speedy recovery are Walter Winchell, Eddie Cantor and many others. While Joe is confined to his hospital room, he is studying the script of his next First National picture, "You Said a Mouthful," which is an original story by Robert Lord. Gloria Shea, recent import from New York, will be his leading lady in this film. Joe's most recently completed picture, "The Tenderfoot," clicked at the Strand Theatre.

CHRISTIAN SCIENCE

"Do they not err that devise evil? But mercy and truth shall be to them that devise good." These words from Proverbs constituted the Golden Text in the Christian Science Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Lesson-Sermon denounced ancient and modern necromancy, alias mesmerism and hypnotism.

Scriptural selections in the Lesson-Sermon included various incidents in the experience of Nehemiah when he was overcoming opposition to the rebuilding of the wall of Jerusalem. One of the Bible citations stated: "So the wall was finished in the twenty and fifth day of the month Elul, in fifty and two days. And it came to pass that when all our enemies heard thereof, and all the heathen that were about us saw these things, they were much cast down in their own eyes: for they perceived that this work was wrought of our God."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, said, "Nothing but the power of Truth can prevent the fear of error, and prove man's dominion over error."

Fanchon & Marco Are To Be Honored by Wampas

Baldwin Park Jockey Club Prepares To Break Ground Soon

R.-K.-O. To Produce Serials at Culver City Lot

James Parrott to Direct Charley Chase

FANCHON AND MARCO
NIGHT OF JUNE 7 AT MEET-
ING—MISS FANCHON TO
TELL HOW SHE BUILDS
ENTERTAINMENT

The Wampas of Hollywood honor Fanchon and Marco Tuesday evening, June 7, by throwing a Fanchon and Marco night. Miss Fanchon is scheduled to appear in person and tell the movie advertisers how flesh entertainment is built.

Cus Edwards Radio Stars have been taken intact by Fanchon and Marco and will be used as a unit on tour. It opens at the Tivoli Theatre, Chicago, on June 3.

Ben Bard, finishing in "All At Sea," has been booked for several weeks of coast vaudeville headlining by Fanchon and Marco. He played the Warfield in San Francisco week of May 26.

Due to the success of last year's "Russian Art" Idea, Larry Ceballos will direct another all Russian revue for Fanchon and Marco, this time titled, "Russiana." Cast is not set.

Trying out the movie house tabloid musical idea in the biggest way yet, Fanchon and Marco opened their production of "The Desert Song" Friday, May 27, at Loew's State Theatre, Los Angeles. Crowds at the opening attested to the strength of this long run show, which had drawn over a half a million people in its previous Los Angeles legit showings.

Fanchon and Marco's cast for the movie house version includes Perry Askam, Tanzi, Earl Askam, John Wagner and others of the original coast company. Ed Russell original director, is to be company manager on tour, and Cecil Stewart, original musical director, goes along to handle that end.

"The Desert Song" will travel the entire coast to coast circuit for Fanchon and Marco, making it the longest running tabloid extant.

Gilda Gray likes her public face to face. While in Hollywood, rehearsing for her next Fanchon and Marco Idea, she has received numerous motion picture offers, but she intends to spend the next year on the stage. Among others she was offered the lead in, Bennie Ziedman's production, "Minnie, the Moocher."

Sonny La Mont, featured in Fanchon and Marco's "Cosy Corner" Idea, weighs two hundred and eighty, and still does a mean back flipping routine, wire walking and plenty of acrobatics. In eight months of four a day, he has gained seven pounds. Figure that out!

PLANS ARE FINISHED FOR
MILLION DOLLAR TRACK
—GREAT HORSES TO
RACE HERE

All plans for the Baldwin Park Jockey Club's race course have been completed and we ought to hear most any day that the club is ready to break ground. It is intended that the club will have turf and field clubhouse for members. Eastern stable owners are daily communicating with Harry L. Lewis agent coming here over the winter with their stables of horses, which number among the most noted on the turf at Chicago, Maryland, New York and Kentucky.

Plans are afoot for the engaging of Judge Timothy D. Hay as the presiding judge of the races. He hails from Kentucky and his name is listed among the most famous in horse racing circles. This is just one of the main attractions that the Baldwin Park Jockey Club intends to offer the public which will assure them the greatest season of horses and will encourage the breeding of the best horses in Southern California, under the auspices of "The Southern California Turf Breeders Association."

R. R. Newman has been appointed company manager of Fanchon and Marco's "Mystery" Idea; James Early, company manager of "Tahiti," and Nick Wagner, company manager of "Mickie and Minnie."

Betty Willy, who was headline girl of "Carmeneseque" Idea for Fanchon and Marco last year, has gone legitimate. She tried out successfully for the comedy role of Susan in the F and M production of "The Desert Song." Comments on the ex-chorus girl's work point to a successful career as comedienne on the legit stage.

Gene Morgan again joins Fanchon and Marco. This time he will be featured in "King of Mirth," which Leonidoff is preparing. Maxine Lewis, late of the New York musical comedy stage, and Chamberlin and Hines will also appear in this show, due to open in Portland June 25.

Ducalton, the ladder-climbing English comic, joins "Impressions" Idea to complete the route for Fanchon and Marco, beginning at the Denver Theatre, Denver, May 19th.

Sylvia Clark will be starred in a new Fanchon and Marco Idea, "Bandana," beginning at Loew's State Theatre, Los Angeles, on June 11. The cast will include Lassiter Brothers, Juggling Davey, and a dancing ensemble of twelve. Gae Foster is currently directing the rehearsals.

SPENCER BENNETT TO DI-
RECT—FRED J. McCON-
NELL IS TO SUPERVISE

RKO-Radio Pictures is going in for action pictures with a vengeance next season.

Of the 62 features announced on the new program, more than half are adventure and mystery stories.

Now comes word that in addition to these feature thrillers, RKO Pictures will release three serials of hair-raising potency.

Fred J. McConnell, veteran serial maker for Pathe and Universal, arrived by plane from Chicago where he was attending the annual RKO sales convention, and immediately began organization of a unit at the RKO-Pathe lot to make chapter films which will be produced by Amadee J. Van Beuren, and released by RKO.

"The Last Frontier," a Western spectacle by Courtney Riley Cooper, will be the first of the three serials to go into production. The other two will be "Lost in the Malayan Jungle" and "Airplane Express."

All of the serials will be of twelve episodes each, and will be made on the RKO-Pathe lot in Culver City.

Spencer Bennett has been selected to direct "The Last Frontier," which is scheduled to go before the cameras within the next month.

Johnny Burke, the doughboy comedian, and Nina Olivette are seeing America first by making a cross-country bus jump to join Fanchon and Marco in Hollywood. They will open in a new Idea, titled "BUDDIES," in St. Louis on June 10.

Gae Foster will add another notch to her suitcase by jumping to St. Louis from Hollywood to direct "Buddies."

Blanche Sweet opens for Fanchon and Marco in a Parisian revue at the Paramount theatre, Portland, Oregon, on June 4. The picture star has been playing de luxe eastern houses.

Leonidoff's next Fanchon and Marco Idea will star Flo Lewis and Co. The O'Connor family, Pasquali Brothers, and a line of chorines will also be seen in this idea.

Fanchon and Marco are rounding up the entire coast cast of "The Desert Song" for their movie house version of the Schwab and Mandel operetta. Ed Russell, who was stage manager of the original show, is aiding Fanchon in the direction. Perry Askam will be starred. The book is being edited by Larry Schwab, who is spending the spring with Buddy de Sylva at Malibu Beach.

IN THE FIRST OF NEW
SERIES HAL ROACH IS
TO MAKE WITH FAM-
OUS FUNSTER

Charley Chase, Hal Roach Comedian who recently returned from an extensive vaudeville tour of the United States, is preparing the first story of his new series to start in about two weeks. The famous fun maker will be directed by James Parrott. The pair have just returned from Gilman's Hot Springs, where they have been enjoying the baths and at the same time talking over the story.

Charley Chase has proven himself the biggest single star in the short reel field, theatre-goers everywhere placed their official approval on this as he made his personal appearances. Director Parrott will best be remembered for his direction of Laurel and Hardy.

(Continued from Page 1)

SIDNEY R. KENT MAY DO

develop under treatment. Frequent changes must be made if showmanship standard are to be maintained.

Our interest is the same as yours. We operate many theatres. It is to our interest as exhibitors as well as to the interest of our exhibitor customers, that we be sure our product is new and timely and that it makes the most of the showmanship opportunities and ideas of the moment. For us to say at this time that we have bought and are prepared to cast and produce a full and exact list of the pictures we will make during the coming year, would be dishonest and would serve notice on the trade that we are in no position to purchase and produce the best of what becomes available during the year.

With those thoughts in mind we are announcing sincerely and as definitely as is humanly possible, a production schedule of approximately two-thirds of next year's output. This list constitutes a well balanced selection of strong stories. It leaves us opportunity to purchase the best stories that develop during the year and to take advantage of showmanship opportunities as they arise. It is our belief that such a policy frankly stated is the best guarantee for box office prosperity for ourselves and our customers.

I further believe that pictures must be made down to earth to meet the average mind and to appeal to the average audience. Highly sophisticated pictures are fine for a limited class but deadly for the masses. We are prepared to get back to first principles and make pictures from simple, human stories of universal appeal.

S. R. KENT, President.

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HARRY BURNS, President and Editor
Office Phone, Hillside 1146

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THE WORM TURNS

Some real headaches are ahead for the movie producers in the next few months unless they get wise to themselves.

They will either have to deliver the goods in real cash profits—or get out and let those people run the business who can turn the trick.

The recent speech by Fox's new president, Sidney Kent, at the Academy fete here some weeks ago sounded the death knell for the alibi boys. Kent is plenty smart. He has worked in this business from a film salesman's job to the biggest executive post in the industry. His rise is the result of work and achievement. He knows what he's talking about.

The long-suffering stockholders, the Wall Street bankers who have been pouring money into films, the hard-hit theater owners and the general public are all getting wise to the merry-go-round that has been going on in Hollywood.

People in Hollywood know this sort of thing has been going on for years, but the rest of the public is just coming around to the truth.

Those shirt stuffers in the studios who have been pulling down six figure salaries every year will soon have to start doing something for those princely salaries; else be relieved of their jobs. In its present state the industry cannot stand the gaff of these big executive payrolls. During good times this excess cost was loaded onto the exhibitors, but when the exhibitors began to balk they had to find some other place to hang the white elephants.

The Senate probe into the stock manipulations of our movie bosses is revealing a very sad state of affairs. These heads of film companies have been more interested in playing the market than they have been in making money for the stockholders.

Moving Movie Throng by John Hall

Dear, glorious, happy---heartless Hollywood.

In life, Hollywood is a merry, merry playground for the boys and girls reaping the golden life of successful movie favorites—but when death strikes; well, the merriment goes right on.



JOHN HALL

making is real and broken hearts are no part of the sport.

The humbler spirits among the picture workers, as everywhere, pay last honors to the departed. The glittering cohorts of the elect instruct servants to send flowers—then ignore the bills sent by tradesmen. Second-hand mourning, via the valet, the cook or the house maid is the tribute paid the departed.

And this is the way of happy Hollywood. Its second-hand mourning for its departed sons and daughters of noteworthy achievement marks it as one of our outstanding sections. This honor and this glory is distinctive. It somehow imparts to the community an aura weirdly reminiscent of the modern crematory, where a little pile of ashes alone bespeak all the deeds of a lifetime, with no human touch to recall to beholders that he, or she, who lies there, a tiny heap of dust, once throbbed with the spirit of genius; once went about, loved and was loved; labored and created. Just a heap of dust, to be placed in a jar and hidden away from the eyes of the merry revelers.

The pathos and bathos; the glittering array of human heart interest weekly, monthly and yearly flowing out of Hollywood via the motion picture screen. The story of the world's sorrows and joys, depicted by the most beautiful women and the handsomest men from all quarters of the earth; all, all seemingly fail to reflect the real soul of the place; yet we know the players are swayed by real human emotion. But they sell that commodity. They do not give it.

Now why is this? Is it the mad whirl of humans intoxicated by an environment whirling them like a comet through the open spaces of life? A life they neither understand nor hope nor care to understand? Is the mere fact of physical bliss an opiate they cannot resist; which they cannot cast aside for a moment to give heed to what is going on about them among ordinary mortals? Is the way they live such a way that they can totally disregard the death of one of their own?

Drunk with the wine of success is a condition with which humans, singly and en masse, have suffered throughout the centuries. Is Hollywood drunk from the wine of success? Is the roistering so wild and so distracting that the Greats of Movieland cannot pause and look about them and bow their heads as the Grim Reaper takes away one of their fellow workers? Have they forgotten that each one, in his or her turn, must face that same Grim Reaper? And have they thought of themselves as a tiny heap of ashes, unmoored and wholly forgotten by their playmates of yesterday?

We are thinking of the passing of Joseph Jackson, for the last five years of his life an employee of one of Hollywood's most pretentious picture producing companies. At his funeral services a handful of his friends mourned him. No Great One of Hollywood was there. And Joseph Jackson was a creative writer whose works were known to all. The few who were at his bier honored him in death. They were his friends. Let all the others think it all over. They have lots to think about.

DAD SAYS

Dorothy Jordan, has the feminine lead in "Seventy Thousand Witnesses," Charles R. Rogers production. . . . Paramount to make "Dreams Without End" . . . Doris Kenyon plays opposite Conrad Nagel in "The Man Called Back," Tiffany. . . . Alan Mowbray also in cast Barbara Stanwyck to star in "Rules for Wives," Columbia . . . Bette Davis and Ann Dvorak have spots in "Three On a Match," W-F N. . . May Robson may star in "Rejuvenation of Mary," M. G. M. . .



DAD

Clive Brooks and Charles Ruggles to be featured in "Suburb," Paramount. . . Lilyan Tashman has a spot in "Revolt," Douglas Fairbanks, Jr., picture. W-F. N. . . Lila Lee, Jack Holt and Ralph Graves featured in "War Correspondent," Columbia . . . John Ford, director, going back home on the Fox lot.

Bobby Vernon has a spot in "Gates of Hollywood," William Beaudine directs for Paramount. . . Jimmy Finlayson in cast of "The Iceman's Ball," Clark-McCullough's comedy for RKO-Radio. . . William Boyd, of the stage, and Spencer Tracy in cast of "After the Rain," Fox . . . Hal Roach has written a comedy titled "Blue Grass" for Harold Lloyd. . . Olga Baclanova is the 'feminine heavy' in "Downstairs," Jack Gilbert's picture, M. G. M. . . Ronald Colman may star in "U-Beat," . . . Charles R. Rogers signs Junior Durkins to term contract. . . Dickie Moore has a good spot in "Blonde Venus," Paramount. . . Mona Maris added to cast of "The Man Called Back," Tiffany.

Norma Shearer slated for the lead in screen version of "The Barretts of Wimpole Street," United Artists. . . Nancy Carroll and George Raft to be co-featured in "Single Night," Paramount. . . Henry Walthall has a featured role in "Ride 'Em Cowboy," W-F. N. . . Paul Lukas added to cast of "Downstairs," M. G. M. . . Ben Markson, newspaper man, and a darn good one too, who lately fell by the wayside and became a p. a., has reformed. Now scenario writer doing the screen play of "Deported," at RKO-Radio.

Charles E. Evans, of Evans and Hoey, famous comedians, stars of "The Parlor Match," one of the most successful comedies of its day, and his wife are up at Gilman Hot Springs. They live at the Uplifters Ranch, but are regular customers at Gilman Hot Springs. Lotta folks from the films go up there to get renewed.

PLENTY OF EATS

Victor, who looks after Tail's box lunches for the studios, reports that the major studios have the past week used plenty of lunches on their locations. Which means that a lot of hungry actors have been fed. This is good news these days.

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IN HOLLYWOOD NOW

By Bud Murray

The new RKO vaudeville policy locally and in San Francisco went over with a bang—The first two days the aisles in both



BUD MURRAY

RKO Hill Street and Orpheum Theatres were jammed with "standees"—Well, that hasn't happened for years—Paul Ash, Rajah of Jazz at the Hillstreet, delivered a splendid show, produced by Lou McDermott—Cy Kahn, a crooner who got over without the aid of the "mike," which brought us back to nature—Maurine Marseilles

and Lawrence King (Gil Wray, Albert Gilwray, et al)—and a couple of real comics, Miller and Mack with some old slap-stick comedy put the finishing touch on this first Paul Ash show, and the way the paid customers applauded, made you believe this genial originator of M. C. business registered 100 per cent. Then to the Orpheum Theatre opening, where the trailer read, "Big Time vaudeville is back at the Orpheum to stay"—It's the first time we have ever heard applause for a trailer—and when those future bills were shown, like Bill Robinson, Olsen and Johnson, etc, more applause—It's a funny thing when you go into the Orpheum, you feel that that's where vaudeville should be—Here, too, the side aisles were jammed with standees, and it must make H. B. Franklin and Cliff Work feel highly elated to see the popular response to their new policy—The reports from San Francisco Golden Gate Theatre, where Teddy Joyce, M. C., took a line of our California Sunbeams, also are very encouraging, and now lets hope the boys follow up with shows just as good, because it looks like "That's what the public wants" IN HOLLYWOOD NOW.

A brief post-card from the Al Jolson jester, Harry Wardell, who writes from Paris, and can't figure out how he got there.

At the "Masquers" Clubhouse plenty of activity, with Harry Joe Brown, jester for the forthcoming "Minstrel Show"—Glenn Tryon, Bobby Vernon, Lee Moran, Billy Sullivan, Freddie Sanity, Clarence Nordstrom, Stan Taylor rehearsing a "High yaller" number, very "nudish."

At the Friday Nite Fites, Hollywood Legion—Doc Harry Martin installed the new idea of two assisting judges, and did they "gum" up the final bout—Lou Anger and Tom Kennedy were the referee's assistants—The best suggestion so far to get good decisions was the one "To have everybody cast a vote in the ballot box as they leave the arena"—Noticed Al Jolson back from his week in vadeville (Frisco)—Ruby Keeler telling Lou Anger and Mark Kelley what its all about—Mrs. Joe E. Brown by her lonesome—Mr. and Mrs. Wally Ford ring-side—Bill Halligan and Walter Percival booing the referee—This is Bill Halligan's initial Hollywood BOO—Bill (Stage and Screen) Boyd—Jack Oakie with a stiff shirt—B. B. B. drops in late—So a snack at the BROWN DERBY—bumped into Si Bartlett, and Alice White (our ex-pupil)—Si unloads some of the heart aches he had en tour—Will and Gladys Ahern, playing RKO, drop over to gab about the good old days—Brother Den sitting in a booth with Mr. and Mrs. Charley Mosconi—Mr. and Mrs. Fay in a corner—Mr. and Mrs. George Rosener—John Medbury, and Milton Golden—Charley Foy just arrived, to go en tour with a Fanchon and Marco Unit—That's all folks—Be seeinyah around places IN HOLLYWOOD NOW.

TOGETHER AGAIN

Wesley Ruggles will work from another Howard Estabrook script when he starts directing "Sweepings," for RKO-Radio pictures.

NIGHT HAWK

STARK'S BOHEMIAN CAFE

There have been more family parties recently at Eugene Stark's Bohemian Cafe, than at any of the night life places around these parts, for the splendid dinner without a cover charge, appeals to folks who have to count where their earnings go these days, and what more, the dinners served coupled with the entertainment is so far superior to what is offered elsewhere that they feel it is an easy matter to entertain their friends or family at Stark's Bohemian Cafe for an evenings entertainment and fine food. A list of the stars who visit the Bohemian would look like a blue book listing in a movie periodical.

Eugene Stark's ability to serve just what everyone likes in the way of good eats, is only coupled with the fine hospitality that one meets up with the minute you drop into the cafe, for instance there is Dorothy Lyle the singing cigarette girl, who is always there with a smile, Jovial Ralph Arnold, the big good natured man in charge of affairs at Stark's Cafe. The show carries such names as Jackie Taylor's Bohemian Cafe orchestra, Billy Daviels with Kirby and Duval, Cy Kahn, Larry Vincent, Melba Snowden's Six Bohemian Steppers, Bert Tilden former Grayson Orchestra star. There are so many features



Melba Snowden

at this playspot that at times you will imagine yourself seated in the biggest vaudeville theatre in the country. There are three shows nightly, 8:30, 11:30 P. M. and 1:30 A. M.

FROLICS GARDEN

Californians have lived up to their reputations that everything is unusual here, when the management decided the other evening to move into the Frolics Cafe from the Gardens, the hundreds of visitors asked that the management keep the Gardens open in face of it being a cool night, which is an unusual request, for one would figure that they would rather dine and dance indoors than in the open, for the Frolics Garden is all that the name implies, and the show there with Irving Aronson's Commanders topping all of their past performances here in the past. Phil Saxe, Red Stanley, The Three Bachelors, Maxine Lewis, Jack Holland and June Knight and the Twelve Darlings of Dance and Song make up the best show that Moe Morton has lined up for the Frolics amusement palace which is different in every respect than any, and those who remember the high times all had while George Olson ran the place can beat even those days under the present eagle eye of Jack Lewis it's present owner. Gilda Gray, who opens at the Manchester Theatre June 12, in a Fanchon and Marco act staged by Le Roy Prinz, dropped in the other night and by popular request she did a rumba dance that was a knockout. None of these babies know the Rumba like Gilda, if you ask us, and she looks better than ever.

CITY AIRPORT CLUB

Art Jell is a show all by himself at the City Airport Club, where he and his orchestra are holding forth nightly. The way this boy plays the violin is just nobody's business. He actually makes it talk, cry and what have you. This playspot is away from the beaten path and is visited by the elite of L. A. and with Art Jell and his orchestra on the job, one can dance to their heart's content, and what more, the food is tip-top.

ROOSEVELT HOTEL PATIO ROOF

Manager Boice of the Roosevelt Hotel is very much elated with the way the public are accepting his opening up of the Patio Roof atop the Roosevelt Hotel, and has added many features to Henry Halstead Orchestra and the show. Joe Mann is busier than a one-armed paper hanger trying to chase a pesty fly off his nose, looking after everyone's welfare. Lest you already know, Joe swears by the Roosevelt Chief ever since he took over the job, and more so when he saw how he went after the reopening of the Patio Roof.

CECIL HALL'S CAFE

Cecil Hall, who originated the White Spot Cafe, has opened up a new cafe at 9551 Wilshire Boulevard, opposite The Beverly Wilshire Hotel, and two doors away from the Brown Derby in Beverly Hills.

MUSIC MOODS IN COLOR AT THE RAINBOW GARDENS

Jack Dunn, whom you all know as the featured artist and the leader of the orchestra at the Rainbow Gardens, as well as over the air on the Rainbow Revue, is always on the lookout for something new and novel. When Leo Geasland, electrical genius at this ballroom beautiful, invented that ingenious little machine which he calls a "Colortrope" and explained it's purpose to him, Jack immediately fell in with the idea.

Here it is as near as we can understand it—Leo, as well as some of the leading scientists of the world, believes that each chord of music has it's synonym (?) in color combinations. The "Colortrope" is a machine, not unlike an organ, which produces varying color combinations that respond to the music played. The idea was an immediate success—not only from the standpoint of beauty and popularity—but a scientific success.

Not long ago Jack Dunn and Andy Muro, director of publicity, put the "Colortrope" to a trying test. An invitation was sent out to an institution for the deaf and they responded en masse. At first these unfortunates were dubious as to whether they would be able to dance, not being able to hear the music, but they soon got the idea. On the tinted walls of the ballroom rays of color combinations were keeping time with the music—get the idea? The deaf could actually "hear" the music through seeing it—needless to say that the dance was a huge success and that it is now a regular institution at the Gardens.

SPORTS

By EDDIE DEMEREE

NICK MARTINO WINS ALL HONORS AT LEGION ASCOT SPEEDWAY WEDNESDAY — MISS RUTH EDDINGS PRESENTS TROPHY TO SMILING ITALIAN ACE

With one of the largest turn-outs of the night racing season cheering at the tops of their respective lungs, "Smiling" Nick Martino flashed across the finishing line for three straight wins in three of the hottest contested races we have seen for many a moon. "Reg" Regelin, announcer at the track, made the remark during the Italian Helmet Dash that the drivers had found out whom it was that would present the Helmet to the winner and he must have been right. The three fastest qualifying peelots certainly fought a bitter duel for the honor of being kissed by Miss Ruth Eddings—and who would blame them?

The forty lap main event was marred by a three-car mixup involving Jack Buxton, Sam Palmer and Lester Spangler, putting the three cars out of the race but not injuring the drivers beyond a few minor scratches—but WHAT a thrill!

By the way, it's about time that the boys who went east for the Indianapolis fracas were on their way back. We have received word that Wilbur Shaw, whom you all know as the driver of Number 48, is on his way back—maybe he wants to get the jump on the rest of the boys. They are all anxious to get back, though, so they can protect their standings for the Pacific Coast Championship. It is rumored that the winner of the 500 mile classic, Fred Frame, will appear at the local speedway some time during the night racing season.

Now, get this—Chet Gardner, Nick Martino, Lester Spangler and Sam Palmer, though the best of friends off the track, are prepared to fight to the finish with their powerful Millers next Wednesday night. And to the winner goes the opportunity of attending a banquet to be given in his honor at Eugene Stark's Bohemian Cafe after the race. We have been assured that Gilda Grey will be on hand to present the Helmet and we understand Miss Grey will also attend the banquet after the race.

Now, let's not miss this race—it's sure to be a fast one packed with plenty of thrills. We'll beseeyna.

Hollywood Legion Stadium

They tried out the two-judge-referee decision system at the Stadium last week—and the flop was 100 per cent perfect, even though three knockouts cut the work fifty per cent. Al Moro, former pupil of Jim Jeffries, jabbed Paul Swiderski until the thing looked funny. In the last round Moro had Paul groggy from hefty belts to the chin and body. One of the judges and the referee decided that Swiderski won. He lost by miles; but the decision goes. The fans were too stunned to go beyond a little of the old razzberry. There may be something in the judge system—but it didn't work out last week. Moro, a green boy, plastered the very experienced Swiderski and made him look very, very bad and he should have been given the decision he earned. Other results: Tom Elliott, heavyweight, won from Andy Dumler by a knockout in the first. Jackie Donnelly, 140, got the decision over Kid Gerola. Willie Davis, 134, was too good for Julio Garcia, winning handily. Tommy Huffman, 154, was a bit puzzled by "Wild Man" Lew Cozzens, a cantankerous jumpingjack, but solved him in the fourth with a terrific right to the head for the long count. Harry Thomas, heavyweight, rough and tough as they come, scored the third knockout when he punched Wally Hunt to helplessness in the first round. This Thomas person is a winger and works like a windmill. This weeks Vearl Whitehead meets Jimmy Evans in a re-match.

Olympic Fights

The refusal of the Olympic Club to have judges to help the referee decide the fights reminds us of the time that by public and press demands Uncle Tom McCarey was forced to give Ye Editor Harry Burns who was then refereeing the preliminaries of the Pacific Athletic Club fights at the Vernon Arena two judges to help decide the bouts. (This was the first time judges were used in professional fights other than in big championship matches, and when the fights were over for the afternoon, the late Earl Rogers the eminent attorney was asked what he thought of the judge system of refereeing, and he said IT ONLY GOES TO SHOW HOW THREE MEN CAN MAKE BIGGER D—M FOOLS OF THEMSELVES THAN ONE MAN CAN, which is about the truth, and it was only a short time afterward that Uncle Tom McCarey jerked the judges and allowed Referee Harry Burns to handle the shows alone. Tuesday evening we are to see Baby Arizmendi and Newsboy Brown battling it for ten rounds. They are the best of little fellows ever developed on the Pacific Coast as runners up to Fidel Labaraba, who is slated to box the new featherweight champion of the world June 14 at the Olympic, which means that we are in for some real scraps with no judges to help spoil our fun.

Boxing at Culver City

Bobby La Salle, former terror among the welterweight ranks in California, has been signed by Matchmaker Cy Saenz to fight the main event Monday night at the Culver City Arena. He will go ten rounds or less against the tough scrapper, "Iron Jaw" Mike C' Connor.

Pictures . . . Reviewed and Previewed

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"MURDER"

About six people are killed, and bootleggers, racketeers, loan sharks and gabby neighbors have all to do with the story of "Murder," which was written by Noel and Ruth Down, and might we say they have smartly injected propaganda against the present government as operated by one Herbert Hoover and the Senate. You might even say that they are trying to incite Red Riots against the good old U. S. A. Don Brodie did as well as expected with the play. The authors go a bit past the line of good judgment, reaching for applause, and looking too far ahead on what the present chaotic condition will bring this country to, and along with this, they use a crude way to justify the "Murder" of the man who was trying to collect the value of his price, that certain conditions forced the girl onto the streets. With proper rewriting, we might say the play can be placed in form for a better showing than at the Theatre Mart, and who knows, it might go to even greater heights.

John David Horsley saved the piece from being very dull and slow entertainment. It was his youthful and refreshing appearance with his ability to play his part with such certainty, that you actually believed in his trying to help the girl, and all that she really stood for in life. Sarah Rusevelt raved and ranted so much that you sort of hoped she would finish her part and leave. However, she can act, and has a whole lot of feeling, and when properly directed, will command more than passing attention.

Emile Straube as the mother was excellent, but why cuss the daylights out of everything and everybody to show that she is a hard boiled Hanna? Ted Edwards was funny, but overacted. Jack Kowal as the Hebe sailor was funny. He, too, tried so hard to put across his lines. Barney Kisner was very natural, and carried his role through O. K. Lois Lawrence showed excellent feeling and emotion for a young actress. Malvern Christy needed to study his part a bit more. He looked green to the business. Others in the cast were Karl Reddit, Kenneth Herbert, Bruce Riley, Murray Edwards, Pauline Rickard (very good), Janet Druce, Coral Leister, Edgar Roberts and Sue Dennison.

"MARKED MEN"

Tom Mix lovers and admirers will more than get their fill full of the star's real horsemanship and ability to emote, along with his droll and unassuming way of slipping in and out of dangerous spots. "Marked Men," produced by Stanley Bergerman for Universal is a typical out and out Western, full of action, plenty of shooting, posess, and what have you, to see that law and order are maintained.

The cast to our way of thinking can well give way to Fred Kohler who puts his part over with the typical he-man devil may care sort of a way, and it is his tempo that carries Willard Robertson along to the heights that he is raised to in his dual character and of course paves the way for the very fine scenes in which Tom Mix plays the leading role.

Lucille Powers plays her part with dramatic feeling and emotion, while Joseph Girard places the head of the secret service men as only Joe can, and that is perfectly. Bob Milasch, Franklin Farnum, Slim Cole, Capt. C. E. Anderson, Theodore Lorch, George Magrill, Richard Alexander, James Burtis, Edward Le Saint, Frances Sayles, Booth Howard, Lynton Brent, Richard Summer and Buck Moulton all fine western types helped make the picture interesting from every angle.

Tom Mix and Tony are the greatest living examples of love that man and horse can have for each other, and this gets over on the screen, which makes box office records for exhibitors and producers, so what could be sweeter than this. Edward Laemmle directed his best picture in this one, the story was ably written by Jack Cunningham, photographed by Dan Clark.

"IGLOO"

Universal is handling the first of the Alaskan pictures to reach the screen as a talkie. Ewing Scott wrote and directed the story, in what we would call a most intelligent manner, and has brought the life and sufferings of these people so forcefully to our attention, that we must admit that he has registered a ten-strike in filmdom, and the public will place their stamp of approval on this most picturesque and colorful of stories of the frozen North which reveals a new star in Chee Ak, who promises to repeat what Johnny Weismuller did in Tarzan of the Apes for M. G. M. The photography work of Roy Klaffki is the most remarkable bit of cinematography we have viewed in many a day. The picture is chuck full of thrills and battles with seals, hippopotamuses, snow slides avalanches and above all a beautiful romance, the kind that Mothers and their children can see, and carry away a beautiful feeling of love and devotion. Edward Small financed the expedition, and is deserving of a vote of thanks for giving filmdom a much needed boost with something that is different, just when we need it most.

THE MOST DANGEROUS GAME

Steve Clemente, Yacqui knife thrower who can split a hair at twenty paces, today was given a sinister role in RKO-Radio's "The Most Dangerous Game," now in production.

The film is based on the prize-winning short story by Richard Connell, revealing some of the greatest jungle scenes, created by John Humphrey and his staff of workers.

Leslie Banks, English actor lately from the New York and London stage, Fay Wray and Joel McCrea are featured.

The picture is the first to be produced by Merian C. Cooper and Ernest B. Schoedsack, makers of "Chang," "Grass," and "Four Feathers."

Schoedsack is directing with Irving Pichel. Cooper is in charge of production.

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Al Jolson is Now Back and Ready to Start Picture

Jackie Taylor Heads Great Show at Stark's Bohemian Cafe

**NORTHERN ADMIRERS
PACKED HOUSES TO SEE
AND HEAR FAMOUS
STAR**

Determined that he will have the best supporting cast that he ever had in a talking picture, Al Jolson has worked hard to help Joseph M. Schenck line up such artists as will be able to play from the biggest to the smallest parts.

Producer Schenck is not sparing time nor money to give the famous Mammy Singer the best of everything, which in brief means that from the story "Hallelujah I'm a Bum," to the smallest paid extra, the Jolson opus will be made up of the very best in everything which Harry D'Arrast directs.

Returning from the Bay City last Friday Al Jolson was elated with the way he was received in the vaudeville theatres. He played San Francisco and Oakland, trying out a number of new songs. Irving Caesar who is writing them for him, spent a week up north with the star. Martin Freed, who handled the orchestra for Al Jolson in The Wonder Bar show, looked after his musical needs in the vaudeville act, and returned to the United Artists studios here.

...

"American Madness" a Columbia picture.

Score another one for Frank Capra, whose successes have kept Columbia to the foreground.

Here is a picture that with proper exploitation will be shown at the largest and most prominent theatres of the country and should have great audience appeal.

Timely, thrilling and cleverly acted by a cast that has rarely been surpassed this one marks a new theme for story writers to shoot at.

This story of modern finance, with banks as a background is interesting and clearly demonstrates that a good reputation is still a valuable asset.

The story is so cleverly written by Robert Riskin, who also wrote the crisp dialogue, has a theme which will undoubtedly be copied by rival producers.

Joseph Walker was a great aid to the director with his splendid results at the camera, and the general production was of the highest order.

Walter Huston as "The Banker" does the best work of his career and Kay Johnson, as "His Wife" is equally clever in a difficult role.

Gavin Gordon, "A Crooked Cashier" has a distasteful part but he carries it off with triumph.

Constance Cummings, is lovely and interesting who with Pat O'Brien, are the love interest, but incidentally important in the unravelling of the several plots.

The series of the run on the bank are vivid and naturally directed and acted by a great mob of people.

Robert Ellis, Edward Maxwell, Arthur Hoyt, Edward Martindel, Burton Churchill, Jean Sorel, Robert Emmett O'Connor, Anderson Lawler and Sherry Hall play clever characterizations.

**STAGE TALENT WORTHY OF A PLACE ON
ANY BIG THEATRE VAUDEVILLE PROGRAM**

One of the coming orchestras in Hollywood is Jackie Taylor's Greater Bohemian Cafe Orchestra, which the maestro lined up about seven months ago and has held forth at Eugene Stark's Bohemian Cafe ever since its opening, and is right now making 'em all sit up and take notice, for his nightly broadcasts over KNX are bringing in dinner parties from all over California and Arizona.

This week seems to be the banner one of all, for Jackie Taylor and his boys have added many new features, Cy Kahn radio, theatre and cafe sensational singer, and Bert Tilden, who was the ace entertainer of the Hal Grayson orchestra during its long run at the Roosevelt Hotel. With these additions, both too well known locally to need any further mention, we find Larry Vincent acting as Master of Ceremonies, and in between the show and dance numbers, holding down a solo entertaining spot with piano and songs.

The show, as staged by Melba Snowden, has as an added attraction Bill Daniels, Duval and Kirby, the cleverest of the younger set of entertainers the Southland has developed in years. They are on as the toplineers with an entirely new lineup of acts. Miss Snowden's dancing and singing beauties are at their best, and costumed in the most captivating uniforms yet offered night life lovers in a cafe.

.....

AS SEEN AND HEARD

By Arthur Forde

Robert Florey has transferred his talents to the Tiffany Studios where he is well under way with Albert Le Vino's story "The Man Called Back" Here is an unusual story of a man centered around the Death House in a penitentiary and Florey thinks this one is the best assigned to him so far.



ARTHUR FORDE

An all star cast has been assembled by Sam Bischoff who is in charge of production and has among its famous names Conrad Nagel, Doris Kenyon, John T. Murray, John Halliday, Mona Maris, Lionel Belmore, Juliette Compton, Mae Busch and Reginald Owen. Hard to beat this layout.

Henry Sharp was secured to take charge of the cameras which also pleased Mr. Florey very much and he told us that this story and cast he considers the best he has ever been assigned and before we forget it, Robert Florey also wrote the continuity which is usually enough for one man.

"Forgotten Commandments" and Stage Show at the Paramount Theatre.

Comparisons are always odious but we cannot refrain from comparing the two sections of this latest Paramount picture.

The first section was taken from that epic "The Ten Commandments" which Cecil B. De Mille made many years ago but the modern part in the second section was directed by Louis Gasnier and William W. Schoor and we must comment that De Mille still has the best of it.

Another fault we have to find with this

picture is that they attempt to depict Russia under the Soviet regime and as we have seen several pictures from the land of the late Czars and where Russian Directors selected vivid types the Hollywood players made a sorry showing with their wishy-washy characterizations of Russia's millions.

Sari Maritza put a little life into the story which seemed plausible but Gene Raymond, Marguerite Churchill and even that sterling performer, Irving Pichel seemed utterly lifeless.

Of course this is only a man's opinion but we heard several audible snickers during the unreeling of the picture.

The Stage Show was colorful this week with Malini, Inez King, Dorinda Sisters, and the Paramount Dancing Beauties with a small daughter of Carter De Haven as Master of Ceremonies.

A rare treat this week was a marvelous musician, Nyiregyhazi, and not to seem sacrilegious in mentioning Souvenirs in the same breath as these series of old pictures are a rare treat.

If you don't like the picture this week you may be sure and receive your money's worth with the excellent stage show.

.....

Miss Sandra Arleaux was not satisfied with her triumph in playing the lead at the Pasadena Community Playhouse, "Around the World in Eighty Days" from Jules Verne's fantasy but she entertained 85 guests at a Formal Buffet given at her home in Gramercy Place.

We noticed Mr. and Mrs. Jerry Hoffman, Mr. and Mrs. Eugene Stern, Mrs. Tessie Nixon, Mrs. Tobin, Genevieve Tobin, Miss M. Dohan, Marie Deauville, Martha Blanton, Sheila Manners, Sheila Terry, Vee Allen, Jewel Smith, Gloria Moss, Dorothy Dix, Mary Carlisle, Gino Quesnel, Marcella Morandina and her brother, Ruth and Laura in, Paulette Goddard, Ann Lawson, Sylvia Cavender, Wm. Dohan, Roger Marchetti, Bob Tobin, Arthur Forde, William Henry, Tony Farrell, Jameson Thomas, Georgie Harlison, Harry Friedman, Douglas Montgomery, Ivan Lebedeff, Tom Brown, Walter Byron, Harry Werkise, John Kennedy, Tom Henry, Harry Mier, Polan Banks, Hyman ris, Arthur Davis, Lena Smith, Frank Tilden, Warren Keefe, and Charles Danziger.



CY KAHN

Amusement seekers better start acquainting themselves with the cognomen of Cy Kahn, for they are going to see and hear a whole lot of this young man. He is the first singer that we have ever heard who actually felt his every note that he sings, and if you could have heard him sing a "Love Ditty" at Stark's Bohemian Cafe the other evening and watched the tears stream down his face, you would be raving about Cy to everyone you came in contact with. And what more, you haven't heard a thing yet, he is nightly singing over KNX and in between these hours you can find him crooning on the RKO Hill Street theatre stage where Paul Ash and his Music Monarchs hold sway matinee and night.

.....



WILLIAM (STAGE) BOYD

Fox Films are making "After the Rain," with John Blystone directing. Spencer Tracy, Peggy Shannon and William (Stage) Boyd number among the leading players. Bill Boyd, as his friends call the sterling actor, is today rendering a performance that is far above what he has ever done on the stage and screen.

.....

BUD IS WRITING

Bud Barsky is working on another Tarzan story at M. G. M., starting from scratch on a story. It was his chimps who hogged the show in the first Tarzan.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	All Star Bob Steele All Star Rex Bell	Otto Brower R. N. Bradbury Unassigned Harry Fraser	Unassigned Paul Malvern Unassigned Unassigned	Unassigned Archie Stout Unassigned Unassigned	"Western Limited" Untitled "Klondike" Untitled	Unassigned R. N. Bradbury Uncredited Uncredited		Preparing Shooting Preparing Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Jack Holt Barbara Stanwyck Jack Holt Unassigned Lyons-Weeks	Paul Sloane Unassigned Ralph Staub Unassigned Irving Cummings Ben Stollhoff	Dave Selman Unassigned Scudder Unassigned Unassigned Buddy Coleman	Ben Kline Unassigned Staub Unassigned Unassigned Ted Tetzlaff	"War Correspondent" "Brief Moments" Screen-Snapshots "The Thirteenth Man" "Murder of Nite Club Lady" "The Murder Express"	Thompson-Swerling Staub-Sweeny Unassigned Isadore Bernstein	Coope G. Rominger	Shooting Preparing Shooting Preparing Preparing Shooting
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Gaynor-Farrell Tracy-Shannon	William R. Howard John Blystone	R. L. Hough Unassigned	James Howe Unassigned	"The First Year" "After the Rain"	Frank Craven Alfred Kennedy	A. Protzman	Shooting Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Big 4 King All Star Big-4-King All-Star	William Nigh P. McGowan	Unassigned Unassigned	Eddie Kull Unassigned	"Dance Hall Kisses" "The Pony Express"	B. Barringer Frank Clark		Preparing Preparing
METRO-GOLDWYN-MAYER R.F. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Harlow-Morris Clark Gable Buster Keaton John Gilbert Norma Shearer Unassigned All Star Marion Davies O'Sullivan-Williams Unassigned Twelve Trees-Stone	Jack Conway Tod Browning Ed. Sedgwick Monta Bell Sidney Franklin Charles Riesner Charles Brabin Ed. Goulding Ed. Selwyn W. S. Van Dyke Harry Beaumont	Charles Dorian Unassigned Earl Taggart Harry Sharrock Unassigned Unassigned Al Shenberg Unassigned H. Tate Unassigned Sandy Roth	Hal Rosson Unassigned Harold Wenstrom Hal Rosson Unassigned Unassigned Gregg Toland Unassigned Wm. Daniels Unassigned Norbert Brodine	"Red Headed Woman" "China Seas" "Speak Easily" "Downstairs" "Smilin' Thru" "Turn to the Right" "Washington Whirlpool" Untitled "Skyscraper Souls" "Eskimo" "Without Shame"	Anita Loos Unassigned Spence-Johnson Coffee-Baker Unassigned Smith-Hazzard Bernstein-Meehan Francis Marion Faith Baldwin Unassigned Bayard Deiller	James Brock A. MacDonald G. Burns F. Morgan P. Neal	Shooting Preparing Shooting Shooting Preparing Preparing Shooting Preparing Shooting Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Marlene Dietrich Bankhead-Cooper Lombard-Raft Randolph Scott Hayes-March Erwin-Crosby All Star Bankhead-Cooper	Rouben Mamoulian Norman McLeod Josef von Sternberg Marion Gering Dudley Murphy Unassigned John Cromwell Frank Tuttle Erle Kenton Dorothy Arzner	William Kaplan Charles Barton Bob Lee Jack Mintz Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Victor Milner Ray June Ray June Charles Lang Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Love Me Tonight" "Horsefeathers" "Blonde Venus" "The Devil and The Deep" "Hot Saturday" "The Lone Cowboy" "A Farewell to Arms" "The Big Broadcast" "Lives of A Bengal Lancer" "Mirrors of Washington"	Young-Hoffenstein Kalmar-Ruby Lauren & Furthman Levy-Hervey Josephine Lovett Fregusson-Coldeway Oliver H. Garrett Myers-Mankiewicz Harry Hervey Daniel Rubin	M. Paggi E. Merritt J. Goodrich	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Taxi-Boys Charley Chase	Del Lord Jimmy Parrott	Unassigned Unassigned	Unassigned Unassigned	Untitled Untitled	The Staff The Staff		Preparing Preparing

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HOLLYWOOD filmograph



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HOLLYWOOD, CALIFORNIA, SATURDAY, JUNE 11, 1932

PUBLISHED WEEKLY

Major Sound Companies Should Cut Rates For "Indies"

Ralph M. Like Keeps Up Steady Producing Pace

**PRESENT CONDITIONS WILL
FORCE COMPANIES TO
WALLS UNLESS PRICES
ARE SLASHED**

It is not fair to ask independent producers to pay the same prices for their sound pictures as do the major studios. The cost of their productions are not one fifth of what the big companies spend, and what more, their intake is so small alongside of the leading companies that to compare them in any way but the making of a good or bad picture is just out of line. And unless the major sound companies like Western Electric and R. C. A. cut their prices, there will be many a producer give up his struggle to try and give the public a chance to view a good picture at a reasonable admission price.

When you place a charge against a \$40,000 production as you do a \$300,000, it is just not fair and should be adjusted. The life of the industry today are the independents and they should be encouraged rather than crushed, for their life means greater life for the motion picture industry. The cost of productions places a barrier as to the pictures getting into the same theatres, and it is not unfair competition, so major studios or sound producing organizations should not stand on any ceremonies, when they start to figure why a standard price should be charged the independents, when in reality, their pictures compare only in quality with the big producing companies making pictures in Hollywood today.

* * *

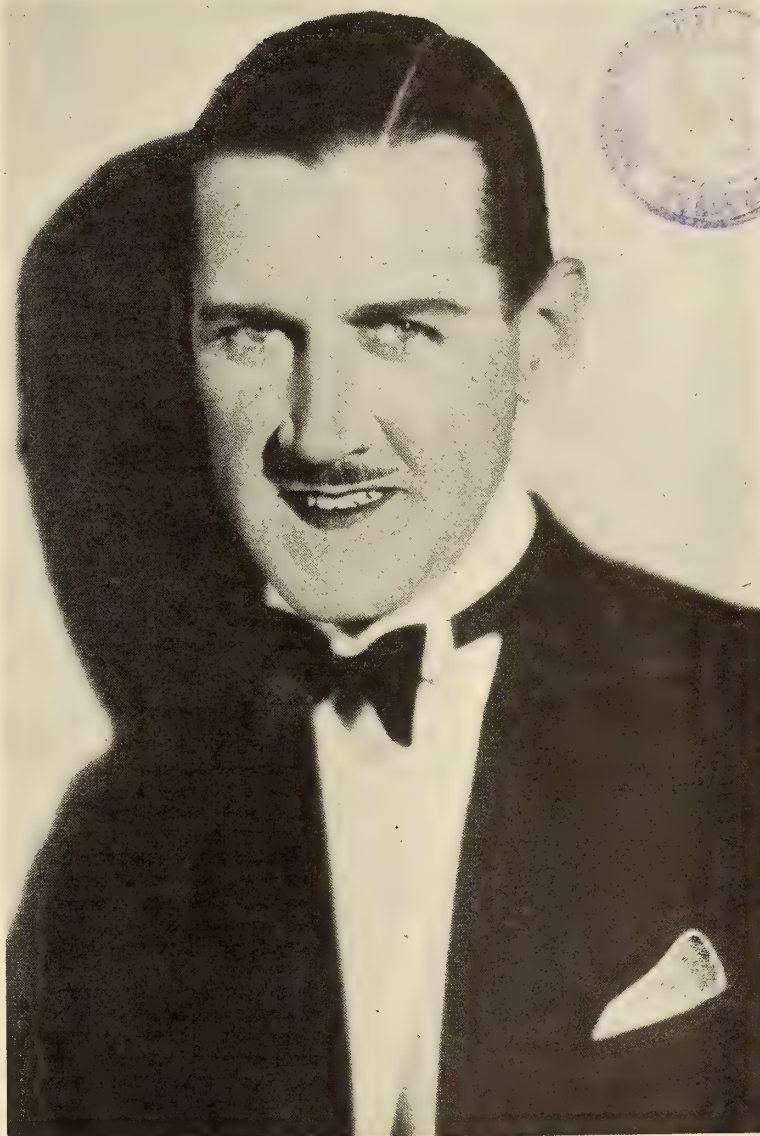
RUMORED, AND HOW

William Fox, 'tis said, is behind a deal to bring M. G. M., Fox Films and Paramount into one combine in order to save them from bankruptcy. Can this be possible? W. F. the life saver of the industry that ruled him off.

* * *

LORETTA YOUNG, GEORGE BRENT HEAD ANOTHER BIG NAME CAST

In keeping with its policy of providing casts adequate to the importance of the story, Warner Bros. announce that Loretta Young will have top spot in "They Call It Sin," with a powerful acting cast. George Brent, newest leading man sensation of the screen; Una Merkel and David Manners are the other leaders of the roster.



CHARLEY CHASE

Now working on the first of a new series of comedies for Hal Roach

JOHN FORD BEGINS FILMING

OF "AIRMAIL" AT UNIVERSAL

"Airmail," Universal's drama based on transcontinental mail flying, has entered production at Universal studio under the direction of John Ford.

Pat O'Brien, Ralph Bellamy, Russell Hopton, Slim Summerville and Gloria Stuart are featured in the picture with Lillian Bond, William Daly, Frank Albertson, Leslie Fenton, Tom Carrigan, Hans Furburg and David Landau appearing in prominent support.

Dale Van Every and Frank Wead collaborated on the screenplay, with Martin Brown providing the dialogue. Karl Freund is at the camera.

HAS REBUILT OLD CHARLES RAY STUDIOS INTO A BEAUTY SPOT OF THE INDUSTRY

Add another feature picture to the production list of Ralph M. Like, for by the time this reaches our readers he will have finished another fine picture with a splendid cast at what was formerly the Chas. Ray studios, but what is today one of the beauty spots in our industry, for where there was old fashioned and dilapidated buildings there stands aristocratic brick structures, and contrary to a statement made in one of the daily papers, the studio is not the property of Phil Goldstone, although he has arranged with Ralph M. Like to produce 24 features for the coming year's program as previously announced in Filmograph as the Majestic series. Ralph M. Like, with his mother Martha Like, head the organization that are operating what is now known as The International Studios, replacing what was formerly the Chas. Ray studios.

BUSY

Philo McCullough has been kept busy over at Universal. He played the principal heavy in "Heroes of the West," a serial directed by Ray Taylor; Norman Lacey production manager, and his work was so convincing he was re-engaged to play the principal heavy in "Jungle Mystery," a serial with an African background. Henry Mac Rae, known as "Let's Go" Mac Rae, producer in charge of all "U" serials, usually has one or two big shots in his chapter plays.

LINING UP FOR "SILVER DOLLAR" NEXT EDWARD G. ROBINSON FEATURE

While Edward G. Robinson goes down to the sea in ships as part of his work in "Tiger Shark," Warner Bros.-First National studio is rushing plans for his next picture, "Silver Dollar." This is scheduled to start June 13, about a week after he concludes his deep sea fishing subject. Lloyd Bacon will direct and the studio has already selected Aline MacMahon (the unforgettable secretary to Robinson in "Five Star Final"), Alan Dinehart and Bette Davis for leading roles in support of the star.

PRODUCERS MUST RECOGNIZE UNION DEMANDS OR SUFFER LOSS

Every location to which any of the studios send their companies are being closely watched and guarded by the unions, and whenever a troupe starts working, the companies are very carefully checked by the unions to see that only those carrying a union card are permitted to work. The Warner Bros. have run into many a snag of late with their companies. Radio and Universal have suffered through lack of cooperation with the unions prior to the companies starting on locations.

THE INSIDE DOPE

Jack Leonard, the gorilla in "Tarzan The Ape Man," the M.G.M. jungle feature starring Johnny Weissmuller, is playing the gorilla in "Jungle Mystery," a Universal serial, directed by Ray Taylor. Leonard, as the gorilla, and the Cardonas, world's greatest aerialist family, put many of the big kicks in "Tarzan The Ape Man." Leonard's work as a gorilla is effective because he is a professional acrobat and aerialist. His gorilla has "Big U" employees dodging behind buildings.

Joseph Calder, who has just been signed by Mack Sennett as special art director to prepare set designs for his gigantic roadshow production "Hypnotized" which starts shooting the first week of July, has spent thirty years as a scenic artist and art director in motion pictures, his first position being with the old Vitagraph Company in New York.

DICKIE MOORE has won the hearts of Marlene Dietrich and Tallulah Bankhead. Miss Dietrich gave him a steam yacht, while Miss Bankhead presented the youngster with an electric train. Dickie is working in The Blonde Venus starring Marlene Dietrich under the direction of Josef Von Sternberg at the Paramount studios.

Dorothy Granger, according to an acknowledgement made today by H. Lee Hugunin, Assistant General Manager of the Mack Sennett Studios, has just been signed on a six picture contract.

JOE MURPHY is back in the General Hospital, this time for an operation. He sure has struck it tough for some time and is worthy of a lift.

A. Leslie Pearce is now directing "The Candid Camera" for Mack Sennett. Franklyn Pangborn and Dorothy Granger have the leading roles, while others in the cast are Cecil Cunningham, Harry Bowen, and Toby Wing.

MR. AND MRS. RUDY PAULY have been entertaining Mrs. Kate Freed from Chicago at the Ambassador and other bright spots in the Southland.

Marcel Lamour sails for Paris on the Ile de France after covering the United States and taking pictures of all places of interest for the European journals.

Mr. Lamour, besides writing a column for the Hollywood Filmograph weekly on picture making in the film capital, was also a valuable addition to the Motion Picture studios as Technical Director on many famous pictures and also played some splendid parts.

Lately Mr. Lamour recently resigned as Assistant Director at the M. G. M. studios in Culver City and it was at the suggestion of some prominent officials at that same studio that he decided to make the European trip.

We shall miss the genial Frenchman but he promises to return as soon as he finishes his mission to Europe.

BILL SWIGART is back with Variety and is Arthur Ungar happy?

AS SEEN AND HEARD

By Arthur Forde

RALPH LIKE STUDIOS

A prominent columnist who is NOT NOTED for having the "Correct Answers" in much of her news, recently stated that Phil Goldstone had bought and would operate the old Charley Ray Studios.

She was again wrong as we found out by asking the Bank of America that the studios had recently been sold to Martha Like and was now her property.

Here is a name in Motion Picture circles which is not heard at parties featuring "who's who in pictures."

You never hear of this woman but you should make a visit to the studios formerly occupied by Charles Ray and you would be amazed what radical changes have been made there.

Modern, solid and most of the buildings built of tile houses most of the famous productions for the Independent market.

Ralph Like was responsible for most of the recording on Independent pictures last year, and while he formerly owned two sound



ARTHUR FORDE

trucks he recently acquired two RCA trucks, which gives him four portable sound trucks for his work as well as for renting purposes.

We had a chat with Mr. Like a few days ago and while he denied that Mr. Goldstone had brought the studio occupied by him he informed the writer that he was working in conjunction with Mr. Goldstone and that they would make 30 pictures under the banner of Majestic.

Quite a formidable list in which 18 will be program pictures, four specials, and six Westerns.

Phil Goldstone is at present in Chicago where he is staging a convention for Majestic Pictures.

At present Ralph Like Studios are busy with "Pretty Ankles," a story centering around the "dime a dance halls," although the theme is a great deal deeper as it concerns the love between father and son and has many new angles and interesting complications.

E. Mason Hopper is directing and Jules Cronjager is presiding at the cameras.

The cast so far consists of DeWitt Jennings, Charles Delaney, Alberta Vaughan, Rex Lease, Beryl Mercer, Gwen Lee and Ray Cooke.

In these days when studios morale is at such a low ebb on account of rapid changes you will find "Perfect Harmony" reigning at the Like Studios with Martha Like, the owner, at the helm and her son Ralph producing.

ANNA STEN COMING TO THE FILMARTE THEATRE

Foreign stars have always been quite popular with theatre goers in the United States and Samuel Goldwyn on his recent trip abroad persuaded Anna Sten to come to Hollywood and become a star under his banner.

Two recent hits from the German studios which have created a furore wherever shown are "Tempest" and the celebrated "Trap-eze," directed by Dupont who gave us "Variety." "Brothers Karamazov" is another picture which has been a European sensation and the startling thing about all these great successes is that Anna Sten played the leading feminine role.

Here is a European actress who has been hailed with acclaim by all Foreign countries and her American success should be assured. But you don't have to wait and see Anna Sten in her coming Goldwyn picture as she may be seen at the Filmarte Theatre shortly.

Another attraction about "The Tempest" is that Emil Jannings is co-featured with Anna Sten.

The Filmarte Theatre is always showing "something different" but "The Tempest" with Anna Sten and Emil Jannings should really be a sensation.

"SINISTER HANDS"

Another mystery story, but this time with new angles in which a Hindoo mystic is involved and quite interesting.

Armand Schaefer again directed for Willis Kent with skill and William Nobles showed us some fine photography.

Jack Mulhall was featured but he did not appear until half of the picture was unreel. However, his work was uniformly good as "The Detective" who unravelled the murder mystery.

Phyllis Barrington played "the wife of a banker" in this one and demonstrated her versatility while Gertrude Messenger was "truly cute" as the "young daughter."

Mischa Auer is an adept at mystic roles and this time he essayed a "Hindoo Mystic" with telling effect.

Phillips Smalley was extremely dignified in a banker role and Louis Nathaux made a sinister villain.

Crauford Kent, Fletcher Norton, Helen Foster and Lillian West were other members of a clever cast.

Willis Kent has added another good picture to his other many efforts and if your patrons lean towards mystery plays be sure and remember "Sinister Hands."

"THE MAN CALLED BACK,"

We watched some of the English Law Court scenes being directed by Robert Florey and marvelled at the detail.

As we have often sat in the Old Bailey, one of the famous Courts in London, our memory travelled back a great many years, we noted that the set at the Tiffany Studios were an exact replica of the original. We erroneously stated in last week's issue that "The Man Called Back" was a story of a man's last hours in the death house but we confused it with "The Last Mile," which this same studio is to produce. But this story concerns London and the Tropics with its mysteries. A murder committed is the reason for the scenes at this famous law court in London with its Lord Justices, Barristers and all the other paraphernalia of the English Courts.

Robert Florey, who is well versed in European customs is making rapid progress with a good story and one of the finest casts of the season. When we were there Sam Bischoff was delivering his daily talk to the company, and what that boy knows about making pictures is eagerly listened to from the Director to the prop boy.

PROMISING

After seeing "Night World," Universal's picture starring Lew Ayres and Mae Clark, we feel that Geneva Mitchell should be given some good parts, for when a girl makes her personality felt in a small role as strongly as she does in this picture, it is time for her to be given bigger and better things to do.

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Bohemian Cafe Orchestra
Bill Daniels-Duval and Kirby
Larry Vincent

Dorothy Lyle, the Singing Cigarette Girl

Melba Snowden
and Her All-Star Revue Girls

The Barrymores Are to Appear in "Rasputin" For M. G. M. Allied Pictures to Produce "A Parisian Romance"

Cy Kahn Proves to be Great Entertainer at Stark's Bohemian Cafe

Harry Langdon to Star in Series for Educational

OLD RUSSIAN LOCALE WILL
SERVE TO INTRODUCE
MOST FAMOUS ACTING
FAMILY IN TALKIES

"Rasputin," the drama of the mad Russian monk who ruled the Romanoffs, will be the vehicle to bring together Lionel, Ethel and John Barrymore, for the first time in the history of the screen.

This was announced yesterday at Metro-Goldwyn-Mayer studios, when, following the arrival of Miss Barrymore, under contract, it was disclosed that for some time work has been going on secretly on the new play. Announcement was withheld until the negotiations leading to the signing of the famous actress were completed.

Lionel will play the mad monk who ruled Russia and who figured in ending the rule of the Czars; Ethel will play the empress, and John the young Grand Duke.

It has been years since "The Royal Family" of the American stage have appeared together. On the stage they did so in two plays, "Pantaloons" and "Alice Sit by the Fire," both by Sir James Barrie.

The new production is slated for a start next month. The director will be chosen later.

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SIDNEY FOX SET FOR LEAD
IN "ONCE IN A LIFE TIME"

Tiny Sidney Fox, whose innocent girlishness added so much spice to "Strictly Dishonorable" and who has recently been promoted to stardom by Carl Laemmle, Jr., Universal's young production chief, is to play the feminine lead in "Once in a Lifetime," hilarious burlesque on Hollywood.

While Universal's scenarists are working with Director Russell Mack on the screen transformation of the George Kaufman-Moss Hart stage hit of last season, Mr. Laemmle, Jr., is selecting the cast with extreme care promising a group of players of unusual popularity as well as marked talent.

• • •

POLITICS

"Washington Whirlpool" has been chosen as the release title for Metro-Goldwyn-Mayer's new drama of Washington political life, in which Lionel Barrymore heads a notable cast.

The picture, based on "Bernstein's" "The Claw" and adapted to the screen by John Meehan and Samuel G. Blythe, was started under the temporary title "Public Life." It is a vivid drama of the "inside" of national politics, with Charles Brabin directing.

Barrymore plays a senator and political power in the national capital, and Karon Morley the heroine. Nils Asther, C. Henry Gordon, Diane Sinclair, William Morris, William Collier, Sr., Rafaela Ottiano, Reginald Barlow and many others of note appear in a large cast.

R.K.O.-PATHE STUDIOS WILL HOUSE ALL-STAR CAST.
CHESTER M. FRANKLIN DIRECTS

Richard Mansfield's greatest triumph, "A Parisian Romance," will boast of an all-star cast of carefully selected players when this Allied stage classic goes into production on Thursday at the Pathe studios, according to announcement made today by M. H. Hoffman, president of Allied pictures.

Lew Cody heads the long list of capable names, being chosen by Mr. Hoffman for the lead role played by Richard Mansfield in his stage success. In support of Cody are Gilbert Roland, Marion Shilling, Joyce Compton, Nicholas Soussanin, Yola D'Avril, George Lewis, Helen Jerome Eddy, Bryant Washburn, Paul Porcasi, Armand Kaliz, Luis Alberni, Nadine Doree and James Eagles.

M. H. Hoffman will personally supervise this production, which will be directed by Chester M. Franklin. The screen play was written by F. Hugh Herbert.

"A Parisian Romance" is the fourth of the series of six Stage Classics on the 1932-33 Allied program of twenty-six features.

HEADS THE FINEST FLOOR SHOWS OFFERED
IN HOLLYWOOD CAFE IN SOME TIME

Eugene Stark believes in offering everything that is good in his cafe, this goes for food and entertainment. Cy Kahn, one of the most youthful and popular singers now on the local boards, is making many new friends nightly at Stark's Bohemian Cafe, where he heads one of the best floor shows offered night life lovers. Cy sings the greatest variety of songs during an evening at the three shows that was ever put across the footlights in the Southland.

With Cy Kahn as the headliner, Stark's Bohemian Cafe offers Jackie Taylor and his Bohemian Cafe Orchestra, whooping things up in great fashion. Bill Daniel and Duval and Kirby, Those Three Stepping and Singing Fools, Dorothy Lyle the sensational singing cigarette girl, Bert Tilden the crooning saxophone star, Melba Snowden's Dancing and Singing Darlings look prettier and have more real acting to do in their captivating numbers. While Larry Vincent, who acts as master of ceremonies, knows how to sing and play the piano like nobody's business. It's a great show, yes the greatest offered, and Cy Kahn is in line to follow in the footsteps of Bing Crosby, Harry Barris and other singing stars, ere many a day.

• • •

JOSEPH M. SCHENCK ENTERTAINS PRESS AT ISTHMUS-
TAKE PEEK AT "RAIN" IN PRODUCTION

Mustering into service his yacht, The Invader, Joseph M. Schenck entertained the press Monday by taking them to the Isthmus where his company, headed by Lewis Milestone the director, are working on "Rain", the first of the United Artists productions.

There was much hand shaking, plenty of food, and what have you. Joan Crawford, Walter Huston, William Gargan, Guy Kibbee, Walter Catlett, Ben Hendricks, Frederick Howard, Beulah Bondi, Matt Moore and Kendall Lee Glaefzer all took a hand in welcoming the scribes.

Harry Brand, publicity chief for Joseph M. Schenck was in charge of the doings, and might we say that a good time was had by all. Some actually left their business worries at home and opened up and enjoyed themselves. Director Milestone said that he was making practically the whole picture on the Islands, cutting and editing as he went along. He has two interior sequences, and hopes to outdo Front Page for trick photography and traveling camera angles. Nate Watt is assisting Lewis Milestone. Bob Stephanoff is the chief make-up man. Jack Wagner is credited with being the gagman, which means "Rain" will have some real comedy in between it's dramatic moments.

BACK AGAIN—

BEN BLUE
PARAMOUNT THEATRE

HARRY EDWARDS AND AR-
VID GILSTROM ARE
TO DIRECT THE
FUNMAKER

Harry Langdon, the sad-eyed comedian, has been signed by Educational Pictures to star in a series of comedies, consisting of six two-reelers. The Langdon comedies will be released under Educational's brand name, "Mermaid." Harry Edwards, who directed the comedian in one of his greatest pictures, "Tramp, Tramp, Tramp," has been signed to direct several of the comedies in the new series of Mermaids, with Arvid Gilstrom signed to direct the remainder. Ernest Pagano and Jack Townley, ace writers at the Educational Studios, have been assigned the first story in Educational's new series starring Harry Langdon, shortly to go into production.



JOSIE SEDGWICK

Cinema theatre lovers will be happy to know that Josie Sedgwick is to again return to the screen. Josie for years was one of the most popular outdoor stars. Trem Carr is giving the popular actress an opportunity to make a comeback and Robert Bradbury has been assigned to direct Josie with an all star supporting cast surrounding her. Good luck Josie, may you rise higher than you ever hoped to do in the good old silent days.

• • •

WITH US AGAIN

"The Stoker," Monte Blue's first starring feature for Allied Pictures is soon to be released. Direction of Chester Franklin. Others in the cast include Dorothy Burgess, Noah Beery, Charlie Stevens and Harry Vejar.

• • •

"BACK STREET"

After more than ten weeks' work, Director John M. Stahl has completed the filming of "Back Street." It is regarded as one of Universal's finest productions of the year, and will reach the theatre screens of the country in July.

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HARRY BURNS, President and Editor
Office Phone, Hillside 1146

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THE MOVIES IN POLITICS

The movie industry has taken its share of lambasting at the hands of politicians from time to time.

It seems that whenever candidates for office get panicky for some issue to build a campaign on, they start on the old stuff about the evils of the movies, and raise a yell for censorship.

For many years the industry sat back complacently and took all this as a matter of course. But with the business having grown to its present proportions, these harrassing forays become a matter for thought and action.

There are enough registered voters in the city of Los Angeles, deriving a livelihood from films, to bear weight on the selection of political leaders. Throughout the nation the influence of the motion picture industry can be manifested in national issues, through its national spokesman and the votes of theater owners and patrons of film houses.

Hollywood Filmograph is going to inaugurate a department in an early issue where the personalities and platforms of the political world will be set forth, together with recommendations for the support or non-support of the candidates mentioned. We will start the ball a rolling and tell you some facts about why Buron Fitts should be re-elected as District Attorney of this man's town.

Moving Movie Throng by John Hall

"Gold is where you find it," says the prospector. How true. We have found a philosopher. His name is Tom Mix.



JOHN HALL

in the Philippine Constabulary, running down and cornering in their native jungle wild head hunters. A cowboy; a headline circus artist. The most famous of all movie stars. A Major during the world war. One of the world's greatest showmen. A millionaire and a loving father and husband. Consider these things. Here we have reason to find philosophy where the world sees only the showman.

At the heart of things material, science finds the atom. It is equally true that, at the heart of every real human achievement, we find the germ of philosophy. The life of this man is one long unbroken line of real achievement. Tony, the educated horse, and Tom Mix, western star and circus headliner, as Mix sagely observes, typify the physical man and horse. The public knows nothing of the philosopher; the humanitarian we find in the real Tom Mix.

We disagree with all who assume that the public is not interested in the human side of the prominent star. Hollywood holds more than several outstanding players whose real personalities are hidden behind their limelight activities. There are scholars and masters of the fine arts among them. Supposedly lovers

of publicity, these people confine the ballyhoo to their screen work. What they do off the screen means a lot more to man and his civilization.

Tom Mix is one of these people. His millions of kid friends—and their elders—should know the real Tom Mix. This D'Artagan of the screen is a home lover; such a home lover as his millions of kid admirers see in their own dads. His little daughter, Tomasina, and his wife, are the center of his cosmos. His beautiful Beverly Hills home holds the warm hospitality of the old California ranchos. His outside interests are confined to his work—and Tony.

Our cowboy philosopher has a fine sense of human values. His varied and very strenuous life has made of him an observant student of men and institutions; and in informal talk he has the ability to express carefully worded conclusions. His conversation bespeaks a degree of logical deduction and philosophical decision worthy of a college professor. We can easily believe reports that he has been offered (and declined) academic honors. This from one of our greatest universities.

Hollywood's great ones, in their various retreats, see little of the greatest showman among them. The explanation is simple: In his own home, with wife and daughter and a few friends, Tom Mix finds all that he desires outside of his work and public appearances. His employees, all of whom have been with him for years, eat the same kind of food he eats, and are told that the Mix home is their home. They are friends, not servants.

"Astounding!" we can hear. No; just the way of a man who has acquired wisdom and humanity: a real philosopher; one of those fellows who would pass among the multitude in the daytime holding aloft a lighted lantern, scanning faces, looking for an honest man. Unbelievably eccentric—but real; all real. Frank enough to be truthful. Fearless enough to face and expose all sham. To do these things, and explain them in the words of a philosopher, is a fitting crown to a lifetime of material achievement.

DAD SAYS

R. K. O. Radio signs Billie Burke for an important role in "Bill of Divorcement." George Cuker directs. . . . Randolph Scott has the featured lead in "Song of Songs," Paramount Alan



DAD

Crosland, not Sidney Lanfield, will direct "Walking Down Broadway," Fox . . . Sarah Padden plays Marion Davies' mother in "Good Time Girl," M. G. M. . . . Zane Grey, novelist, to act, perhaps direct a picture for Sol Lesser . . . Paramount will co-star Victor McLaglen and Edmund Lowe in "Riddle Me This," . . . John Ford to direct Helen Hays in "Bridge vs. Bridge," Fox . . . John Stahl to direct for Universal "Only Yesterday," Polly Waters, not Dorothy Lee, will be Bert Wheeler's side kick in his vaudeville turn . . . Screen rights to Anthony Abbott's story, "The Dance of the Millions" bought by Columbia . . . Roland Young takes role intended for Frank Morgan in Al Jolson's picture "The New Yorker."

Hank Arnold will do the publicity for M. C. Levee's "Screen Guild" . . . Franklin Pangborn renews affiliations with C. C. Burr's Torchy comedies . . . Dorothy Jordan and Charles Ruggles have the leads in "Seventy Thousand Witnesses" Charles R. Rogers' production. . . . Ralph Murphy directs . . . Minna Gombell has a spot in "Walking Down Broadway" . . . Marian Nixon, not Sally Eilers, will be teamed with Jimmy Dunn in this picture . . . Aldophe Menjou "Wanted" by Gloria Swanson for her British picture "Perfect Understanding" . . . Stanley Fields has an important role in "After the Rain," Fox . . . Gilbert Roland has a good spot in "A Parisian Romance," Hoffman production . . . Warren William in cast of "Song of Songs," Paramount . . . Carmel Myers to return to pictures . . . Gregory La Cava will direct John Barrymore in "Moon and Sixpence," R.K.O.-Radio . . . Renee Adoree will be with us soon.

Eddie Cantor to make personal appearances in San Francisco . . . Fox will star Joan Bennett in Noel Coward's story "Home Chat" . . . Universal will make Albert DeMond's story "The Rebirth of a Nation" . . . Warner-First National studios on a vacation during July . . . Neil Hamilton, 'tis said, will cross the big pond and make a picture for a British concern . . . Christy Cabanne to direct "The Unwritten Law" for Majestic Pictures, H. B. Warner and Aileen Pringle have the leads . . . Jean Sorel makes her film debut in "The Kid From Spain" Eddie Cantor's picture.

Jill Edmonde in cast of "Thirteen Women," R.K.O.-Radio . . . Kenneth McKenna back to acting, plays opposite Ina Claire in "Reunion of Vienna" so it is said . . . Edna May Oliver has a featured role in "The Conquerors" starring Richard Dix and Ann Harding . . . William Wellman directs for R.K.O.-Radio . . . M. G. M. buys screen rights to "La Tendresse" for Norma Shearer . . . Raoul Roulien signs with Fox, has featured role in "After the Rain" . . . R.K.O.-Radio signs Phyllis Fraser, Ginger Rogers' cousin, to term contract . . . Arline Judge has the feminine lead in "Sweepings" Lionel Barrymore's picture at the same studio.

Have you ever read Tamar Lane's book "Hey, Diddle, Diddle?" Do so by all means . . . Marion Burns makes her film debut in "Chandu" at Fox . . . Lew Cody in cast of "Seventy Thousand Witnesses" Charles R. Rogers production . . . Myrtle Steadman, remember her, in cast of "The Face on the Bar Room" Aubrey Kennedy's production . . . Gwili Andres first starring picture for R.K.O.-Radio is "the Mistress of Moscow" . . . Marshall Neilan, director of World Broadcasting Company.

IN HOLLYWOOD NOW

By Bud Murray

THE MASQUER MINSTRELS —

WOW—(wot a show)—Brown & Earle's, Mastodonic, stupendous, colossal, and the world's greatest—all those superlatives used back in the '80's, were none too good for this, the Best Revel, the Masquers, have staged since its inception. So the old-timer's around the club-house, tell us. At any rate, it's the best we've seen in the four years we've been in Hollywood. How they do it on that small Stage? "The Minstrel First Part,"



BUD MURRAY

and the "Grand After-Piece" sets, look gorgeous with the world's greatest interluuctor, SAM HARDY, Soloists, Sam Ash, Billy Arnold, Gus Reed, End Men, Fred Santley, Charley Mosconi, Jim Mack, Maurice Black, and Dancers, Billy Sullivan, Clarence Nordstrom, Neely Edwards. Didja see that "high yaller" number? The dames were Bobby Vernon, Lee Moran, Glen Tryon and Billy Sullivan. The afterpiece by Lou Gottshalk and Eddie Earle was a classic. Now they want to give the general public a flash of this minstrel show, and what a novelty that would be IN HOLLYWOOD, NOW.

The Guest Conductor, (our boy friend) Constantin Bakaleinikoff—"Balky" for short—did an admirable job, with only one rehearsal. Harry Casey and Ray Bailey were the other two conductors of the two bands on stage and in the pit. The scenic department handled by Clint Urtubees, was uncanny, you just couldn't believe he could do it, but he always does. Little Billy opened the show with a minstrel song, that tore at your heart, and the Valentine number by Tyler Brooke and Jimmy Eagle was the last word in "CLASS." At the buffet lunch after the Big Show we ran into Sheriff Bill Traeger and Col. Harry Baine, Frank Fay, Al Herman and Will Mahoney, who were the guest stars. Skins Miller and Buck Mack, Antonio Moreno, present Harlequin, was all smiles. Lew Cody rite in front. Ned Sparks, Armand Kalisz, Dick Carle, Charley Chase, Ken Daley, of the RKO booking department, Walter Heirs, Boris (Frankenstein) Korloff, Jamieson Thomas, Lionel Belmore, Ted Hayes, trainer of Mickey Walker, waiting for Mick and Doc Kearns to arrive in HOLLYWOOD, NOW

Into the Brown Derby for a snack. Bump into Will Ahren, wearing the Kleig smoki glasses Will wastes no time, while laying off, "knockoff" a "short"—Whoopee Cowboy, directed by our boy friend Roy Mack, at the First National. Brothorn Den wastes no time either, he grabbed off our little girl friend Mary Kornman, and visited the Chinese Theatre. Gilda Gray in a booth—Mr. and Mrs. Benny Meroff—and so to the "Frolics," where you sit outside in the hot nites and inside on cool nite—Nice, isn't it? Our darling Maxine Lewis trying to hide those smiling eyes—with smoke glasses—Maxine working a picture at F. N. (as mentioned above). In one party Lew Lipton, Lou Clayton and Lew Cohn—Charley Christie tripping the gay terpsichore—Al Hill about to sell a play—Irving Aronson's band as hot as ever—The Moe Morton girls still as "Hotsha" a ever—and Jack Lewis the pleasant "head man"—and so to bed.

THE HOLLYWOOD STUDIO CLUB Announces Reduced Rates

Room and meals, \$7 to \$13 a week. Attractive residence and club house for girls. (Ages up to 35). Free use of lounge, patio, library, piano, radio, laundry, typewriter, sewing machine.

1215 Lodi Place

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SPORTS

By EDDIE DEMEREE

GILDA GRAY PRESENTS HELMET TO NICK MARTINO, GARDNER AND MARTINO TO STAGE 5-LAP MATCH RACE

The "Flying Wop" (Mr. Nick Martino, to you) again showed a flash of spectacular driving last Wednesday night at the Legion Ascot Speedway when he won the Helmet Dash against Gardner and Mel Keneally. You know, with the presentation of the Helmet generally goes a kiss—well, Gilda Gray must have been in the best of spirits for she gave Nick THREE kisses—does anyone want to finance us with a race car?

Nick and Chet had a heated race in the main event of forty laps till they got too close together on the North turn and collided. No damage to either of the cars beyond tearing a right rear tire from Martino's mount, but it put the boys out of the lead, giving Carl Ryder the chance he has been looking for—and did he take it?

Nick and Chet had such a close race that we will see them lined up for a five lap consolation race next Wednesday night—and this is by public demand. These boys have been such tough competition to each other that the public demands a fight to the finish—and may the best man win. Let's all turn out—we'll beseeinga.

HOLLYWOOD LEGION STADIUM

Last week's main event between Jimmy Evans of San Francisco and Vearl Whitehead of Santa Monica, 150, was called a draw, but many there thought the local boy had an edge. The bout was without thrills. If Evans ever had anything he's lost it, and Whitehead's lack of aggressiveness, especially when he has his opponent going, leave the fans cold. Evans was once a big flash in the bay city, but since coming to Southern California what pep he had seems to have left him. One judge and the referee decided it was a draw. The other judge was for Whitehead. Other results: Rickey Hall, 132, won from Adam Moraga. Santiago Lujan, 122, a clever boxer, beat Addie Bagaiau. Dominguez Lopez and Joe Skube, 147, draw. Johnny Grannone, 128, outboxed and outslugged Eddie Lloyd for the decision. George Hansford, 122, a big favorite at Hollywood, met a hot one in Lew Snyder and was lucky to the nod. This week, "Mushy" Callahan meets "Baby" Sal Sorio.

The Latest California Sensation---

Buddy Fisher

(The Chicago Joy-Boy)

And His All-Star

ORCHESTRA

With Galaxy of Musical Entertainers

MERLE ALDERMAN

DENNY LYNCH

TREG BROWN

ARTHUR COHAN

CLIFFORD HOKE

JOHN TE GROEN

JOSEPH ZITTO

CHARLES BENYON

CARL OSBORN

WILLIAM KREUGER

Management---

J. G. Mayer Agency Ltd.

OLYMPIC FIGHTS

Baby Arzemendi showed the old timer Newsboy Brown the path to oblivion, by giving him a man's sized whipping in the ten round scrap at the Olympic Club, before one of the largest house that has seen a boxing show here in some time.

Baby, if you please, acted like one who was just learning to walk as the first bell brought the boys to the center of the ring, and he continued to act timidly for some time. Finally Newsboy Brown angered Baby and he turned loose everything that he had in the way of fisticuffs and won handily at the end of the bout. Fidel Barbara faces Tommy Paul Tuesday evening. This chap eased Fidel out of the Featherweight championship at Detroit, so watch for the fireworks to start Tuesday.

CULVER CITY FIGHTS

With a win over Speedy Dado to his credit, and now holder of the featherweight championship of the bay district, Tommy Hughes will face Babe Colima, ten rounds, Monday night in the Culver City Arena. Matchmaker Cy Saenz has arranged a card that will give fully as much action as last week's fights.

A couple of 175 pounders, Billy McGowan and Bob Cane, are signed for the four-round semi-windup. The four round special could feature anywhere. Julio Romero and Homer Gains.

In another, Joe Ponce will meet Angus Smith at the lightweight limit.

Lucky Baldwin and Mission Bolo, 140 pound punchers, will open the show in another four rounder. This will be a slugging match that probably won't go the limit.

DEL LORD DIRECTS CLYDE COOK AND BILLY BEVAN AS STARS OF NEW SERIES OF HAL ROACH COMEDIES

A cast of old timers well known in the silent slapstick days, headed by Clyde Cook and Billy Bevens, has been assembled for "THUNDERING TAXIS," the first of the new Taxi Boys series of comedies which goes into production early this week at the Hal Roach Studios. Paulette Goddard, newly signed contract player, will have the important feminine role in the film.

The two stellar comedians will be supported by several of the leading comics of stage and screen, among them being Marvin Lobeck, rotund comedian who tips the scales close to 400 pounds, Nelson Storey, well known vaudevillian, Charles Bimbo, famous circus and vaudeville clown, Frank Rice, Billy Engles, Sam Adams and Billy Bletcher, all established comedians.

Del Lord, former Sennett director and one of the original Keystone Koppers, will direct the first comedy of the series. The stories are being written by Henry Johnson and Gus Meins, comedy scenarist, in collaboration with the director.

PUBLISH YOUR IDEAS

Some years ago, the Filmograph gave birth to an idea that has been widely copied, with and without acknowledgement, by the trade press of the film industry. We refer to the Bulletin Board (Index) of studio activities that has been a feature on the back page of this newspaper since its inception.

The Filmograph again comes forward with an innovation which, we have no doubt, will fill a long felt want among the writers, scenarists and gag-men of filmdom as well as those on the "outside" trying to get "in."

The question, "How can I protect my brain-child?" has often been asked of the Filmograph, by those who have evolved a unique situation, a novel plot or any bit of business that is a saleable commodity in the film world, but are wary of submitting same to irresponsible parties.

Many are the complaints from writers and others that some studio or other has "double-crossed" them, or that they have been cold-bloodedly robbed of their brain children without the slightest possibility of obtaining redress. The Filmograph proposes to help the novice, as well as proving a safeguard for those of established reputation by opening up its columns to writers, scenarists and gag-men who desire to secure copyright by the right of prior publication.

Of course, there are clubs and institutions such as "The Writers' Club" and the "N. V. A." which have departments for the protection of original material and they, no doubt, render an excellent service, but, it has been pointed out to us by a prominent attorney (who has handled many suits for plagiarism) that the casual registration of a script, or any other written matter, is a very doubtful proceeding.

The fact of sealing an envelope and placing it in a strong box places in the hands of the story thief a very good alibi inasmuch as, he is always able to swear that he had never seen the original—but the publication of a synopsis of a story in a recognized trade paper such as the Filmograph, is an undoubted weapon with which originators may fight off intruders.

Remember this—when once your story or idea has been printed in a publication, even studios or film men of doubtful reputation will hesitate before using same without your permission.

Also remember this—the printed word (in a recognized publication) is the surest protection you can have, for, an idea-thief though he swears that he had never read the publication, cannot convince people or the courts that he never heard about it.

Publish your ideas and scripts in advance.

Talk to Ye Editor about it.

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REGINALD DENNY CLICKS IN "BLESSED EVENT"

CLAUDIA DELL GIVES A SURPRISING PERFORMANCE

Theatregoers packed into the El Capitan Theatre to welcome Reginald Denny back in Hollywood and in a stage show, and they were very well repaid for their attendance, for "Reg" no more than found himself in the midst of the play, than he had 'em roaring to their hearts content, and Isabel Withers proved such a capable aide, that they traveled along nip and tuck for attention, until the latter part of the play when Reginald Denny came through with flying colors.

Claudia Dell who plays the lead came through with a surprisingly fine performance. Her handling of some very difficult situations proved to us that our confidence in her since she appeared in pictures was not wasted, for she is even better on the stage than she is on the screen, although she numbers among the best of leading ladies in our talkies.

The work of Hooper Atchley and James Burtis ranked with the featured players, each came in for their end of laughs, Jimmy especially, while Anne Forrest scored in a small but vital part. Diddo Margaret Seddan was funny, while Hooper makes an ideal stage heavy. George Fox, Betty Bacon, James Sargent, Milton Wallace, Ruth Matteson, Leonard Strong, George Guhl, Edward Howe, Arthur Loft, Karl Huebel, Rollo Dix, George Austin, William Augustine all did their bits well, while Mitchell Harris, Sidney Jarvis, Frank Perry and Sol Carter stood out prominently. Manuel Serf and Forrest Wilson wrote the comedy and prologue in three acts, and was well staged by Edwin H. Curtis and Russell Filmore.

LOVE IN HIGH GEAR

Action Pictures needn't make any apologies to any one for this picture. It has everything that the majors hope to inject in their more costly productions. The story might be a bit time-worn, but it is the treatment and the excellent directing of Frank Strayer that causes the artists to step along at a merry clip.

Harrison Ford, Alberta Vaughn, Teyrrell Davis, Arthur Hoyt, Ethel Wales and many others make up the players. Miss Vaughn and Harrison Ford played their parts exceptionally well, the others helped in a great measure to carry the story and tempo of the piece.

Ralph M. Like produced this picture at the International studios. Jules Cronjager photographed it so well that you will have to count him on the success of the picture. Story and continuity by Douglas Donaldson and George B. Seitz, the latter too adapted the story.

DANCE LEAGUE OFFERS BRILLIANT PROGRAM

A big turnout at the Philharmonic Auditorium last Saturday night gave thunderous applause for the many brilliant dance presentations that featured the all-star bill, "Around the World in the Dance," an offering of the Dancers Protective League.

Dances of the Orient, Europe and America featured the varied program, and there were so many excellent individual renditions that it would take more space than is allowed here to do full justice to the participating artists.

Masters of song, stagecraft and choreography combined their talents to provide discriminating theatregoers with one of the most delightful offerings of many months. Filmograph hopes that other presentations of this order will be seen soon again.

WHAT PRICE GLORIA

Educational are to release a new series which will be known as "The Baby Stars" produced by Jack Hays, the first of these fun-films was previewed at the Fairfax Theatre Wednesday evening under the title of "What Price Gloria. It reveals five principal children with as many more as they can crowd into such a story. It is an out and out take-off on "What Price Glory," only locale is in a milk cafe instead of a real honest-to-goodness night spot.

The principal players are Shirley Temple, Eugene Butler, Georgie Smith, Arthur Markery and Jimmy Miliken. All showed up to very good advantage, their imitation of Victor McLaglen, Edmund Lowe and Fifi Dorsay was a gem.

Charles Lamont directed. He knows his comedy, and kiddies just loves to work with him and he loves 'em too, so what could be sweeter than this, we ask you? The musical score by Alfonso Corelli was exceptionally fine. Dwight Warren photographed. Joe Kane handled sound, while William Austin edited the very excellent short reel subject.

"GOD THE ONLY CAUSE AND CREATOR"

Was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientists, branches of the Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from Revelation: "Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created."

One of the Bible selections in the Lesson-Sermon included the verses from James: "Do not err, my beloved brethren. Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning. Of his own will begat he us with the word of truth, that we should be a kind of firstfruits of his creatures."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "There is but one primal cause. Therefore there can be no effect from any other cause, and there can be no reality in aught which does not proceed from this great and only cause."

NIGHT HAWK

STARK'S BOHEMIAN CAFE BECOMES MEETING

PLACE FOR SATELITES OF STAGE AND SCREEN

Met Bill Ray, announcer for KFWB in Stark's Bohemian cafe the other evening and he told us what a nifty show Eugene Stark was staging nightly, and how he met so many of his old friends always visiting the night spot. Bill is the greatest booster for everybody else but himself, and that is where we come in, for if you ask us Bill Ray makes more friends for Warner Bos. than they do themselves and his station KFWB goes in for good measure. Getting back to the Bohemian Cafe for instance, one never knows who is going to drop in, and the way that Mr. Stark starts his shows promptly at 8:30-11:30 P. M. and 1:30 A. M. makes the night cafe lovers time themselves so that they come in just a little ahead of Jackie Taylor starting the first number of the show with a fast jazzy tune played by the Bohemian Cafe Orchestra. Before you can realize what has happened, you see Melba Snowden and her five beauties dancing and singing to their hearts content, and like a flash, Cy Kahn sings a few ditties as only he can, then Billy Daniel, Duval and Kirby step fast and furious into the picture, Dorothy Lyle, the popular cigarette girl sings, followed by Larry Vincent in smart talk, songs and music, and then the finale with the whole company. Jackie Taylor and his Bohemian Cafe Orchestra are still knocking 'em dead, and how, go and meet your friends at Stark's Bohemian Cafe any time any night.

THE FROLICS GARDEN PROVES GREAT DRAWING MAGNET TO NIGHT LIFE LOVERS. IRVING AARONSON A BIG HIT

George Raft, back from a sensational hit at the Paramount Theatre in New York City, dropped in at the Frolics Garden the other evening with Marion Byron and were given a great reception by Mr. and Mrs. Jack Lewis. George Hearst dropped in to say hello, and there was a sort of happy get-together of all the regulars, now that George was back, including Jack Harvey, Lee Moore and many others. The Frolics Garden has 'em a coming even greater than the palmiest days of George Olson at the Culver City Cafe, and rightly so, for the show that Moe Morton is staging nightly with 12 of the prettiest girls that have ever set foot on the floor there, coupled with Irving Aaronson's Commanders, which of course means Red Stanley, Phil Sax, The Three Bachelors and as an added attraction Maxine Lewis, and wait, folks, you haven't seen anything yet, the other evening Christene Marson, one of the greatest rhythm dancers, put on a dance number and the great audience wouldn't let her go, she is the wonder of the day. Bill Rankin was very much in evidence, as was Jack La Rue with a blonde. Moe Morton tells us he is rehearsing a new show, he will have to go some to top this one. Sumner Getchell and his bride of a few days finished their honeymoon at the Frolics. Everybody that was anybody was there Sunday night, this included Larry McGrath and his cronies that go where he goes.

PATIO ROOF

The Roosevelt Patio Roof was crowded the other evening with many who had just listened to Governor James Rolph Jr. speak before the Golden State Native Daughters and Sons at a dinner downstairs, and in looking around we saw a whole lot of familiar faces. Joe Mann had his old time smile back again, for a while he looked pretty gloomy, but, since the Patio Roof was opened, he seems to be right at home and happy as a two-year old. Henry Halstead and his orchestra are still the big draw. The Three Girls, Erma Purviance, Clarence Rand and Glen Lee round out the entertainers.

We ran into Henry Fink who was entertaining some folks from New York and when we inquired we learned that it was Sam Cohn, owner of the Fair Waist and Dress Company building at 1400 Broadway, New York City, which means that the gentleman is not worrying about depression. Later on we found 'em stepping in many of the night spots.

"HEY DIDDLE DIDDLE"

It looks as though Tamar Lane's new novel about Hollywood, "Hey Diddle Diddle," is going to score quite a hit in the cinema colony. Advance copies arrived at some of the book stores this week and already the studio folks are beginning to talk about it.

Lane's book doesn't deal solely with Hollywood, but with the picture game in general, and it is said to contain some of the funniest situations and incidents since the famous George Randolph Chester series.

"Hey Diddle Diddle" was written by Lane several months ago but the laugh-provoking events chronicled in the story fit in today better than ever before. There are some situations between the Hollywood studio heads and home office executives which are said to be a howl. The bankers and players also come in for their share of kidding. The book is published by the Adelphi Press, New York City.

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Chicago has sent us one of the finest orchestras that has hit the West in some time in Buddy Fisher, the Chicago Joy-Boy and his boys, who are soon to be signed to appear in one of the leading amusement places in the Southland.

Buddy Fisher is another Ted Lewis, he works just as hard and has rhythm just oozing out of his very finger tips, he actually swats his audiences by every move and gesture that he makes, his fingers actually talk, as he swings them here and there to accentuate a certain musical note coming from one of his boys. His ten boys are each great entertainers.

It came to our attention at the Elks Club No. 99 that Buddy Fisher and his orchestra has held down positions for 9 months at the Two Million Dollar Avalon Theatre in Chicago. Then he has to his credit many months at The Green Mill, Vanity Fair and College Inn, all in the Windy City. The Schroeder Hotel in Milwaukee, Wis., was the last Eastern engagement that the Maestro played to such marvelous success.

It was J. G. Mayer who saw the value of bringing this great Orchestra to California, and we are soon to hear them play over the air, and in some of the finest theatres and cafes that Los Angeles has to offer such great artists. And unless we miss our guess you will find Buddy Fisher and his Orchestra working in some of our best talkies, since the music furnished by these boys is soothing, sweet and harmonious, and when they want to, oh boy, how they can whoop it up. Some time ago Buddy Fisher worked with Walter Huston in the Mid-nite Revels for the Shubert's in New York City.

* * *

Reading from Left to Right We
Find the M. G. M. Golfers

I.

- a. Eddy Brophy
- b. Joe Cohn
- c. Jimmy Durante
- d. Chuck Reisner

II.

- a. Fred Pelton
- b. Eddie Mannix
- c. Robert Hopkins
- d. Joe Rapf

III.

- a. Jno. Lee Mahin
- b. Geo. Mooser
- c. Harry Beaumont
- d. Raoul Walsh

IV.

- a. Perry O'Brien
M.G.M. Electrician
Winner Low Gross

V.

- a. John Meehan
- b. Bayard Villier
- c. Sam Wood
- d. C. W. Harris

VI.

- a. Jimmy Durante
- b. Will Mahoney

VII.

- a. Jack Cummings
- b. Dave Snell
- Fred Wilcox
- Buster Keaton



Facts About the M.G.M. Golf Tournament—Read 'Em and—

Perry O'Brien, Electrical department, Sunday, June 5, won the Fourth Annual Metro-Goldwyn-Mayer studio golf tournament over the Lakeside course, with a gross score of 80. He triumphed over a field of 268 players, with 66.

Bob Shirley, sound department, tied with O'Brien at eighteen holes but lost in the playoff. He takes second low gross. Third low gross went to Gene Ruggerio, studio champion for the past two years. Ruggerio shot 81

gross. J. Milstein, M.G.M. exchange manager, and Carl Schillinger, Laboratory, tied for second low net with 68 each.

The best actor's score was Wallace Ford, 79 net. Buster Keaton, Kane Richmond, Robert Young and David Newell were runners-up in the actor's division.

John Monk Saunders won the Joe Farnham Memorial trophy for the best writer's score with an 82 gross.

The Lon Chaney Memorial Trophy for Mechanical divisions only, went to Herbert Fisher, electrical, with 70 net. Clarence Brown's perpetual inter-departmental trophy goes to the electrical department by virtue of Perry O'Brien's low gross win.

Winners of major and foursome prizes offered by Louis B. Mayer, Nicholas Schenck, Irving Thalberg and various executives and players will be announced early in the week.

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CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	All Star Bob Steele All Star Rex Bell	Christy Cabanne R. N. Bradbury Unassigned Harry Fraser	Unassigned Paul Malvern Unassigned Unassigned	Unassigned Archie Stout Unassigned Unassigned	"Western Limited" "Son of Oklahoma" "Klondike" "From Broadway to Cheyenne"	Unassigned R. N. Bradbury Christam Tupper Nellyn Totman		Preparing Shooting Preparing Preparing
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Jack Holt Barbara Stanwyck Jack Holt Adolphe Menjou Brown-Knapp	Paul Sloane Unassigned Ralph Staub Unassigned Irving Cummings Philipps Rosen	Dave Selman Unassigned Scudder Unassigned Sam Nelson J. A. Duffy	Ben Kline Unassigned Staub Unassigned Ted Tetzlaff Jim Brown	"War Correspondent" "Brief Moments" Screen-Snapshots "The Thirteenth Man" "Murder of Nite Club Lady" "Vanishing Frontier"	Thompson-Swerling Staub-Sweeny Unassigned Stewart Anthony	E. Berndt Coope	Shooting Preparing Shooting Preparing Shooting Shooting
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345								
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Gaynor-Farrell Tracy-Shannon George O'Brien Dunn-Nixon	William R. Howard John Blystone Dave Howard Alan Crossland	R. L. Hough Joseph Blystone Unassigned Unassigned	James Howe Ernest Palmer Unassigned Unassigned	"The First Year" "After the Rain" "Robbers' Roost" "Walking Down Broadway"	Frank Craven Alfred Kennedy Zane Grey Eric Von Stroheim	A. Protzman	Shooting Shooting Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	United Producers	E. Mason Hopper	Art Black	Jules Cronjager	"Pretty Ankle"	Norman Houston		Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Buster Keaton John Gilbert Norma Shearer Unassigned All Star Marion Davies O'Sullivan-Williams Unassigned Twelveetrees-Stone	Tod Browning Ed. Sedgwick Monta Bell Sidney Franklin Charles Riesner Charles Brabin Ed. Goulding Ed. Selwyn W. S. Van Dyke Harry Beaumont	Unassigned Earl Taggart Harry Sharrock Unassigned Unassigned Al Shenberg Charles Dorian H. Tate Unassigned Sandy Roth	Unassigned Harold Wenstrom Hal Rosson Unassigned Unassigned Gregg Toland George Barn Wm. Daniels Unassigned Norbert Brodine	"China Seas" "Speak Easily" "Downstairs" "Smilin' Thru" "Turn to the Right" "Washington Whirlpool" Untitled "Skyscraper Souls" "Eskimo" "Without Shame"	Unassigned Spence-Johnson Coffee-Baker Unassigned Smith-Hazzard Bernstein-Mechan Francis Marion Faith Baldwin Unassigned Bayard Deiller	A. MacDonald G. Burns F. Morgan P. Neal	Preparing Shooting Shooting Preparing Preparing Shooting Shooting Shooting Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datis, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Chevalier-MacDonald The Four Marx Bros. Marlene Dietrich Bankhead-Cooper Lombard-Arlen Hayes-March Erwin-Crosby McLaglen-Lowe Raft-Carroll Cohan-Durante All Star Clive Brook Grant-Bree	Rouben Mamoulian Norman McLeod Josef von Sternberg Marion Gering Stuart Walker John Cromwell Frank Tuttle Erle C. Kenton David Burton Norman Taurog Cecil B. DeMille Stephen Roberts Thornton Freeland	William Kaplan Charles Barton Bob Lee Jask Mintz Unassigned Unassigned Archie Hill Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Victor Milner Ray June Ray June Charles Lang Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Love Me Tonight" "Horsefeathers" "Blonde Venus" "The Devil and The Deep" "Hot Saturday" "A Farewell to Arms" "The Big Broadcast" "Riddle Me This" "Number 55" "The Phantom President" "The Sign of the Cross" "Suburb" "The West Pointer"	Young-Hoffenstein Kalmay-Ruby Lauren & Furthman Levy-Hervey Lovett-March Oliver H. Garrett George Marion, Jr. Heath-Kober Elliott Clawson Mankiewicz-Worts Young-Buchman Leahy-Marlow Wm. Slavens McNutt	M. Paggi E. Merritt H. Mills J. Goodrich	Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Taxi-Boys Charley Chase Laurel-Hardy	Del Lord Jimmy Parrott Geo. Marshall	Jack Roach Unassigned Unassigned	Art Lloyd Unassigned Unassigned	Untitled Untitled Untitled	The Staff The Staff The Staff		Shooting Preparing Preparing

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R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Constance Bennett McCrea-Wray Ann Harding Tom Keene Unassigned John Barrymore Fay Wray Zita Johann Eric Linden Irene Dunn	George Fitzmaurice E. B. Schoedsack Gregory La Cava Unassigned J. Walter Ruben George Archinbaud Merian C. Cooper Paul Stein Roland Brown Geo. Archinbaud	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Henry Gerrard Unassigned Unassigned Unassigned Eddie Linden Unassigned Unassigned Unassigned	Untitled "Most Dangerous Game" Untitled "The Law Rides" "Mysteries of French Police" Untitled "Kong" "Deported" "Freedom" "Thirteen Women"	Jackson-Ornitz Richard Connell Humphrey Pearson Bennett Cohan King-Ruben Willis Goldbeck James A. Creelman Uncredited Uncredited		Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Unassigned Pangborn-Granger Andy Clyde	Unassigned Leslie Pearce Babe Stafford	Unassigned Jean Yarbrough	Unassigned John Boyle George Unholz Otto Himm	"Hypnotize" "The Candid Camera" "The Giddy Age" "Hollywood on Parade"	The Staff The Staff The Staff E. Graneman		Preparing Shooting Shooting
TEC-ART. GR. 4141 5360 Melrose	All-Star	Lewis Lewyn					W. Dalglish	Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned All Star	Unassigned Robert Florey	Unassigned Ed. Marin	Unassigned Henry Sharp	"The Last Mile" "The Man Called Back"	Seton I. Miller Albert L. Vine		Preparing Shooting
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Joan Crawford Eddie Cantor Ronald Colman	Harry D'Arrast Lewis Milestone Al Rogell King Vidor	Lonnie D'Orsa Nate Watt Unassigned Unassigned	Unassigned Oliver Marsh Unassigned Unassigned	"The New Yorker" "Rain" "Kid from Spain" "Way of a Lancer"	Charles Lederer Maxwell Anderson Uncredited Uncredited	F. Grensbach	Preparing Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Lew Ayres Unassigned Tom Mix O'Brien-Stuart Tom Mix Unassigned Summerville-Pitts Boris Karloff Tyler-Parker All Star	Cyril Gardner Unassigned John M. Stahl Unassigned John Ford Kurt Neumann Unassigned Unassigned Unassigned Ray Taylor Russell Mack	Unassigned Unassigned Unassigned Unassigned Scott Beal Phil Karlstein Unassigned Unassigned Unassigned V. O. Smith Unassigned	Unassigned Unassigned Unassigned Unassigned Carl Freund Dan Clarke Unassigned Unassigned John Hickson Unassigned	"The Invisible Man" "Laughing Boy" "Left Bank" "Pony Boy" "Air Mail" "Kings Up" "The Road Back" "Auto Camp" "Gagliostro" "Jungle Mystery" "Once in a Life Time"	Fort-Balderston Earl Haley Unassigned Jack Cunningham Schayer-Van Every Schayer-Nattleford R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam	J. Lapis F. Feichter	Preparing Preparing Preparing Preparing Shooting Shooting Preparing Preparing Shooting Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Powell-Francis Edward Robinson Richard Barthelmess Joe E. Brown Douglas Fairbanks, Jr. Edward Robinson Young-Linden Constance Bennett Blondell-William Young-Manners Joan Blondell Brent-Dvorak	Fay Garnett Lloyd Bacon Michael Curtiz Ray Enright William Dieterle Howard Hawks James Flood Arehie Mayo Mervyn LeRoy Thornton Freeland Mervyn LeRoy William Wellman	Bob Fellows Unassigned Al Aborn Unassigned Unassigned Bill Canon Freddie Fox Unassigned Unassigned	Robt. Kurrie Unassigned Unassigned Unassigned Ernest Haller Tony Gaudio James Van Trees Sol Polito Charles Roshner Unassigned Unassigned	"One Way Passage" "Silver Dollar" "The Cabin in the Cotton" "You Said A Mouthful" "Revolt" "Tiger Shark" "Life Begins" "Two Against the World" "Three on a Match" "They Call It Sin" "Central Park" "Twenty Thousand Years in Sing Sing"	Jackson-Mizner Harry Thew Paul Green Lou Lipton Busch-Gelsey Wells Root Earl Baldwin Sheridan Gibney Glasmon-Bright Green-Hayward Baldwin-Morehouse Terrett-Lord	R. Lee D. Thomas	Shooting Preparing Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing

HOLLYWOOD filmograph



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VOL. 12, NO. 22

HOLLYWOOD, CALIFORNIA, SATURDAY, JUNE 18, 1932

PUBLISHED WEEKLY

Aylesworth-Sure Pulls the Prize Boner

Why the Stars are Rapidly Dying These Days

ADMITS STUDIOS ARE
DOOMED AND WILL GO
INTO HANDS OF
RECEIVERS

BY HARRY BURNS

Charge the prize boner statement of the year to Merlin Hall Aylesworth, President of the National Broadcasting Company and the RKO-Radio Corporation. He predicts that unless miracles happen, every major studio in the business will be in the hands of the receivers within 90 days. This places us in the direct line of being the toreadors and the public the bulls who are laying back just ready to leap at us and gore us to death, since we are holding the red flag in our hand and waving it at 'em.

Imagine what powder this will be to the stockholders of the country who are ready to shoot us all and blow us to pieces for getting them into this business of not only paying the price at our box offices, but, by laying good old sound American dollars at our feet in stocks purchased to waste and steal from them through stock manipulations.

In face of the stock probe of the Harry M. Warner manipulations and his admittance of juggling the stocks so that he could clean up enough money to sit pretty for life, and the fact that there is a stock investigation on right now in Washington against William Fox for his dealings and management of the William Fox studios and Theatres, President Aylesworth had to come here and to prove that he is a big shot, throw a monkey wrench into the whole works, and make himself the hero of the hour.

Radio Pictures should be the leader to start all of the companies to go into bankruptcy or into the receivers hands, just to please Mr. Aylesworth. The heads of the various institutions with the exception of Sidney R. Kent who have come out here in the past, remind us of a lot of children who are crying over spilt milk instead of mopping it up and figuring out how to avoid spilling it once more, the way they act. They make us believe that they are going to try and stop drinking of milk

(Continued on page 2)



PHOTO: ALFRED CHENEY JOHNSTON

Gilda Gray

America's most famous danseuse, who starts Wednesday night at the Fox-West Coast-Manchester Theatre in one of the most spectacular Fan-chon and Marco Ideas, ever created for a stage and screen star.

Channing Pollock's sensational drama, "House Beautiful," which ran for two solid years in New York, is the next attraction for El Capitan Theater, co-starring Charles Ray and Dale Winter. The play is scheduled to open Sunday matinee, June 26, following the run of Reginald Denny in "Blessed Event."

AS SEEN BY AN OBSERVER OF THE PUBLIC'S LOVE FOR MATINEE IDOLS

As long as the producer continues to insult the public's intelligence and the public continues to insult the producer's intelligence, the position of the movie star will always be a precarious one. And why the popularity of the star should suffer so innocently is one of the many motion picture enigmas. In the old days when the legitimate stage was in its prime, an actor was idolized for his talent and versatility and not for the everlasting sameness of the pose he struck on and off the stage. That is why Jane Cowl at forty could play an adolescent Juliet and get away with it. That, also, is why Maude Adams is remembered as a Barrie heroine and not a recluse. This ought to mean something to the studio releases of Carbo publicity which should bear no weight at all on her prestige as an artist. Banal publicity and carbon copy scenarios have not only bound the ability of the screen luminary hand and foot, but popularity becomes spasmodic and wanes at an age when the matinee idol was in the full flower of his career.

The sincerity and ambition of Joan Crawford is obvious to the interested observer, and that is why she will serve as a good example of the currently popular star who has been pigeon-holed so beautifully that her sincerity and ambition won't mean a thing in the long run. Crawford is scheduled to play the role of Sadie Thompson in "Rain" and she has to fight tradition, as Jeanne Eagels and Gloria Swanson are her predecessors in the part. But since the movie industry has no conception of, or any respect for tradition, Miss Crawford as Sadie Thompson will plant her feet on the ground sixteen inches apart, bend her torso backward at a forty-five degree angle from the hips, toss her head and stare immediately at her public. And that, mesdames et messieurs, is a performance! What difference does it make if Joan Crawford did exactly the same thing in Our Modern Maidens, Laughing Sinners, and Letty Lynton? True, her costumes change, her diction is improving and her makeup is more copy-cat, but Mr. Public has grown restless and fickle, and he certainly has his reasons. Yet Mr. Public is not without guilt. He likes being hard-boiled, he enjoys saying a picture is rotten thereby showing his superiority, and he will pass up fine movies like The Guardsman and Broken Lullaby because the sex appeal is either too subtle or not there at all! He has been trained to expect the flashy and melodramatic in the motion picture and forgets that there is a connecting link between the cinema and the stage which he once respected and revered.

DORRIS WOLFE GILBERT.

Culver City Kennel Club Opens Next Week

Andy Clyde Is Signed by Educational for Series

NOTED SPORTSMEN BACK
GREYHOUND RACING
—PRESIDENT CHARLES
CARMICHAEL MAKES
STATEMENT

When the mechanical rabbit rolls past the starting line for the first time officially on opening night next week, the inaugural meeting of the Culver City Kennel Club will be under way with the good wishes of hundreds of thousand of Southern California folks who realize that the new greyhound racing plant is another boost to the Southland, rather than a menace as some folks would have you believe.

Several California sportsmen, all wealthy to the extent of absolute independence, are backing the Culver City Kennel Club and the "big guns" behind the actual running are Charles H. Carmichael, president; L. E. "Larry" Kent, vice-president; George M. Malcolm, secretary and treasurer and George W. Heintz, owner and inventor of the Heintz Inside Disappearing Rabbit.

Also in the organization in a "big way" are Edmund G. Lyons, retired capitalist; Thomas Griffin, Southern California real estate broker; John H. Hansen, president of the Commission Merchants of San Francisco and Robert K. Malcolm, owner of the Liberty Island Farms, one of the largest dairy farms in California. He is the brother of Secretary George Malcolm and is known as the "father of greyhound racing" in California.

The introduction of the Culver City Kennel Club into the picture has precipitated the move of many "promoters" to follow suit and also prepare to build plants to rival the Culver City oval.

However, the backers of the Culver City Kennel Club are not going to operate on a long scale. The first season, which is scheduled to open Wednesday night, will probably run not longer than 21 days.

"The Culver City Kennel Club does not wish to run in opposition to the Olympic Games," said President Charles Carmichael. "We wish to inform the people of Southern California that we are ready to cooperate. If this meet is successful we will reopen for another short season later in the year."

"We have spent more than \$100,000 in building the Culver City Kennel Club and we have made every effort to employ carpenters and laborers who have families to support. I believe that the people of Southern California should realize that in these hard times, if we are willing to spend money on a project which has and will employ hundreds of men, there should be no complaints from sources that have failed to help the depression."

According to George Heintz, the man who invented the mechanical rabbit, eight races will be featured nightly with ten races being held each Saturday evening. No Sunday racing will be programmed and all children must be accompanied by parents or they will not be admitted to the show.

The Culver City Kennel Club is easily reached by motor bus, the Pacific Electric cars and automobile highways.

Situated at the junction of Lincoln and Washington boulevards, the \$150,000 grandstand and racing strip lies just three miles beyond the heart of Culver City on Washington boulevard.

It is handy to Hollywood, Beverly Hills, all the beaches and the two main highways leading from Los Angeles, which are Adams street and Washington boulevard.



MELBA SNOWDEN, JAQUELINE ROTH AND
ESTHER BRODELET

Getting acquainted with the greyhound champions who take part in the big race meet at the Culver City Kennel Club on Washington boulevard, Culver City next week. It is estimated that the doors will be thrown open Wednesday or Thursday evening. The Misses Melba Snowden, Jaqueline Roth and Esther Brodelet, hail from Stark's Bohemian Cafe, where nightly they sing and dance, in conjunction with an all-star revue headed by Jackie Taylor's orchestra, featuring Cy Kahn, the latest Pacific Coast sensation, who is to follow in the footsteps of Bing Crosby, Harry Barris, and Donald Novis.

PARISIAN ROMANCE IS MORE PARISIAN THAN PARIS

On the back lot of Forty Acres in Culver City they are playing havoc with all dramatic dimensions. It is expected that players step out of the characters and atmosphere ceases with the chalk line that hems in action, but such is not the case where M. H. Hoffman is shooting street scenes for Mansfield's "Parisian Romance." To begin with, the cast has been chosen with a well-trained eye for exact delineation; it is largely composed of foreign actors, and is headed by Lew Cody, who also may boast of continental lineage. Mr. Cody is supported by Marion Shilling, Joyce Compton and Yola d'Avril.



M. H. HOFFMAN

In "Parisian Romance" Lew Cody is much the polished and deucedly clever man about town, Joyce Compton is vivaciously ingratiating while Marion Shilling is charming artlessness personified. If it would only cease with that, for the sake of the bewildered onlooker! But, alas for Hollywood logic, out of "Parisian Romance" Lew Cody is still the polished and deucedly clever man about town, while his leading ladies do not vary one iota even after they have dropped their roles.

So much has the idea of accurate casting been instilled in the players that Lew Cody informed "Mike" Hoffman that he just wouldn't do for the typical producer. "M. H." smokes no fat, black cigars and his intelligent reserve is a thing alien to the popular concept of "head man." It has been a battle cry on the lot that nothing must be spared to make this a realistic production, but it would be a relief if those Russian generals after making a scene, would break into breezy Hollywood jargon instead of turning out to be merely Russian generals!

Yet I left the scene wondering at the remark of the truly Gallic Yola d'Avril that the picture is "More Parisian than Patee herself!"

That ought to go over big with the folks down in Paris, Omaha.

Doris Wolfe Gilbert

AL CHRISTIE IS TO SUPERVISE COMEDIES OF FAMOUS FUNSTER ON WEST COAST LOT

Andy Clyde is going to stick with Educational instead of going over with Mack Sennett on the Paramount program as was first intended, and we are to continue to see and hear the famous funmaker in Andy Clyde Educational fun films, and if you know the inside of this deal, you will understand that the comedian will be given more leeway in his future two-reelers, for he will have his own unit, and have enough say so in the story part of his pictures, to be able to even do better work than he has been allowed to do in the past.

PREVIEW "DOCTOR X"

A First National and Vitaphone picture combining the mystery and horror of "Frankenstein" and "Dr. Jekyll and Mr. Hyde." The plot of the story deals with "Moon murders" suspicion falling on the staff of Doctor X's laboratory, some very fine acting is shown by John Wray who will long be remembered for his fine role in the "Miracle Man." Lionel Atwill who plays the title role, opens an investigation in his research laboratories where he re-enacts scenes from the various murders, and after many laboratory tests that add much life to the picture, discloses that none other than Preston Foster, who does some fine acting is the murderer. Lee Tracy steals the picture in another of his now famous reporter roles and does much to help solve the mystery killings... At times he almost forgets his work when he runs into the charming Fay Wray who holds the love interest of the picture as Doctor X's daughter. Leila Bennett, who plays the maid, adds much to bring a little comedy into the various scenes. The acting throughout was excellent, photography very good, and the technicolor does much to show off the art work. While the story is a little weak the direction was very good.

Cast includes Lionel Atwill, Fay Wray, Lee Tracy, supported by Preston Foster, George Roesener, Leila Bennett, Arthur Edmund Carewe, John Wray, Harry Beresford, Robert Warick, Willard Robertson, Thomas Jackson, Harry Holman, Tom Dugan, Mae Busch. Directed by Michael Curtiz, and photographed by Ray Ranahan.

(Continued from page 1)

AYLESWORTH PULLS BONER

just because some darn fools spill theirs. Some didn't know any better, while others did it by accident.

The trouble Mr. Aylesworth is not with any one in particular. It is just a case of paying too much for what you have received and not knowing the value of what you are trying to produce. Poor stock manipulation kills many a man. Producers have gambled with the bankers and stockholders monies and the bankers and public will have to pay the price. It is blood money. But such statements as attributed to you in Tuesday's June 14 Illustrated News by Elanor Barnes will do more to kill pictures than all the mistakes the producers in charge have or will make inside of our industry.

Buron Fitts Thrills 233 Club Members with Fine Speech

John M. Stahl Prepares to Direct "Only Yesterday"

Charley Chase Is Working on His First of New Series Universal to Produce Gridiron Feature in July

TOM MIX, MITCHELL LEWIS, LEWIS J. PHYSIOC COMMAND ATTENTION OF GREAT GATHERING

Thrilling personal experiences at home, in American frontier towns and in the South Seas were related by a trio of prominent speakers at the second June assembly of the 233 Club last night.

District Attorney Buron Fitts was the principal speaker of the evening choosing as his topic "Crime, Its Origin and Control" and related some of the inside details of several famous cases and also outlined activities of the district attorney's office in court and in the field to prevent recurrence of crimes that became sensational front page news. When Mr. Fitts completed his talk he was given an ovation seldom equalled in the 233 Club. His popularity, commands that we re-elect him District Attorney.

Tom Mix, Universal's popular Western star and 233 Club member told of experiences when he was a United States Marshall in Oklahoma and also spoke on "A Citizen's Obligations." Mitchell Lewis, former president of The Masquers spoke briefly of personal experiences and Lewis J. Physioc, artist, cinematographer and traveler told of experiences in Java, Sumatra and Bali, concluding with the statement that South Sea savages are only "wild men when in contact with civilized white men" and related how Dutch East Indies police preserve the law and order without the use of firearms at any time and of the deep respect for the police by the supposed 'wild men of Borneo.'

President John LeRoy Johnston presided at the meeting and also at the installation of Frank Berk, Lorenzo Copeland and George Miller. Buffet lunch followed the meeting. The 233 Club president announced an open air entertainment for Wednesday, June 29, with Monte Carter in charge and also appointed a special committee comprising Marco Hellman, Tom Mix, Lewis W. Gill, Otto K. Olesen, Joseph W. Girard and Dr. Jason Liscom to plan forthcoming social events. Each Saturday evening during the summer will be known as 'open house' night at the 233 Club, it was announced.

KUBEC GLASMON AND JOHN BRIGHT ARE AT WORK ON ADAPTATION REPLACING GLADYS LEHMAN

A switch in scenario assignments this week assigns Gladys Lehman to an original story and gives to Kubec Glasmon and John Bright, prolific playwrights the task of adapting "Only Yesterday" for Universal production.

Carl Laemmle, Jr., has 'borrowed' Glasmon and Bright from Warner Brothers for whom the writers turned out such hits as "The Crowd Roars," "Public Enemy," "Taxi," and "Smart Money," and the talented scenarists are now at work on the screen treatment for Frederick Lewis Allen's sensational book.

"Only Yesterday" will be directed by John M. Stahl, now supervising the editing of "Back Street" recently completed at Universal studios.



Col. Reginald Barlow

Once more clicking on the

M. G. M. lot

in

"The Washington Whirlpool"

JAMES PARROTT DIRECTS FAMOUS FUNMAKER AND FINE SUPPORTING CAST AT ROACH'S

The first of the new series of Charley Chase comedies, "The Iron Man," is in production at the Hal Roach studios. The popular comedian, who recently returned from an extensive vaudeville tour, selected Muriel Evans, rising young ingenue as his leading lady.

The supporting cast includes Heinie Conklin, Clarence Wilson, Jerry Manddy, May Wallace and Eddie Dillon. Sherwood "Spud" Bailey for the past year one of the outstanding members of "Our Gang", will play a part in the picture.

James Parrott, who has directed many of the most successful Laurel and Hardy comedies, is directing "The Iron Man." Carl Harbaugh wrote the story in collaboration with the comedian and director.



RUTH GRACE

Ruth Grace, who was selected to portray the role of "Miss Glendale" at a pageant held at the Stepper auditorium on Monday June 13, 1932.

Ruth has won many studio contests and scholarships and her ability as a child actress has put her into many pictures in the past two years, and we can look forward to this clever little girl being sought by producers.

Ruth recently finished "When a Feller Needs a Friend" with Jackie Cooper at M. G. M.

CARL LAEMMLE, JR., CLOSES DEAL WITH CHRISTY WALSH FOR 1931 ALL-AMERICAN TEAM

A motion picture featuring All American football players of 1931 and preceding years and members of the All-American Board of Football has been announced by Carl Laemmle, Jr., general manager of all Universal production.

Through Christy Walsh, noted sports authority, Mr. Laemmle, Jr. is negotiating with the eleven members of the 1931 All-American team and already contracts have been given Coaches Edward L. Casey of Harvard, W. A. Alexander of George Tech, Jesse C. Harper, Notre Dame athletic director, and Glenn S. 'Pop' Warner of Stanford, not only the outstanding gridiron mentors of the country but, with Christy Walsh, the men who select the 'All-American' teams each season.

The filming of "All-American" will begin early in July, and first of the noted 1931 grid stars to attach their signatures to Universal contracts are John Cain of Alabama, Gerald Dabrymple of Tulane; Clarence Munn of Minnesota; Jack Riley of Northwestern; John F. Orsi of Colgate; Jessie Quatse of Pittsburgh; Marchmont Schwartz of Notre Dame, Tom Yarr of Notre Dame and Gaius R. Shaver, John W. Baker and Erny Pinckert, three point winners of the University of Southern California.

AROUND THE LOTS

Joel McCrae sun-tanned and very busy—Robert Armstrong and his mustache—smiling Fay Wray—Hal Roach's busy again and several of the boys singing, "Happy Days are Here Again"—Jack Herrick doing one of the taxi boys—Sidney Toler strolling along—Maureen O'Sullivan more charming than ever—Fredric March on the M.G.M. lot—sophisticated Karen Morley—Jean Hersholt and his cigar—Bud Barsky's healthy stride—gorgeous Virginia Bruce in beautiful blue pajamas—Ed. Carlie another old-timer—Lily Damila driving along—Jean Harlow, the new red-head—Arthur Caesar at Universal—Sam Hardy in a hurry—Kennie Weaver observed dancing, and wait till he sees this.

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Moving Movie Throng by John Hall

A national magazine has made a great discovery in connection with motion pictures.

A New York State judge, a famous author, the "Czar of the Movies," a great producer and a Hollywood writer, in said magazine, unanimously agree that, if movies don't appeal to the majority, there can be no profit in the business of making pictures.



JOHN HALL

—the triumph of justice—can be an artistic fact.

The discussion—the sanest to date, by the way—involves practicality versus art. The "Czar of the movies" and the big producer are for the practical. The Court seems to have considered a public support of morality the vital factor. Out of the arguments we have an obvious truth, which needed no supporting champions: If movies earn no profits, they cannot survive.

The same may be said of turnips. The only thought worthy of debate is the author's fear of the assassination of art by the movies. We find the answer to this in the statements of the practical business men: Only profitable pictures; pictures satisfying the majority, sustain the industry. Lovers of art should realize that, whatever satisfies the majority inevitably contains the spirit of art, though, to many, outwardly lacking the substance.

Your practical man of business is an artist, though he seldom sees or hears himself referred to as such. He rarely connects his successful activities with the word "art."

However, there can be little wrong with a human product of factory or studio that satisfies the majority of the people; for, after all, satisfying the great majority calls for art of the highest grade. It is a truism that the majority seldom is wrong. And the majority is law-abiding, setting the morality plane of all.

What the practical men of business know from actual experience the aesthete—the accepted artist—seldom comes to realize and appreciate. The business man, if asked, can but say: "It pays"—and leave the matter there. Only money talks. He has neither time nor inclination to analyze causes. He does not realize that the public's approval is a tribute to the art of his work.

It may be stated, without fear of successful contradiction, that what appeals to the majority of the people cannot be a thing without art. Instinct guides man en masse, and instinct avoids the repugnant. A thing entirely lacking in art can be nothing but repugnant. To the highly sensitive aesthete—accepted artist—what the majority likes may be uncouth, but that's just too bad—for the artist.

The practical business men making motion pictures please the majority about twice in every five tries,—and they make money. If every picture pleased the majority, our producers soon would have all the money in the country. Always satisfying the majority is an impossibility, and our picture men know it. When they do satisfy the majority, the financial success bespeaks true art—regardless of what artists think.

Unfortunately, mankind cannot be entirely composed of Miltons, Shakespeares and Aristotiles. These, and other great geniuses, indicate man's mental possibilities. And it may be pointed out that, from the massed instinctive art sense of man, the fire of genius produced these super-intellects. Their roots were among men of common clay: Their minds soared beyond their environment and their fellows. Satisfying the mental and spiritual needs of massed mankind; keeping alive its true sense of right and wrong, and making it laugh—and weep—in its play, is ART.

IRVING C. FRANKLIN AND DONALD M. STONER ENTERTAIN BANKERS IN BETWEEN PREPARING THEIR NEXT STORY

Working hard to find a suitable story that they can produce, which will follow in the footsteps of their initial picture "The Phantom Express" which is an assured success, Irving C. Franklin and Donald M. Stoner, are nearing that point of contact we are told, and as a little recreation in between the past week, they have been putting in their time entertaining many noted bankers who were visitors here for the big get-together of the American Bankers Convention in Los Angeles. Among their guests were Arthur K. Schultz, Assistant Comptroller of the Chase National Banks of New York, George Wells Comptroller of The Security First National Bank of America of L. A., John Martin Telleen Secretary American Institute of Banking, and many others. All enjoyed themselves to the very highest point, and when shown "The Phantom Express" stated that the film industry needs more pictures like that produced by Franklin and Stoner, which is built to please "The Whole Family" according to their slogan which they are living up to in a great measure with their productions.

DAD SAYS

Tom Mix to make another series of six westerns for Universal . . . Will Mahoney and Jimmy Durante to co-star in an original M. G. M. . . . Columbia to make "The Public Be Damned" dangerous title . . . Claudette Colbert plays opposite George M. Cohan in "The Phantom President", Jimmy Durante also in cast, Paramount . . . June Knight signs term contract M. G. M. . . . Joe E. Brown out of hospital, good news . . . Arline Judge and Richard Cromwell have the leads in "Fraternity House"—R. K. O.-Radio . . . "Night After Night" new title for "Number Fifty-five", Paramount . . . W. F. N. to star Warren William in "The Match King", William Dieterle directs . . . Adolphe Menjou booked to play with Helen Hayes and Gary Cooper in "Farewell to Arms", Paramount . . . Josie Sedgwick, remember her, signs with Trem Carr . . . Rita LaRoy has a big spot in Marlene Dietrich's picture "Blonde Venus", Paramount . . . Lina Basquette plays opposite Jack Dempsey in his stage Revue . . . Lew Cody in cast of "A Parisian Romance," Tec-Art . . . Richard Dix to star in "Liberty Road", R. K. O.-Radio . . . Richard Scott has one of the leads in "Song of Songs", Paramount . . . Ralph Forbes has a spot in "Smilin' Through", M. G. M. . . . Columbia buys screen rights to "The Air Hostess" . . . "Make Me a Star" new title for "Gates of Hollywood", Paramount . . . Karl Dane in cast of "Speak Easily", M. G. M. . . . Andy Devine in cast of "Once in a Lifetime" Universal.



DAD

Ben Pizza pinch-hitting for Ben Thau, casting director, at M. G. M. . . . Diane Sinclair in Eddie Cantor's picture "The Kid From Spain", United Artists . . . O. P. Heggie in cast of "Smilin' Through", M. G. M. . . . Ann Dvorak has the feminine lead in "Cynara", United Artists . . . "The New Yorker" new title for "Hallelujah, I'm a Bum" Al Jolson's picture. Eric Linden and Anita Louise to co-star in "The Phantom Face," R.K.O.-Radio . . . J. Walter Ruben directs . . . George Jessel, Eddie Buzzell and Laurel and Hardy leave for Europe . . . Charles Ray will try a come-back in pictures . . . William Desmond in cast of "Jungle Mystery" Tom Tyler's picture . . . Jack La Rue, heavy, in "The Last Mile", Tiffany . . . Columbia wants Bebe Daniels to star in "The Double" . . . Mae West, herself, has a spot in "Night After Night", Paramount . . . Donald Novis, Boswell Sisters, Radio Artists, in cast of "The Big Broadcast", Paramount . . . Louise Dresser to appear in two plays at the Pasadena Community Playhouse next month . . . Cecil Cunningham in cast of "Love Me Tonight" at Paramount . . . Babe Kane remains with Mack Sennett for six or more pictures . . . Irving Pichel in cast of "After the Rain", Fox . . . Universal signs Marzalo Gillmore . . . Sidney Fox considered for ingenue lead in "Once in a Lifetime", Universal . . . Anita Loos signs term contract with M. G. M. . . . Anthony Bushell and Percy Marmont at W. F. N. British studios in "The Silver Grayhound", William McGann director . . . Victor Varconi, a real actor, may appear in a Hungarian picture abroad . . . 'Tis said that Joseph Kennedy wants to buy the First National Studio; perhaps star Greta Garbo in two pictures a year . . . Herbert Rawlinson considered for male lead in "The Modern Virgin", Duffy stage production . . . Gene Morgan in cast of "The Blonde Venus" or is it "Blondina"? Marlene Dietrich's picture . . . We hear that Michael Farmer, Gloria Swanson's husband, not Adolph Menjou, will play opposite her.

IN HOLLYWOOD NOW

By Bud Murray

At the Film Welfare League Luncheon, Bridge and Fashion Show in the Blossom



BUD MURRAY

Room of the Roosevelt Hotel, many stage and screen notables gathered to help fill the coffers of the League, which in four years has done much to alleviate the suffering among the stage and screen people. Its founder, Jackie Saunders, worked like a Trojan, with the writer—Ella Wickersham and Billy on the publicity, and Mrs. Joe E. Brown, the President, Mrs. John P. Medbury and Juanita Hansen all did their bit marvelously. A lot of credit due to B.B.B., who was M.C., and surprised us with the way he handled the Wedding Fashion show, (very dignified). Mrs. Carter and Joe Mann handled the tremendous crowds, hundreds of whom were turned away—some sat in the lobby, and on the mezzanine. Next time they should get the Shrine auditorium. Joe E. Brown made his first public appearance, since his hospital trip. B.B.B. offered the patrons a look at Joe's incision for twenty-five cents a look—raffled off a magnificent diamond bracelet—was M. C.—sang some songs—told a few gags, and all in all saved the day—what with several disappointments in the entertainment line. Henry Halstead and his band were great, furnishing the music. Some of the notables in the Wedding procession Fashion Parade were Anita Stewart, bride; Peter Du'Rey, groom; Mrs. Efe Asher, matron of honor; ushers, Billy Bakewell, Russ Gleason, Glen Tryon, Bill Morgan, Eddie Nugent and Connie Keefe best man. The ring bearer was the Joe E.'s little daughter, Mary Ann Elizabeth, and did she get a bid hand; the flower girl Mary Ann Jane Cohen. Some of the bridesmaids: Josephine Dunn, Julane Johnston, Sally Blaine, and here and there at the tables we noticed Vivian Duncan, John P. Medbury, Milton Golden, who made a very Americanny speech, Hobe's and Bess Shlank did the honors, providing the swanky clothes, and a very successful event, financially and socially was put on IN HOLLYWOOD NOW.

Dropped into the Roosevelt Patio one evening and it's dee-lightful, sheltered very nicely, and again Henry Halstead's band was welcome. Joe Mann eating raw meat (how have you been). Noticed Eddie Hillman and the charming Marion Nixon, Buster Keaton Ernst Lubitsch, Armand Kalisz and Harold Lloyd.

At the Brown Derby, Nick the head man, greets you, and notice Herb Sanborn, proprietor is back on the job after a long convalescing sojourn. Georgie Raft, back from Noo Yawk, thinks he didn't have enough time there to renew old acquaintances, but we notice once again, he is back with Peanuts Byron (maybe we're wrong). Eddie Cantor and Bill Perlberg in a booth—Hal Grayson drops over for a few slants—Spencer Tracey and Jimmy Cagney—Skins Miller and Buck Mack, a real pair of comedy dancers, probably the last of their type. What memories they bring—Ryan and White—Doyle and Dixon—Boyle and Brazil—Grace and Berkes—where, oh, where have these gone? These teams have all split, some of them dead, but Miller and Mack go on forever—and they can still take it. At the Friday nite fites we witnessed a real bunch of sports, who waited until everybody's friend and pal, Mushy Callahan, left the ring, defeated by Sal Sorio, but with the plaudits of the crowds ringing in his ears. At least Mushy always tries—But you cannot lick "TIME." If Mushy missed any punches that nite—the wife and I took them all on the chin.

RED-HEADED WOMAN

Metro-Goldwyn-Mayer

Director—Jack Conway

Cast—Jean Harlow, Chester Morris, Leila Hyams, Una Merkel, Lewis Stone

Katherine Brush's novel has assumed celluloid form with much gusto and platinum-haired Jean Harlow has gone red-head with a vengeance. The picture even has a theme song, but why bring that up? Here we have the story of the Legendres of suburban Ohio and how a red-headed gal completely disrupted the public welfare. We appreciatively kiss our finger-tips skyward to whoever selected that bold, bold Jean Harlow for the part of Lil. How that girl can squeeze all the juice out of some of the meatiest dialogue that an audience ever went into convulsions over!

In its previewed form "Red-Headed Woman" is vital though brazen entertainment. What it will be like after the censors have red-pencilled it, is another matter, but it seems pretty safe box-office advice that the red-pencil will devastate the "Red-Headed Woman" who is no mean devastator herself. Let it suffice to say, however that the audience was so amazed by the audacity of the picture that all the astounded spectators could do was to break into uproarious if embarrassed laughter. This should not be misconstrued as a bad sign, as it is far from that.

Lil or Red (Jean Harlow) a fetching wench if ever there was one, is out for the boss, Bill Legendre, Jr. (Chet Morris), and so she gets her way while Bill's wife, prestige and self-respect go flying out the window. And Lil, in her flagrant way is triumphant until justified snobbery and Bill's father, played with admirable restraint by Lewis Stone, finally send her packing to an element where she continues to be triumphant in her own inimitable fashion.

Jean Harlow gets no sympathy in the role of Lil but she certainly caused as much noise and gaping on the part of the audience as her interpretation called for.

Chester Morris seems to have filled out for the part and Una Merkel has one of the finest senses of humor we have encountered. Leila Hyams is adequately enough. But, oh, that Harlow!

Jack Conway's direction, although at times bordering on exaggeration, shows that he hasn't chosen to mollycoddle the script and on the strength of his nerve alone, the picture ought to get ahead.

D. W. Gilbert.

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SPORTS

By EDDIE DEMEREE

WILBUR SHAW AND ERNIE TRIPLETT RETURN—NICK MARTINO WINS MATCH RACE AT LEGION ASCOT SPEEDWAY

And what does it all prove? Nick Martino and Chet Gardner are supposed to have had an argument as to which of the two is the better driver and Dr. Fred Loring, Chairman of the race board, decided to settle the question with a match race. Nick won the match race and was presented with the Italian Helmet by charming Dorris Jann, who is the great Ascot favorite, but lost the next five lap heat to Chet.

Doesn't it take more skill to win a race against six drivers than against one?

Lester Spangler challenged the winner for next week—will that be a good one? We'll be riding on Lester's tail—and so will Nick. Wilbur Shaw, though not in accord with so-called 'grudge' races, informed the writer that after they all get through fighting amongst themselves and get down to business and feel like some hot competition he will step to the fore with a real challenge. By the way, you know, of course, that Wilbur holds the record for 300 miles at Indianapolis. Not bad, huh?

After the races next Wednesday night a banquet will be held at Eugene Stark's Bohemian Cafe in honor of the winner. It is expected that "Reg" Regelin, the owner of that genial voice you hear over the public address system at the Speedway, will be on hand with his running mate, Herb Marlow, radio announcer at the track. In the party will be Sheila Terry who will present the Helmet to the winner of the "Dash." We'll beseeinga.

HOLLYWOOD LEGION STADIUM

"Mushy" Callahan, former junior welterweight champion of the world, bowed his way out at Hollywood last week. "Mushy" met "Baby" Sal Sorio, a fair second-rater, nailed him on the button with his once potent right, flooring him; but "Baby" Sal wasn't hurt. Later in the game "Mushy" again crashed home that once potent right, flush on the chin, and again "Baby" Sal merely shook his head and roughed the ex-champ, aiming his blows at "Mushy's" fast closing eye. The popular "Mushy" tried, but the old steam wasn't there; "Baby" Sal was too strong, and the ex-champ was facing that grim Waterloo of all men of the ring, the final crushing knockout. "Mushy" conceded defeat, thereby making his final exit from the roar of the crowd. The boy was game, but his day is done, and his thousands of friends almost wept as he disappeared from the scene. Hail and farewell, "Mushy". Harry Thomas, rough and tough heavyweight, scored his tenth successive knockout. Tony Brown was his victim, lasting one session. Other results: Mike Irish, heavyweight, lost to Frank Estrada. Johnny Berto, 140, won from Russell Beach. Don Kennedy, 132, and Mike Cordova, draw. Tommy Hoffman, 155, was a bit too tough for Bobby Reister, winning the nod. The house was good. This week: Harry Thomas, heavyweight. vs. Jimmy Hanna.

OLYMPIC

If the title had been at stake we would have a new featherweight champion—a real champ, Fidel La Barba. Meeting Tommy Paul the third time, Fidel showed all interested in fist-cuffs that he is still the tricky master of the gentlemanly art of self defense and, from where we sat, it looked as though he took eight of the ten rounds, one going to Paul and the tenth a draw. It's about time La Barba was getting the break he deserves—another chance at the title but we're afraid such a show would have to be given elsewhere. It's a cinch the fight wouldn't draw here—we already feel sure of the outcome; witness the poor house for last Tuesday's brawl.

"Wad" Wadhams has lined up a double main event for next Tuesday, featuring that black boy who seems to have had the steam taken out of him, Dynamite Jackson vs. Tom Patrick—tab Dynamite to win unless Patrick finds the spot—and Goldie Hess vs. Young Peter Jackson—a tough one to pick, both being aggressive boys and hard hitters.

OLYMPIC MOTOR MARATHON TO OPEN IN CULVER CITY

Culver City is to be the scene of the newest in endurance contests when the Olympic Motor Marathon opens about June 24th on a new track constructed at Venice boulevard and Overland Avenue.

Some twenty or more drivers will be entered and the grind will continue day and night, with brief rest periods, until the "Sand Man" counts out the final contestant. Prizes will be awarded the last five contestants to remain in the "race." It has been estimated that the contest should last ninety days.

On an inside track there is to be conducted at intervals numerous other "wheeled marathons," including a tandem bicycle rider's endurance contest, a high wheel bicycle rider's endurance test, and others. An outdoor stage is being erected for an orchestra, entertainers, radio broadcasts, etc. Also, a large dance floor has been built between the grand stands and track.

CULVER CITY FIGHTS

Bobby Reister, the Alhambra school boy, and Leo Kelly, the colored 160 pounder, will fight the six-round main event Monday night at the Culver City Arena.

A natural is booked for the semi-windup, a four rounder, Pete Engle, the slugging featherweight, will take on Harry Perdue. Bob Cano, light heavy, who is making his professional debut against Mike Irish. Santiago Lujan, 122 pounder, will tackle Roy Rivera in another four. Eddie Decker and Jimmy Rivers, welters, will open the show.

KARLOFF STARS AT CRICKET

Boris Karloff is limping around the lot at Universal studios this week with a badly wrenched knee obtained June 5th in a hotly contested Cricket match between the Hollywood Cricket Club and the Los Angeles team. The match, in which Karloff, C. Aubrey Smith and other British members of the film colony participated, resulted in a draw. A return game is scheduled.

Karloff recently completed "The Old Dark House" at Universal in which he was featured. He is now preparing for a starring role in H. G. Wells' "The Invisible Man" to enter production soon under Cyril Gardner's direction.

AS SEEN AND HEARD

By Arthur Forde

"TEMPEST"

(Stuerme der Leidenschaft) Storms of Passion—Filmarte Theatre.

It would be greatly to the advantage of every director, actor and actress should they make a visit to the Filmarte Theatre this week and see the work of Robert Siodmak, the director, Anna Sten playing "Anny" and Emil Jannings as "Gustav" in "Tempest."

A great story of the underworld of Berlin with its love, passion, drama and locale.

Other splendid players are Franz Nickisch, Anton Pointer, Otto Wernicke, Trude Hesterberg and Julius Falkenstein.

Robert Liebman, author of "Congress Dances" and Hans Muller, of "Blue Angel" fame wrote the story.

We won't tell you the plot as it screens well and it would be much better should you see it yourself.

Eric Pommer, whose fame is world wide and also gave us "Congress Dances" supervised, and Frederick Hollaender who wrote "Falling in Love Again" which assured Marlene Dietrich's success on the screen has composed for this screen offering "I Don't Know to Whom I Belong" which is even a greater hit than his former effort.

Then the photography of Gunther Rittau is on a par with the rest of the production. Not only is this a screen offering of fine dramatic value but the musical direction of Gerrard Jacobson is noteworthy.

Had this one been made in Hollywood, the Chinese Theatre would have had another "Grand Opening."

However, you'd be foolish to miss "Tempest" as the work of Anna Sten who is now with us and Emil Jannings, whose acting ability is unquestionable, appear in it.

"THUNDER BELOW"

And Stage Show at the Paramount Theatre.

The stage undoubtedly "has it" at the big theatre at Sixth and Hill Street this week as lovely Rosita Moreno is mighty attractive and her act is colorful and smacks of Showmanship."

Then we have the Four Romeros and Marian Teresa Silva with her group of Mexican Native Dancers.

Rudolph Hoyos, also contributes, not forgetting Paramount's Dancing Beauties and they are really beautiful and exceedingly sprightly.

Of course we have Georgie Stoll and his musicians with us so long that we don't really appreciate them, but they carry the show along with a rhythmic swing.

The feature picture is "Thunder Below" which is a disagreeable story of the Tropics where a young husband whose wife carries on an "affair" with his best friend and if this is not trouble enough for him, he is stricken blind. The wife commits suicide on the rocks below the house from which the title of the story is taken and you don't feel sorry at all for her finish.

Charles Bickford, Paul Lukas, Eugene Palette, Ralph Forbes, Leslie Fenton, James Finlayson, Edward von Sloan, Mona Rico, Carlos Salazar, Enrique Acosta, and Godfrey Rivas give their excellent talents to a sordid story.

We are afraid that if Paramount doesn't give Tullulah a better vehicle than this one she will never become a favorite.



ARTHUR FORDE

However, the stage show is so good that you get more than your money's worth at this week's show.

"BACHELOR'S FOLLY"

A Gainsborough-British Lion Picture.

Another from London and quite good as that sterling actor Herbert Marshall plays the principal role.

The story is of the aristocracy of England, with their betting proclivities and love of the sport of kings.

While the photography was a little spotty at times, we are shown the lovely Epsom Downs which always has color, life and incidentally the people of England in holiday attire.

T. Hayes Hunter directed and was a little old-fashioned in some of his shots, especially in travelling from one person to another. The cast was exceptionally good and those British actors know their delivery of lines and diction.

Edna Best was charming as the ingenue and Anne Gray as "The Lady Villian" was exceedingly clever.

Gordon Harker, Nigel Bruce, Leslie Perrins and Melville Cooper were all expert players but Alfred Drayton as an ex-burglar and gentleman's man to Herbert Marshall received the laughs of the evening.

Like most British pictures the action was a trifle slow but the picture as a whole was good entertainment.

The preview audience at the Fairfax theatre were a little restless but the excellent acting of Herbert Marshall held them down.

Sono-Art—World Wide pictures are to release this one and it will be greatly enjoyed by smart audiences everywhere.

HOFFMAN—ROBINSON

A new agency is going merrily along at 1626 N. Vine St., and Milton Hoffman and Fred Robinson are now in partnership. These boys are thoroughly conversant with all artists as well as officials in the studio and they should make a splendid team.

LIVING MUSIC

Organs have been mute for a long time but recently on one of our recent visits to the Fairfax Theatre, where the genial manager, Mr. Weider reigns, we had the pleasure of listening to a splendid organ recital of "living music."

Not the canned variety, which we have endured so long, but real selections from an organ and a capable musician.

If you think theatre audiences were glad to get rid of "real music" in the theatres you would be greatly mistaken should you have heard the applause at the conclusion of the clever organ selections at the Fairfax Theatre.

IT IS RUMORED THAT—

Richard J. Pearl, vice-president of Tec Art Studios has tendered his resignation and has accepted an executive position with Benny Zeidman.

In addition, Mr. Pearl is to make 6 pictures for State Rights release.

The first one will be a vivid melodrama, "Bachelor Mother", which promises to be a sensation.

BACK AGAIN

Perhaps some of you remember petite Dulcie Cooper who left us some years ago to play on the New York Stage.

She was featured in "Spitfire" and for 42 weeks played in "Courage" with Janet Beecher and Junior Durkin.

We came across Miss Cooper at Universal a few days ago where she was making tests as she is to return to pictures after her recent success on the New York stage.

WHISTLING IN THE DARK

Messrs Belasco and Curran in association with Alexander McKaig have another winner in "Whistling in the Dark" at the Belasco theatre starring Ernest Truex. Southland theatregoers once more showed that they appreciate a real show with just as real a star, and turned out in fine form and humor, and went away even better than they came. Ernest Truex is one of those personalities that grows on you and the more he matches wits with those on the stage with him, the better the audiences seem to like him, and what could be a better tribute to an artist than this? So, we will say that Mr. Truex played at his best and that the vehicle was well worth while his talents.

The rest of the cast commands attention. Edward Arnold as the boss heavy, Claire Trevor, Martha Mayo, Charles Halton, S. Henry Noreli, Ralph Theadore, Gene Gehlung, Arthur R. Vinton, George Shaw, and John Irwin, all look and act like they actually belong in such a locale. Frank Craven directed the play with real understanding. It was written by Laurence Gross and Edward Childs Carpenter.

Harold Lloyd is to play in "Whistling in the Dark" when the United Artists produce it, and many believe it will prove an ideal vehicle for him. If you want to laugh and leave care go it's own way, drop into the Belasco and enjoy Ernest Truex, a true artist in a fine show.

DRIFTING SOULS

With a story that hold you all the way, Morris Schlank can sit back and feel that independent producers will be very happy with his latest production, "Drifting Souls." It has everything that one cares in entertainment; laughs, heart throbs, and above all actors and actresses who know their limitations, and give everything that they have to their respective parts.

Lois Wilson carries the burden of the story. She is aided and abetted by Gene Gowling, Raymond Hatton, Theodore Von Eltz, Shirley Gray, Guinn (Big Boy) Williams and Micha Auer command attention, while such well known players as Edmund Brees, Bryant Washburn, Edward J. Le Saint, Dorothy Vernon and others help matters along.

Louis Kink, who's years of directing are short, but, who has had a world of experience and come through with flying colors, has another to credit to his list of successes. It was well photographed by William Hyer, from a story by Barbara Hunter, with adaptation and dialogue by Douglas Doty and Norman Houston. "Drifting Souls" is good exhibitor fodder to shoot at the public at this time. Raymond Hatton and Guinn Big Boy Williams put over some fine laughs that lighten the dramatic part of the story. Enough said.

"THE DRAMA OF JOB"

The Beverly Hills Community Players are to be complimented on putting on such a pretentious little production as "The Drama of Job." It was indeed a daring undertaking and along with this, a very fine sign of their understanding of the present day state of mind of the majority of fine people throughout the world.

Norman Stuart was a revelation in the part of Job. His interpretation of the role was worthy of one of the biggest theatres instead of a community amusement center. Ruth Vonnegut and Beth Lytton as the Narrators gave the play it's start in the right direction, and the pace set was easily maintained by such fine players as Norman Pabst, Jr., Jack Holland, Ian Mac Donald and Clifton Camp. Ian Mac Donald was exceptionally fine as "The Voice of the Lord."

The backgrounds and scenery were exceptionally good, and were designed by Aimee Jeanne Laisne, assisted by Lex McAtee. The singing chorus, composed of Elora Sorinsen, Cricket Edwards, Edmund McCarthy, Barry McGrath, Jack Griffin, Willard Larsen, John Naitland, Katherine and Elizabeth McNaught, helped place the play in the proper atmosphere. The direction by Marjorie Marquis was remarkable for the short time she had to rehearse the players. The adaptation of the play was by Stuart Walker.

JOE E. BROWN entertained The Masquers at his home Thursday at a bridge party. GEORGE E. STONE is back from New York. SANDY ROTH plays a great part in The Liberty Road directed by Rowland Brown at Radio studios. RICHARD THORPE directs another for Chesterfield at the big U. REAVES EASON is directing Tim McCoy for Irving Briskin. RAY SCHROCK is working at the M. G. M. GENE GEHRUNG is very much in evidence in "Whistling in the Dark" at the Belasco. HARRY JOLSON IS IN TOWN AND HAS A DEAL FOR AN INDEPENDENT PICTURE PENDING. Chris Pin Martin is working at Fox studios with WILLIAM STAGE BOYD under Jack Blystone direction. BING CROSBY started working at Sennett's, Babe Stafford directs. HULLABALOO is held over for a third week. It is raising a Hullabaloo if you ask us.

WINFIELD SHEEHAN IS BACK AT FOX'S

Out Westwood Way where the Fox Films have their studio, there is plenty of happiness and activity, all because Winfield Sheehan is back on the job. Bets were laid in film circles 10 to 1 when he left that he would go the way of all studio heads when they leave the lot and go away on a vacation. Winfield Sheehan is the man who CAN AND DID come back and now that he is on the job, let us all put our shoulder to the wheel and see if we can't help put Fox Films over the top once more.—HARRY BURNS.

Christian Science

The subject of the Lesson-Sermon was "God the Preserver of Man" on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections included these verses from the Acts: "Now Peter and John went up together into the temple at the hour of prayer, being the ninth hour. And a certain man lame from his mother's womb was carried, whom they laid daily at the gate of the temple which is called Beautiful, to ask alms of them that entered into the temple; who seeing Peter and John about to go into the temple asked an alms. . . . Then Peter said, Silver and gold have I none; but such as I have give I thee: In the name of Jesus Christ of Nazareth rise up and walk. And he took him by the right hand, and lifted him up; and immediately his feet and ancle bones received strength. And he leaping up stood, and walked, and entered with them into the temple, walking, and leaping, and praising God. And all the people saw him walking and praising God."

A passage from "Science and Health with Key to the Scripture," by Mary Baker Eddy, stated, "In divine Science, where prayers are mental, ALL may avail themselves of God as 'a very present help in trouble.'"

BUDDY FISHER to Open June 29 at Stark's Bohemian Cafe

ART JELL ORCHESTRA Packs 'Em Into the Airport Gardens

JACKIE TAYLOR IS NOW ON HIS LAST TWO WEEKS AT POPULAR CAFE—MONSTER SHOW IS BEING PREPARED BY CHICAGO JOY-BOY

Hollywood is soon to hear and see the Chicago Joy-Boy, Buddy Fisher. Leave it to Eugene Stark to be on the job and to grab off this musical plum of the season, by signing Buddy Fisher and his Orchestra to open at Stark's Bohemian Cafe June 29. This will give Jackie Taylor and his orchestra just two weeks more at the popular cafe. In the meantime Buddy Fisher is putting in rehearsal a monster show for his opening week. His program will be the same which made him famous in the best night spots in Chicago, Florida and New York.

The signing of Buddy Fisher is a scoop for Eugene Stark, who is always on the lookout for added features at his popular rendezvous, where the elite of Hollywood and Pasadena rub shoulders with the satellites of stage and screen nightly.

PLAYSPOT VISITORS LAUD MAESTRO AND HIS ENTERTAINERS NIGHTLY AS THEY OFFER FINE PROGRAM

Art Jell is the life of the Club Airport Gardens nightly, where he and his extraordinary orchestra are putting on a show that is brimful of life and amusement, and the way they are packing 'em in nightly speaks volumes of praise for the youthful maestro, who for years has made many friends inside of theatrical and filmland circles. What more he has kept this friendship, and nightly you can see many of the big shots of both stages present dining and dancing at the Club Airport Gardens, the playspot of lovers of nite life, with plenty of variety in the amusement line to make 'em come back for more, once they drop to hear Art Jell and his boys cavort on the dance floor. The musical genius has so many tricks of the trade along with a great personality, that you can't help but swing right in line with the spirit and atmosphere of the evening whenever he has the center of the stage.

THE INSIDE DOPE

ROSCOE ARBUCKLE is making such a furore in the East that Warner Brothers have signed him up for a series of short subjects.

For instance, in Patterson, New Jersey, they gave Roscoe the key of the City and the papers are giving him front page notices, the same as a news event. Mr. Arbuckle will make personal appearances until July 19th, when he will return to Hollywood and star as well as direct.

STANLEY PRICE who played in *Lysistrata* and who was in the original *Abie's Irish Rose* show, is not the same Stanley Price who is in trouble over an alleged kidnaping of some girl. Our Stanley is a fine family man, happily married and working in pictures.

Forty-eight buss loads of American bankers, in convention in Los Angeles, visited Universal studio and almost swamped the traffic squad headed by chief of police Hugh McCarron, with officers Ed Carey, G. Shaw, E. Peterson and D. Davis. They were received by Carl Laemmle, Jr., and his executives and entertained by the western star, Tom Mix and some of his men. Tom exhibited Tony, his famous educated pony and did some fine sharpshooting. Several other Universal featured players aided in receiving the visitors; they included Sydney Fox, Russell Hopton, Andy Devine.

JIMMY DIME is running a Spanish restaurant known as the La Paloma at 327 West Third St., Los Angeles. Jimmy, lest you already know, was a fighter of no mean ability, and in his time acted as sparring partner for Jack Dempsey and other near great scrappers.

THE HOLLYWOOD STUDIO CLUB, where the girls who are working in the studios call HOME SWEET HOME, have reduced their rates since old man DEPRESSION has crept into our fold, and they are deserving of all the support that we can give them.

GENE LEWIS should have been credited with the fine dialogue direction on "MARKED MEN" starring Tom Mix and directed by Edward Laemmle which we previewed recently at Universal City.

BILL AND LARRY BUFFET in the Baine Building is getting to be a meeting place of the regulars, who love their finely baked sandwiches and other fine dishes as only they can cook it.

CHARLIE MURRAY pulled another of his nifties on us the other night when he said that SID GRAUMAN missed a great publicity stunt for GRAND HOTEL when he failed to place under the big electric sign "GRAND HOTEL rates \$1.00 and \$1.50.—Not bad at all Mister Grauman.

CLARK GABLE was hissed at Grauman's Chinese theatre as he appeared on the screen at the premiere opening with Norma Shearer, while about the same time the MIRROR theatre lobby displayed the name of CLARK GABLE starring in POLLY OF THE CIRCUS and forgot to place Marion Davies name in evidence at all. Life is funny that way.

NIGHT HAWK

EUGENE STARK PREPARES FOR BIGGER AND GREATER SHOWS FOR THE BOHEMIAN CAFE

Keep your eye on Eugene Stark's Bohemian Cafe within the next fourteen days, for you will never recognize the show or the talent that he has in mind to offer starting June 29, when Buddy Fisher the Chicago Joy-Boy, makes his bow with his fine organization of entertainers and orchestra, a combination that can't be equalled hereabouts at any price. Jackie Taylor and his orchestra closes June 28, after seven months of very successful entertaining of the visitors. This week you will find the biggest and best show that Stark's Bohemian Cafe has offered night life lovers. Cy Kahn, the sensational crooning star of stage and screen, is the headliner, and what a worthy one is he. Cy knocks 'em for a goal at each performance. If time permitted he never would stop singing as far as Bohemian Cafe guests are concerned. Then there is Melba Snowden and her Girlie Girls who dance and sing with plenty of pep, sincerity, and understanding. Billy Daniel, Duval and Kirby still continue to improve with each act, and what an act they offer at every show. It's a wow! Larry Vincent is the M. C. You'll like him, too, for he is different than the rest. Jackie Taylor and his Bohemian orchestra are making many new friends, both on the air and in the Cafe. We are for him and his boys 100 percent and then some. Visit Stark's Bohemian Cafe if you want a fine dinner and care to dance to splendid music.

THE FROLICS GARDEN IS TO HAVE A NEW SHOW WITH THE SAME TALENT

Irving Aaronson and his Commanders never grow stale as far as Los Angeles night life is concerned; they could play here for a lifetime and still go over the top. Their show at the Frolics Garden is to be changed within a week, but the talent will remain intact, for what would you want better than those entertaining you nightly? For instance, The Three Bachelors, Phil Sax, Red Stanley, Maxine Lewis, and as an added attraction Christine Marson. Moe Morton is lining up the twelve beautiful girls in some new song and dance numbers. It will be a show full of life, animation, fun-making, and above all music, the likes of which only Irving Aaronson and his boys can put over in such a spot.

ART JELL IS THE LIFE OF CLUB AIRPORT GARDENS

Speaking about parties, why the Club Airport Gardens has been receiving orders for reservations in 60 and 30 lots these days. J. J. Franklin had a party of sixty, Charles Addison gave his daughter a graduation party of 30 and others did likewise. Which means that Art Jell and his orchestra are proving a great attraction, and if you ask us, he and his boys are worth everything that they gain through their fine performances nightly. Art Jell personally makes his violin talk. He actually is a show all by himself. We used to admire him greatly when he was side line musician for Eric Von Stroheim, but how he has developed to be the great maestro that he is, just makes you admire him that much more. Watch Art Jell and his orchestra. They are going places and will do bigger things ere long. The Big Three, Jane Jones, Mel Calish and George Lloyd are reunited again at the Club Airport Gardens where they are a riot of fun nightly. Their songs catch on from the jump and they have a hard time to get away from their audiences, who howl for more. Charlie Thorpe is tickling the ivories once more for the trio in fine form. Mona Ray, the cutest, tiniest and craftiest comedienne on stage and screen, panics them with her numbers at each performance. We enjoyed ourselves and rubbed shoulders with a fine representative crowd the other evening at the Club Airport Gardens.

THE CLUB ALABAM

The old Apex Club is now the Club Alabam, and what a hot spot it is for colored entertainment. They have everything in jazz music, entertainers, six dancing beauties. Even the very atmosphere lends itself to place you in the proper mood to enjoy a night of rare and unusual entertainment. Billy Mitchell is the funny M. C. Edith Spencer just oozes with rhythm, sparkling eyes and everything. Cliff Richards is a star singer. Octavus Summers—Oh boy! how she can sing! The France Band should give Mosbey's Blue Blowers a hard run for first honor any time they start. Three Kiddie, Albert, Bethel and Dixie Gibson, who used to work with Olsen and Johnson, are a riot of fun, it was some night if you ask us. The Star and Garter Burlesque gang with Eddie Coo Coo Marr were the guests of honor and had a great time the night we were there.

RAINBOW GARDENS

Speaking of versatile people; Jack Dunn, as you know—anyway it's been rumored about town—has an orchestra and plays nightly at the Rainbow Gardens. What has that to do with versatility? Absolutely nothing—give us a chance to get to the meat of our narrative. Now, as we were saying before when we were so rudely interrupted, Jack Dunn has an orchestra—let's see; yes we said that before—confound that telephone. Well, let it ring—we'll finish this if it's the last thing we do. You say "it probably will"?—Oh, it'll fill the bill, yes, you're right—it will.

Now, where were we? Oh yes; Jack Dunn has an—what's that? A book agent? Send him away—tell him we have one. What was that noise out there? The garbage man—well, tell him we don't want any today.

Now; Jack Dunn has an orches—who was that? Waddy. Well, what does he want? He wants to go swimming—tell him we'll be right out. It's too confounded hot to work anyway—at least you know Jack Dunn has an—yes, we're coming.

Anita Loos, author of screen plays, books and stage plays, yesterday signed a new contract with Metro-Goldwyn-Mayer. Miss Loos came to M-G-M to write the script of "Red-Headed Woman," the Katherine Brush novel in which Jean Harlow has the title role. Since completion of that script negotiations have been under way for a contract by which she would become a member of the M-G-M writing staff, with the result that final details and terms were reached yesterday.

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Independents Sniff at Big Shot Producers

K-B-S Stands in Line to Make Cinema History

**POVERTY ROW MOGULS
NOW RULE PEACOCK
ALLEY AND BECOME
COCK O' THE WALK**

By HARRY BURNS

It is the day of the independents if you please. The big shot producers will have to admit this, for the major studios are fast losing their grip on the making of winning pictures. The fellows who used to be scorned by the majors because they produced pictures in what was known as poverty row, are now invited to make pictures for the big studios. Listen to this—they are turning down the offers, fearing that the majors are not a good sound investment, and they are telling the truth in every case with the exception of Universal, who are not tied hand and foot to Wall Street and their banking interests. So, the Independents sniff at the big shot producers and Poverty Row of Yesterday is Peacock Alley of today. The "Indies" headed by Phil Goldstone become the "Cock O' the Walk" a power among men, and in their own rights, for they haven't the tremendous overhead, and wasters in their organization. Every dollar they spend reaches the screen instead of the pockets of a lot of parasites.

With the major companies talking about bankruptcy and going into the hands of the receivers, is it any wonder that the independent producers feel they are a bad investment, rather than an asset, for they can release their pictures to the independent exhibitors and collect on the line and take no chances of the firm they are dealing with, closing their doors. So the shoe, if you please, is on the other foot and the independents can crow about being the salvation of the motion picture industry, for in the big shot producer of today we have the independent producer of tomorrow. For example, Charles R. Rogers, Joseph I Schnitzer, J. G. Bachman, and a possibility of B. P. Schulberg joining the trio already mentioned in the field.

"Bon Jour Paris" opens in St. Louis on July 8, with Paul and Nino Ghezzi, Lynn Cowan and Co., Ramon and Virginia, Jack Roshier and Shaggs, and a new bevy of Sun-kist Beauties.



Jack Dempsey and Buddy Fisher

"Good Luck to you Buddy" chirped Jack Dempsey to Buddy Fisher, the noted musical maestro, who starts an engagement at Eugene Stark's Bohemian Cafe, Wednesday evening June 29, where he and his orchestra will hold forth in what promises to be one of the most entertaining shows since the advent of Ted Lewis in California. Buddy Fisher has made Jack Dempsey his greatest booster, like legions of friends everywhere once he meets 'em and introduces them to his musical symphonic rhythm.

**BURT KELLY, SAMUEL
BISCHOFF AND WILLIAM
SAAL HEAD NEW COM-
PANY REPLACING
TIFFANY TRADEMARK**

You can expect things to happen as far as the Tiffany organization is concerned, now that the old Tiffany Trademark has been officially dropped, and the new title of the company which will be known as "The K-B-S-Pictures Corporation," producing at the Tiffany studios, with Burt Kelly, Samuel Bischoff and William Saal in complete charge. Earl W. Hammons, who heads the World Wide company has been voted President, Samuel Bischoff Vice President, Burt Kelly Treasurer, while Mr. Saal will continue in his present capacity of head of sales forces. World Wide will release all K-B-S products.

Messers Kelly, Bischoff and Saal have shown big league producers the way to make pictures at a price and profit, building up the Tiffany institution to the point where Wall Street would do well to place their millions in these gentlemen's pockets. You will have to admit they have yet to make a flop picture, and every one turned out has hit Broadway and made money. "Hotel Continental" started the ball a rolling in the right direction. "X Marks the Spot" topped that one. "Strangers of the Evening" is scoring big everywhere, and they have just finished "The Man Called Back." We advise you to keep your eyes on "The Last Mile," being directed by Samuel Bischoff.

There is no petty jealousy or politics in this trio's makeup and business activities. They are all for one and one for all, make good pictures at a price that all can make money is their slogan, and a worthy one if you ask us.

KIDDIES

Two extremes, an angelic boy and a middle-aged "heavy", were today's cast addition to RKO-Radio's "Thirteen Women," which is in production now.

The boy is Wallace Albright, six years of age.

The "heavy" is Eric Wilton who will play a menacing butler in the film based on the best selling novel by Tiffany Thayer.

George Archainbaud is the director.

Already cast are Irene Dunne, Ricardo Cortez, Jill Esmond, Harriet Hagman, Julie Haydon and Florence Eldredge.

GETS A BREAK

John David Horsley, the most promising of younger leading men who have thrown their hat in the ring recently, was added to the cast of "7000 Witnesses," produced by Charles R. Rogers and directed by Ralph Murphy at Paramount studios.

Universal Takes Up Tom Mix Option for Six More Pictures

Educational to Produce Greatest Short Reel Program

HAMILTON McFADDEN IS
NOW ON STAR'S FOURTH
PICTURE "PONY BOY"
FROM PEN OF NINA
WILCOX PUTNAM

Universal has taken up the option of Tom Mix, which means that he will appear in six more outdoor features upon the completion of his present six picture contract.

His fourth Universal feature completed and given the release title of "My Pal, the King", Tom Mix is now working on his new picture "Pony Boy," written for him by Nina Wilcox Putnam and directed by Hamilton McFadden.

"Pony Boy" deals with a man, his horse and a child admirer and is said to afford Mix exceptional opportunities to travel into new fields of adventure. While "Pony Boy" is before the cameras, Jack Natteford will put the finishing touches to the sixth Mix vehicle tentatively entitled "Tom's in Town" and the popular Western star's first series of Universal films will be complete.

Reports which have come to Carl Laemmle from every section of America and Europe attest the fact that Mix is not only more popular than ever but his return to the screen has brought hundreds of thousands of adults as well as children back into picture theatres and definitely return the Western film play to its former great popularity. Stanley Bergerman is supervising the Mix films.

BODIL ROSING

Bodil Rosing will take time out from her duties as official hostess for the Danish Olympic Committee to play a role with John Gilbert in his new Metro-Goldwyn-Mayer feature, "Downstairs," it was announced by the studio yesterday.

She portrays the role of "Sophie," middle aged cook in a large European household. Miss Rosing has played many screen character parts, including roles in "An American Tragedy," "Helga" and "Surrender." Recently on the stage, she appeared in "In the Spirit," and "Sea Gull," a Pasadena Community Players production.

Others in the strong cast with Gilbert includes Virginia Bruce, Olga Baclanova and Hedda Hopper. Monta Bell directing.

MERRY-GO-ROUND

It's getting to be a habit for the studios to send their directors far away to see stage plays to be made into pictures and Edward Cahn is the latest.

Mr. Cahn recently made a flying trip to see "Merry-Go-Round", a story of Metropolitan politics and gangland. This is expected to be one of the sensations of the year and is the work of George Sklar and Albert Malt, two of Professor Baker's students from the Yale work ships.

We had a short chat with Courtney Terrell on the Universal lot recently and he was working hard on the continuity and dialogue. He told us that this one should be a picture which should attract theatregoers everywhere.

Edward Cahn has made a number of successes the past season for Carl Laemmle and he was therefore selected by Carl Laemmle Jr. on account of these.

Casting is under way for "Merry-Go-Round" which will be in production shortly.

THE INSIDE DOPE

ARTHUR LANGE who was musical director at the Pathe Studios for such a long time is now associated with FOX FILMS and can be found at the Westwood Studios of that company.

CHEE AK who starred in IGLOO, which will soon be released by Universal and who will prove a sensation, was signed by M.G.M. for the ALASKAN picture which Edward Van Dyke is to direct. He was rushed up to the Frozen North, to join the company who are enroute there.

BOB STEELE has just finished another Trem Carr western which Robert Bradbury directed and in which Josie Sedgwick makes a comeback to the screen in a talkie.

Sarah Padden, well known character actress, who plays the rather bitter role of a disillusioned woman in "Young America," today was learning to laugh again.

Miss Padden has just been signed to play the role of Marion Davies light-hearted mother in her untitled production which Edmund Goulding is directing at M. G. M.

One of the choicest plums in the realm of two-reel comedies, has just fallen to Marian Shockley, a comparative newcomer. She has just been signed by C. C. Burr, producer and director of the Torchy comedies, to play opposite Ray Cooke in the forthcoming series to be presented by E. W. Hammons for Educational release.

Mickey Mouse has turned producer! The irrepressible little sound cartoon star of the films, coincidentally with joining the ranks of the stellar luminaries of the first magnitude at United Artists, becomes a production chief of proportions.

Henceforth he is to have the A-1 position in the billings on the title footage of all sound cartoons coming out of the Walt Disney studios. In addition to being starred in his own films, Walt has given him the presentation honor, and it will be "Mickey Mouse Presents Walt Disney's Silly Symphony."

As an United Artists producer, Mickey will enjoy equal prestige with Joseph M. Schenck, Mary Pickford, Douglas Fairbanks, Samuel Goldwyn, Charlie Chaplin, Howard Hughes, and other outstanding creators of film entertainment on the lot and elsewhere in Hollywood.

Two weary wanderers from Hollywood came home to rest.

They are Edna May Oliver and Roscoe Ates, RKO-Radio contract comedy players, who completed stage engagements.

Miss Oliver returned from an appearance in Florenz Ziegfeld's New York revival of "Show Boat."

The comedienne, who created the original role of Patty Ann Hauks in "Showboat," was loaned to Ziegfeld in an arrangement with the studio.

Ates was on a successful tour of the middle-west and eastern vaudeville houses with his daughter, Dorothy Ates.

Universal will release its fourth Tom Mix starring film, "Marked Men," under the title of "The Texas Bad Man." Lucille Powers, Fred Kohler and Willard Robertson support Mix and Edward Laemmle directed.

Latest in the imposing list of Monogram associate producers is William T. Lackey, independent producer and former Columbia and Tiffany supervisor, who was signed today by Trem Carr, Monogram production head, to produce "Klondike," a story of Alaska gold rush, for Monogram release.

Tristram Tupper, well-known author, has been assigned to prepare an original story for the Monogram picture. "Klondike" will feature an all-star cast.

J. Farrell MacDonald, whose characterization of Knute Rockne in "The Spirit of Notre Dame" was amazing in its duplication of the famous football figure, has been signed to play a coach in "Seventy Thousand Witnesses," the mystery football drama which Charles R. Rogers will produce as his first feature for Paramount.

Kenneth Thomson, Lew Cody and David Landau are other new additions to the cast, which features Phillips Holmes, Dorothy Jordan, Charlie Ruggles and Johnny Mack Brown.

Ralph Murphy directs "Seventy Thousand Witnesses" and production started last Monday at the Paramount Studios.

NINE ANDY CLYDES FOR EDUCATIONAL

Andy Clyde, who has developed into the outstanding comedy character in short features, will make a series of nine two-reel comedies for Educational next season.

Clyde has been flying the Educational banner, in a large number of Mack Sennett Comedies, since Educational went into sound. In these comedies he developed his famous old man characterization which he will continue in the new series.

Educational's series of Andy Clyde Comedies this season has been one of the company's strongest groups of laughmakers, and with the story material lined up for the new series, it is estimated that Clyde will go still further as a comedy star.

The new series will be made at the Educational Studios where E. H. Allen is in charge of production.

Larry Vincent

COMPOSER SINGER

Master of
Ceremonies
PIANIST

Now playing fifth week at Stark's Bohemian Cafe.
Wrote music and lyrics of "HAY HAY FARMER GRAY" and other hits.

DURING 1932-33 ON WEST AND
EASTERN LOTS WITH MANY
FAMOUS COMEDIANS

One hundred and forty-five subjects are listed on Educational's line-up of product for 1932-33. Of this number, there will be fifty-six two-reelers, eighty-eight one-reel novelties and comedies, and a burlesque serial, to be released in six two-reel episodes.

In the two reel set-up the six series definitely set include eight Mermaid comedies, of which Harry Langdon will be the star with Arvil Gillstrom directing.

There will also be six two-reel James Gleason-Charles Paddock Sports Featurettes, with the Gleason trio—James, Lucille and Russell, featured. The stories will be written by Charles Paddock, while Jimmy Gleason will direct.

Six Kendall-de Vally Operalogues, based on six of the most popular operas, done entirely in English, will be released on the new season's program. The series is being produced for Educational by Kendall-de Vally Operalogue Company.

Al Christie will make seven Vanity comedies, of which youth and beauty will be the keynote. To this end, he has signed Mary Carlisle, Helen Mann, Eleanor Hunt, Betty Lorraine, with Bobby Vernon, Glenn Tryon, Billy Bevan, Vernon Dent, and John and Buster West to hold up the comedy end.

The Torchy Comedies, which proved one of the most successful groups of comedies on Educational's current program, will appear again on the new line-up, the number having been increased from six to eight for the new group. C. C. Burr, producer of the series, has re-signed Ray Cooke who fared so well in the title role of the Torchy Comedies.

All of these subjects will be produced on the coast, while in the East, Larry Kent, formerly in charge of short subjects production for Paramount, will produce a series of Tom Howard Comedies, starring the famous comedian.

"The Great Hokum Mystery," a satirized version of the old-time serial, with the material actually several decades old, and new comedy patter by Lew Lehr and Harry Miller synchronized to the serious melodramatic action, will be released in six "Terrible Episodes," each running two reels.

A wide variety of one-reel novelties and comedies will include the Spirit of the Campus Series, which Larry Kent will produce with Reinald Werrenrath, the famous baritone, starring. This is a novelty series of six one-reel subjects, each to be built around the campus of a famous college and its campus songs. The Alumni Glee Club has been signed to sing, with Mr. Werrenrath, the College songs.

Jack Hays is launching a brand-new idea in comedies with his "Baby Burlesks" of which there will be six, and in which youngsters ranging from eighteen months to four years will appear as sole protagonists. Each "Baby Burlesk" will be a comedy treatment of a serious drama or story.

Johnny Walker, who is producing "The Great Hokum Mystery," will also do a series of one-reel novelties called "Do You Remember," flashbacks to the gay nineties and thereabouts, accompanied by a fast line of humorous patter.

Frank Moser and Paul Terry, in conjunction with Philip Scheib, who, for the past two years have been producing for Educational the Terry-Toons, one of the most popular series of animated cartoons on the market, will continue, with twenty-six Terry-Toons announced for next season.

The Lyman H. Howe's Hodge-Podge, which has been one of Educational's popular novelty series over a long period of years, will also be included in the new line-up, with Robt. E. Gillaum continuing in charge of production.

SOUTHERN CALIFORNIA SOON TO HAVE HORSE RACING

PARI-MUTUEL RACING TO BE GREAT HELP TO STATE OF CALIFORNIA AND UNEMPLOYED WORKERS

Headquarters have been opened in suite 1104 Spring Arcade Building for the CALIFORNIA PARI-MUTUEL RACING INITIATIVE, a revenue measure, to legalize horse racing in California.

Plans are now under way to secure one hundred thousand signatures of registered voters to place the measure on the ballot at the coming Fall election.

The bill provides for a racing board to be appointed by the Governor, consisting of three members, to regulate and license racing within enclosures in the State of California... The bill further provides that; each applicant desiring to hold a race meet in California, shall pay \$1500.00 for each racing day, and fifteen percent of all admission fees collected at the gate. The club will also pay the regular fifteen percent to the State Treasurer on all passes and free list tickets passed out to individuals... The press is exempted.

It is estimated that five million dollars will be collected each year to be paid as follows: Fifty percent to the VETERAN'S WELFARE BOARD of the State, to be used by the Board for the purposes of administering the Act of the Legislature known as the VETERANS' DEPENDENTS EDUCATIONAL ACT, also known as Chapter 1017 of the Statutes of 1931, and furthermore, for the purpose of retiring bonds issued pursuant to the VETERANS' WELFARE BOND ACTS of 1921-1925 and 1929, and the other fifty percent to be paid to the Department of Agriculture, to be used by the Board for the purpose of Promoting, Encouraging and Improving Agriculture, Horticulture, Animal Industry and the breeding and improving Livestock within the State, and for aiding, assisting and promoting State Fairs and Fairs conducted by Agricultural Fair corporations now and hereafter organized or created under the laws of the State of California.

The bill provides further; that no track shall be licensed for more than fifty days each year, and that only one track shall be licensed in each county... No racing on Sunday is also provided for in the Bill.

Mr. H. L. Haven is in direct charge of getting the bill placed on the ballot, and Mr. Harry L. Lewis, well-known sportsman, is in charge of the Southern California Division. The Northern division offices have been operating for several weeks with headquarters in the Russ Building in San Francisco... A full crew of men will be put to work shortly for the purpose of getting the required amount of signatures necessary to get the bill on the ballot.

Mr. Haven points out that; thirty seven states and all of Canada now has legalized horse racing; that over one hundred million dollars is collected each year by the states; that California will entertain thousands of visitors, who heretofore have been going to Florida, Cuba and Mexico to see the horses race.

COL. VAN DYKE RADIOS

"In the ice and the sun did not set tonight."

This radio, received yesterday from Col. W. S. Van Dyke, brought news that the Metro-Goldwyn-Mayer Polar expedition, enroute to film "Eskimo," is now within the Arctic Circle.

The company embarked on the schooner Nanuk, on which the year's trip into the northernmost region inhabited by mankind will be made, several days ago at Nome, and has been steadily progressing Northward since. Arrival in the "midnight sun" zone means actual arrival into the Arctic region.

The Nanuk and its party will proceed to Point Barrow, where the boat will be allowed to "freeze in" for the winter, and Van Dyke and his party will penetrate by dog teams to Eskimo habitations, camping in igloos, to film the Peter Freuchen story of the North with an Eskimo cast to be assembled there. They cannot return until the spring breakup of ice, but will be in communication with the studio by radio and possibly planes. A party of nineteen technicians and the director are on the Nanuk, with a year's supplies, for the trip.

POPULAR

Attorney Eugene H. Marcus has announced his candidacy as assemblyman in the newly created 56th Assembly District, commonly known as the East Hollywood District.

Mr. Marcus is actively engaged in the practice of law and in addition to his practice, has been identified with several important California business enterprises and for several years was a member of the Board of Directors of the National Bank of Commerce. He is General Counsel for the Protective Order of Police, a fraternal organization composed of several thousand California police officers.

Herman W. Nater, Vice-President of the Bank of America, Rev. James Whitcomb Brougner, Jr., and Dr. Salvatore R. Monaco, are a few of the community leaders who are active in Mr. Marcus' campaign.

Irving Mack, General Manager of the Filmack Trailer Company of Chicago, announces that Mr. Irving Lipnick, formerly connected with the Fox Theatres of Chicago has been appointed city Sales Manager of the Filmack Trailer Company. Mr. Lipnick has had wide experience in the operation of theatres and is without a doubt, a valuable addition to the Filmack organization.



PETITE DORIS JANN presents LESTER SPANGLER with the Italian helmet as a token of his gallant victory over some of the best drivers on the Legion Ascot Speedway. HOLD EVERYTHING FOLKS and get in on this secret. She planted, was it ONE, TWO or THREE of her choice kisses on his cheeks for winning the honor. OH BOY—SUCH JOY.

AMERICAN PICTURES IN FRANCE

"Sporting Blood," M. G. M., now being shown in Paris, synchronized in French, has broken all records at the Cinema Madeleine.

The reaction of the public was an extremely enthusiastic one. This picture took in more money than other pictures directly shot in France.

One of the critics goes so far as to say, "I regret my inability to name the negroes who were so cordial and so natural. Ernest Torrence is a good comedian and all the other actors have very well interpreted their parts. Clark Gable is marvelous as a bad man who is given new life because of a romance. The technical quality is very much above the average."

This French version was directed by Emile De Recat.

"Hell Divers" (M. G. M.) according to Madame Claude Allain, who has just arrived from Paris under contract to M. G. M. for the French versions, had a bigger reception than any other aviation picture made, either in France or in this country.

M. R. Allan Byre, general administrator for M. G. M. in Europe says, "After the great success of their pictures so far synchronized in French, Metro-Goldwyn-Mayer can already advertise such pictures as "Arsene Lupin" and "Mata Hari," which will be shown in France during the next few months.

From information here in Hollywood, M. G. M. has ready for release or in the course of preparation, "Son of India," "Passionate Plumber," "Possessed," "Letty Lynton," "The Champ," "Emma" and "Reducing."

"DUBBED PICTURES"

Examples are here. Pictures are of great value if carefully synchronized. They make equal receipts, and very often greater ones than the best pictures made in French. It is unfortunate that some productions, badly synchronized, have started a campaign against dubbing. Among the productions that have received great enthusiasm from the public, we will name, "Morocco" and "Dis-honored," (Paramount), "Dance, Fools, Dance," "Sporting Blood" and "Side-walks of New York," (M. G. M.).

The pictures responsible for the bad press given to synchronizations were "Resurrection" and "Dirigible."

Marcel Lamour.

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HARRY BURNS, President and Editor
Office Phone, Hillside 1146

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"WHEN A WOMAN WILL, SHE WILL— — —"

Horatious at the Gate Meant Nothing to Connie Bennett

Constance Bennett knows her rights—and she intends that Warner Brothers, and the rest of the world shall recognize them.

"Connie," the woman and "Connie," the great star, met at the main gate of Paramount studio last week. The one-armed gateman, acting under orders from the studio manager, flatly refused the Warner Star permission to enter the studio with her car through the main gate. Behind that gate, a Warner Brothers cast waited, all set to go, but for the appearance of Miss Constance Bennett, the star. In the worry and confusion nobody knew that "Connie" Bennett, the woman faced a firmly negative one-armed gateman, stoutly obeying orders, who firmly refused her womanly right to have its way.

"When a woman will, she will, and you may depend upon it.

And when she won't, she won't, and you can depend on that."

That was the situation. Let the Warner Brothers wait. Let the entire organization wait. Let the world wait! "Connie" knew her rights, and she said she was going through that gate; that front gate, like a star, and not through the alley, like an iceman. At least she must have said it—mentally, because she flatly refused to enter the studio any other way. The impasse was grim; it was becoming fatal to studio schedule—until a smart assistant director, scouting out the trouble, quietly found a telephone, assumed the well-known voice of Paramount's studio manager, and sternly ordered the one-armed gateman to instantly open the sacred portals and admit Miss Constance Bennett. It was done, and "Connie" Bennett, the star mentally shook hands with "Connie" Bennett, the woman. "All's well that ends well," say we.

Moving Movie Throng by John Hall

The Court jesters of Hollywood will have their little joke—even at the expense of "Les Miserables."



JOHN HALL

We find one jester to the Great jibing the hungry extra begging a ride to look for a job and eating in "five-cent" restaurants; also lampooning the (temporarily) unfortunate actor, hungry, (temporarily) working as an extra and thanking a director for allowing him to turn his face from the camera.

These sweet, darling buzzards, picking at the bones of human misery, just to give a

laugh to their upper-bracket-salary readers are one of the minor curses of Hollywood. Their's is a bastardized wit, inflicted upon a defenseless public by subsidized clowns of the Press.

One is convinced by their conduct that these people are direct descendants of the men and women who made camp near the guillotine and merrily jested while Mary Antoinette and her pals dropped their heads in the basket. It's the same breed.

The Parisian guillotine mob possessed the virtue of (supposed) patriotism. Our Hollywood misery jibers lack that one grain of mitigation. They jest merely to please the cocktail dispensers of Hollywood. That their bad taste may sour the cocktails and disgust the dispenser seems far from their minds.

In the days when kings had their jesters there were times when the buffoons overstepped themselves—and were forthwith sent to the hangman or the block. Alas! Hollywood can't go that far. 'Tis pity.

Hollywood has been accused of many

things, but it remains for the representatives of the local press to reach a limit of bad manners unknown among the picture workers. Among the men and women employed by the various studios sympathy for the underdog finds expression in supporting every effort made to help the unfortunate.

Poking fun at hungry extras and temporarily-broke actors is a scurvy gesture from little minds unmistakably unfit to record the daily doings of decent men and women. In all the annals of gutter journalism there is no record of the foulest going that low. Going lower has been the unfortunate accomplishment of Los Angeles movie news writers.

Frequently we have referred to our local wisecrackers, never dreaming that they were as abysmally small as last week's movie items prove them to be. Maybe it's the hot weather; maybe it's over tension from reaching for something even funnier than the last crack from a cracked brain. The jesting business demands that the jester be funnier and funnier, and that he must never repeat himself.

This "bigger and better" idea created a Frankenstein only the most sane and wise humorists have the ability to conquer. The nit-wit humorist never fails to disgust his audience. Only the wise know how to handle wit and humor. Hence your greatest humorist is among the philosophers. He understands human charity. Armed with the sharpest of all weapons—wit—he is careful of how he uses it.

'The nit-wit humorist is a menace to all. He is liable to explode and destroy when he is expected to amuse. He is ignorantly cruel when he believes he is funny. He is a pest of the worst kind.

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DAD SAYS

Paramount will film "Hatter's Castle," Sylvia Sydney star . . . Will Columbia cast Leo Carrillo for the role of General Yen in "The Bitter Tea of General Yen? Constance Cummings is in the cast" . . . Leslie Banks not in cast of "The Bitter Tea of General Yen." . . . Tom Brown and Rochelle Hudson in cast of "Liberty Road" R.K.O. Radio . . . Charlie Chaplin, Jr. and Sidney Earl Chaplin and their mother sign with Fox . . . Cecil B. De Mille, so it is stated, will produce the screen version of "Chocolate"



DAD

Alexander T. A. a sov-Radionov's famous novel . . . Jose Crespo, popular Spanish actor, returning to Hollywood and pictures . . . Barbara Weeks is the heroine in "White Eagle" Buck Jones picture . . . Dorothy Wilson, R.K.O. stenographer has the leading feminine role in "Fraternity House" Gregory La Cava directs for R.K.O.-Radio.

Joseph I. Schnitzer borrows Ann Dvorak for the lead in "The Hall of Justice." . . . Joan Bennett to star in "Broadway Bad," Henry King directs for Fox . . . Bert Wheeler joins Bud De Sylva show. In the cast are Lon Holtz and Florine McKinney. . . . Eddie Sutherland slated to direct "The Mysteries of the French Police," R.K.O.-Radio . . . Roscoe Karns signed by Tiffany for "The Last Mile." . . . Edward Venturine will direct Nancy Carroll and Randolph Scott in "The Island of Lost Souls," Charles Langton also in cast . . . "Cut Rate" new title for "Virtue" Eddie Buzzell will direct for Columbia . . . R.K.O.-Radio signs Olsen and Johnson for one picture.

Paramount's "Big Three" Fredric March, Gary Cooper and Richard Arlen are to be teamed in "Lives of a Bengal Lancer" . . . Sandy Roth, assistant director, plays the villain in "Liberty Road" Roland Brown directs for R.K.O.-Radio . . . "Alimony Jail" retitled "Object Alimony" R.K.O.-Radio production . . . "Ritz Bar," an original by Anita Loos, intended for Jean Harlow . . . Florence Eldridge, Kay Johnson, Marjorie Galeson, Irene Dunne, Jill Esmond, Julie Haydon, Harriet Hag, in cast of "Thirteen Women" at R.K.O.-Radio . . . Zita Johann replaced by Myrna Loy in "Thirteen Women" R.K.O.-Radio . . . Barbara Stanwyck's next picture for W.F.N. is "The Purchase Price" . . . Tim McCoy slated for "The Bullet Trail" Breezy Eason to direct for Columbia . . . Tyler Brooke in cast of "Three on a Match" Mervyn Le Roy directs for W.F.N. . . . Charles R. Rogers considering Juliette Compton for a featured role in "Seventy Thousand Witnesses" . . . Adrienne Ames, has the feminine lead in "Riddle Me This" at Paramount. Erle Kenton directs . . . What Producer will film "Humpty Dumpty"? Here's a box-office smash.

IN HOLLYWOOD NOW

By Bud Murray

To the opening of a real show, with a real comedian, who several years ago wanted to quit the stage because of a lack of proper



BUD MURRAY

vehicles for him. We mean Ernest Truex, who in "Whistling in the Dark" — looked younger and worked with a lot more vim; possibly the fact of seeing so many old pals out front at the Belasco Theatre. We spied Mr. and Mrs. Jimmie Gleason, and naturally their off-spring, Russell Gleason, Tyler Brooke and G. Pat Collins, and

several directors, Mervyn Le Roy with Ginger Rogers, (and how!)—William Wellman, Charley Miller (A. E. A. executive), Edmund Goulding MGM director, Lew Ayres and Jimmy Cagney, who then went to Noo Yawk, Mr. and Mrs. Ted Lewis, Ted Play-ing a return engagement at Loews State Theatre, Babe Kane being escorted by Johnny Quillan (another case of Spring is here). Yes, Eddie Quillan had a blonde with him, and so on to the—

Brown Derby for a snack. Mr. and Mrs. John Medbury, Mr. and Mrs. Sam Jaffee, Babe Kane confides she has signed a new Mack Sennett contract. A little Fite talk with Abe Roth, referee Paul Lowry, sports writer, and Teddy Hayes, who is doing a bit of technicolor work on the Chas. Rogers, "Madison Square Garden." Teddy also is secretly training Jack Oakie, to be prepared in their vaudeville act, to take on some local fliers. Claims Jack is so enthused, that even as he walks down Hollywood Boulevard he shadow boxes. So if you meet Jack Oakie don't be surprised to see him "sparr off," and try one on your "lug"—IN HOLLYWOOD NOW.

Georgie Stone back from Noo Yawk after a personal appearance tour, and also a bit of fun, and so to the Friday Nite Fites at the Hollywood Legion, where they cut out the judges. Mr. and Mrs. Eddie Nelson back at ringside. Eddie flew in for a week during his short RKO vaudeville lay-off, which he picks up this week. And here a few more comedians of the stage and screen scattered around like leaves. Take your pick—Robert Woolsey, Eddie Borden, Four of the 4 Marx Brothers, Al Jolson, Bert Han-lon, Jimmy Durante, Bobby Clark, Fuzzy Knight, Charley Foy, who opens this week in a Fanchon and Marco Unit, Harry Weber and son with Johnny Beck the family department booker of the Weber offices, John Gilbert with that "dee-lisheous" blonde person, Bob McGowan the director of the Our Gang Kids, and Harry Langdon the screen comic who is slowly coming into his own again—IN HOLLYWOOD, NOW.

A busy week with a flock of our children playing in Paul Ash's "School's Out" idea, staged by Lou McDermott. Our Bud Murray's juvenile "Finale Hoppers" doing a song and dance—their big moment, Paul Ash's handling of these "kiddies" is even more marvelous than the way he plugs the adult actors—we found the reason for that. His 3½ year old daughter. A cute little blonde, Speed Borst, the new manager of the RKO Hillstreet theatre, Back stage Wilbur Cush-man, Mrs. Eddie Mack with a few of her kiddies on the bill—and our own off-spring, Martha, making her debut this week at the Hillstreet, and lest we forget, the heat is terrific. So blame the bad business on the heat, not the depression—IN HOLLYWOOD NOW.

Seems that every Hollywood studio should give each feature a decency once-over. Non-interested people, doing this job, can save producers lots of money.

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KENNEL CLUB TO VIEW
GREYHOUND RACES**

Wednesday evening, June 22, will go down in sports history as one of the most thrilling nights that the Southland has experienced in many a day, for the Culver City Kennel Club threw open their doors to the public and 25,000 lovers of greyhound racing shouted themselves hoarse, as the dogs dashed madly around the most beautiful track this side of Caliente. The great throng that crushed and fought their way into the boxes and grandstands, were made up of the best known folks of public and civil life, stage and screen stars turned out like they do for the greatest horse racing handicap across the border. The ten events were run off in smooth fashion, in fact one would believe that the track has been operating for years, instead of the opening night. Dog racing fans and fanciers were high in praise for the management's way of conducting the races and it is hoped that the attendance nightly will warrant their continuing for a long time to come, for the Southland needs such clean sport, and enterprises to entertain the world's people who come here for relaxation and amusement.

"JACKIE" TAYLOR

After entertaining visitors at Eugene Stark's Bohemian Cafe the past seven months, "Jackie" Taylor is closing at that popular resort Tuesday evening, to make way for Buddy Fisher, the Chicago Joy-Boy, who starts Wednesday evening with his Orchestra.



JACKIE TAYLOR

"Jackie" Taylor has made more friends during his stay at Stark's than he did the years that he was the big hit at the Montmartre or Coconut Grove, he is a much improved master of his own orchestra, and his solo work on the violin is just as excellent a piece of musical entertainment as is Ted Lewis and his piccolo or is it a flute, or what is it that you call those things that he plays?

Eugene Stark can easily give "Jackie" Taylor the highest kind of a recommendation for the work that he and his boys have put across, for one must remember that they started from scratch, when the place first opened and have come through all these months with flying colors.

**AUTO
RACES**

Every
Wed. Nite

**LEGION ASCOT
SPEEDWAY**

DOWNTOWN BOX OFFICE—51 ARCADE BLDG. MAIL 5000.

SPORTS

By EDDIE DEMEREE

Match Races Click at Legion Ascot Speedway

After barely being nosed out of a win in the match race by Nick Martino, Lester Spangler was presented with the beautiful Italian Helmet by sweet Miss Sheila Terry after one of the hottest contested Helmet dashes to be seen on the local Castorway for some time.

But, oh, that main event. If a race like that was shown on the screen you'd say "there 'aint' no sich animule"—things like that happen only in stories—but there it was. In the 37th lap of a 40 lap heat Lester was running fourth; in the 38th lap he was second and in the last lap he had slipped by Ernie Triplet in time to win the frenzied cheers of the straining crowd and to see that much coveted checkered flag flash across his nose for a victory. Was it a race!

The highlight of the night's events was when Wilbur Shaw challenged the winner of the match race for another one of those things next Wednesday night. Though Wilbur has been having trouble with his car it is expected that he will be ready for this race with his car in the pink of condition. Nick Martino will have a job on his hands if he thinks he can beat this little ace from Indianapolis.

HOLLYWOOD LEGION STADIUM

The Doyle-McDonald, manager and matchmaker combination, is making things hum at the Legion Stadium. Last week they main-evented Harry Thomas, a heavyweight with a devastating punch, with ten straight knockouts to his credit, and Jimmy Hanna, one of the best on the Coast. Hanna won the nod from Lieutenant Jack Kennedy—but it was only his experience against a novice. Thomas almost flattened Hanna with his mighty right, but the cagey Hanna finally realized that his left found the mark, and the novice with the lethal wallop took the short end. The green boy from the railroad yards is entitled to a lot of credit for staying the limit. Just a few more bouts with men like Hanna and Thomas will be flattening some of the good ones. Other results: Bozo Kamisher won from Pete Savedra. Johnny Grannone and Tony Chavez, draw. Manuel Davila and Fred Benner fought a tough battle. Out on his feet, Davila came out for the second and won three rounds for the decision. Willie Davis lost to Joe Ponce. Baby Gerano won the opener from Bobby Mars.

WRESTLING: Last Thursday's opening Legion wrestling show as staged by Billy Sandow, was almost a sell-out—and it deserved to be. Joe Savoldi and Everett Marshall, headliners, busted the ring ropes and filled the laps of the fans with flying opponents. Savoldi defeated Barney Ostopovitch and Marshall tossed Charley Stanten. Paddy Mack and Mustafa Pasha, in the opener, fought each other like a pair of catamounts, the win going to Mack. Walter Podalak and Jack Nevis, giant heavies, rocked the building and kept the crowd in a roar as they slammed each other like a pair of grizzlies battling for honey. Podalak won. This rasslin racket is a real show, and the fans enjoyed with yells of approval. Don McDonald refereed.

OLYMPIC CLUB

Tom Patrick, the latest of ring bruisers to remind us of Tom Sharkey, put Dynamite Jackson, colored state heavyweight champion, out of the running, and if they rematch them, you will see a whale of a fight. Jackson may stay out of harm's way for the full ten heats, but he will never look the same. Tom took all that Dynamite had and he had a plenty on the ball and came back for more. So WHAT? Young Peter Jackson, another gentleman of color, showed Jimmy Alverado a little game of punch and duck according to the Marquis of Queensberry rules, and won hands down.

TUESDAY EVENING, LADIES AND GENTLEMEN, WE WILL INTRODUCE BABY ARZEMENDI to NEWSBOY BROWN. Again they tell us the second time out Newsboy usually whips his man. He lost his last bout with the BABY—we will see what we will see.

CULVER CITY FIGHTS

Action is the keynote of the lightweight battle billed for the Monday night show at the Culver City Arena, in the signing of Joe Ponce and Don Smith.

Eddie Greb, the featherweight fighter who has been stealing shows all over the state in recent months, will go up against Frankie Brisson in the four round semi-windup.

Mickey Erno, the glove throwing Midget, will go up against Yg. Arizmendi, four rounds or less in the special.

Larry Navarro, the big Mexican club fighter, will tangle with Mike Irish in another four.

Goldie Hess' kid brother, Charlie, is also on the card, fighting Joe Lujon, Mexican lightweight. Yg. Hess has developed fast under his brother's instruction but he will need all the art in this one as Joe is one tough Mexican.

Alene Carroll, former San Francisco girl recently signed by Universal as an addition to its rapidly growing "stock company" of youthful screen players, received her initial "break" this week with a part in "Airmail," which John Ford has under production at the studios. Ralph Bellamy, Pat O'Brien, Russell Hopton, Slim Summerville, Gloria Stuart and Lilian Bond are featured in the air film.

JACK DUNN and HIS ORCHESTRA

NOW PLAYING AT THE

FAMOUS
BEAUTIFUL

RAINBOW GARDENS

THIRD and VERMONT

LOS ANGELES

AS SEEN AND HEARD

By Arthur Forde

BISCHOFF AND TIFFANY

You should have the pleasure of watching Sam Bischoff direct "The Last Mile"—It's a treat. Sam stopped long enough to tell us that the reason he is directing this picture, is that he couldn't find a director whom he thought could do justice to the story. So he just did it himself.

BUT the co-operation that the crew is giving him assures him of success. AND then the cast, which comprises 26 speaking parts and a few names will give you a rough idea of the artists engaged. Preston Foster, Howard Phillips, Georgie Stone, Noel Madison, Ralph Theodore, William Tooker, Daniel Haynes, Louise Carter, Jack Kennedy, Billy Scott, Kenneth McDonald, Frank Sheridan, Gladden James, Al Hall, Al Smith, Paul Fix, Pop Byron, and Charles Giblyn—quite a list, eh, wot?

And to top it all, Arthur Edeson presides at the battery of cameras and that boy "knows his business"!



ARTHUR FORDE

Collenette presented the loveliest ballet, with some of the most beautiful and shapely girls seen in a long time.

The costumes by Sogata were novel. Settings by Corliss McGee were lavish and the orchestra under the direction of Rudolph Schragner were a great treat and demonstrated clearly that everyone was a musician of the first order.

It's no use trying to mention the great cast, as they would fill a column but we want to say that they were a credit to the Community Players. The skits and black outs were certainly novel and one of them, lampooning the President of the United States and his family, "brought down the house." June Schaefer and Sterling Holloway were clever and amusing with a tuneful and clever rendering of a song, "The Color of Her Eyes." The opening number of the show, "Mysterioso," with Ivan L. Collins, Thomas Carnahan and John Barrington (John Nicholas, Jr.) started the show "with a bang."

• • •

"THE GREAT OUT DOORS"

The Goldstone Brothers, Phil and Henry have certainly stepped on it with their latest Western offering, "Law and Lawless." The great demand for Western pictures has created rivalry among both the major and Independent companies.

Armand (Mandy) Schaefer directed and this boy knows his great out doors, and with Bill Nobles presiding at the cameras the result should be perfection.

Not only has this company the celebrated "Dynamite," the horse, but 60 other picked western ponies were used in the production, as well as some of the best known horsemen in the West. The story, an original, was written by Henry Goldstone and Oliver Drake, and it has an abundance of drama, thrills and romance.

The cast—just read—Jack Hoxie, Hilda Moreno (her first American picture after her phenomenal success in "Eagles in the Sun," made in Mexico), Julian Rovero, Yakima Canutt, Wally Wales, Jack Mower, Frank Glendon, and little Edith Fellowes who recently played in a Tom Mix feature.

With this lay out Phil Goldstone may rest assured that the cash registers of the exhibitors will jingle merrily when this one is released.

P. S.—Since writing the above we have seen the rushes for two days and what we said before "goes double" as Jimmy Walker says.

• • •

THE TROUPERS

The monthly dinners at this club of seasoned players are always red letter events and the one that took place on Sunday last, was certainly no exception to the rule.

Joseph de Grasse, stage director, presented an innovation in after dinner speaking by not having any tiring platitudes but presented an open forum whereby everyone present could express themselves. Harry Burns, editor of Filmograph, opened the discussion by inviting anyone to ask him questions and he had his hands full for an hour trying to explain matters pertaining to picture making and the troubles of those working in them.

There's a great treat in store on June 29 when the Troupers are to present "The Dixie Minstrels" in their Green Room, with many features and added attractions.

"BLESSED EVENT"

Warner Brothers

Director—Roy Del Ruth

Cast—Lee Tracy, Mary Brian, Emma Dunn, Ned Sparks, Dick Powell, Ruth Donnelly, Frank McHugh, Milton Wallace, Walter Wallace

"BLESSED EVENT" is a Jekyll and Hyde, but few people are going to notice its seamy side for the obvious reason that it is one of the smartest, speedies and most gripping films ever seen. In fact, it will grip audiences so that its unethical story will go unnoticed. For "BLESSED EVENT" has a cast, "than which there is no whither," dialogue so sure-fire that it uses the audience for ten-pins, and flashy, sensational action.

Since this reviewer believes in leaving the celluloid dessert for last, let us dispense with the only unreasonable part of the picture first. Since "BLESSED EVENT" is unmistakable a moving, talking portrait of that famously infamous "What columnist" the writers of the story were walking a tight-rope. Also, since other major characters are drawn from well-known public characters, the story should at least have the consistency of real life. Yet the extremely talented Lee Tracy, as Alvin Roberts, columnist, plays a newspaperman, who for all his scalawag doings is a likeable personality. Then, why the necessity of turning blackguard for an instant, becoming the precipitating factor in a dire tragedy, and then resuming a smart-alecky but ingratiating role as if nothing had happened? After Alvin Roberts, completely ruins the reputation of the unfortunate Dorothy Lane by printing an item that "What columnist" would never have stooped to, "BLESSED EVENT" just ceases to be as an undistorted mirror of New York journalism, for this writer anyway. There seemed no necessity for introducing tragedy of the grimmest Senecan king, into a story that is real and reasonable without it.

Lee Tracy is just so remarkable in his delineation of Roberts, that laudatory superlatives are unnecessary. Ned Sparks' portrayal of the vanquished rival on the paper is genuine and convincing. Ruth Donnelly as Stevie, the secretary, is outstanding in the type of role that Aline McMahon is known for. The rest of the cast leaves nothing to be desired.

The scenes and situations, with the exception of one already mentioned, are great. "BLESSED EVENT," where other talky and smart pictures have failed, will be a universal hit. Radio and syndicated columns have educated the entire country to this sort of thing, and the public ought to pounce on this one.

Roy Del Ruth knew how to handle his material in the very best way. All the best features of stage and screen adaptation have been combined.

Because the faulty story has been covered up so splendidly, "BLESSED EVENT" is an achievement that ought to hit the high-water mark in cinema successes.

MILLION DOLLAR LEGS

Paramount

Director—Eddie Cline

Writers—Mankeiwicz and Meyers

Cast—Jack Oakie, W. C. Fields, Lyda Roberti, Andy Clyde, Susan Fleming, Dickie Moore, Ben Turpin

It may be said without any restraint or feeling of exaggeration that this is quite the maddest picture that ever galloped pell-mell across a screen. MILLION DOLLAR LEGS is an insane satire that is, pre-eminently, a funny picture to end all funny pictures. It contains slapstick, musical comedy scenes, a mythical kingdom, Rube Goldberg nuttiness, and even advance flashes of the Olympic games, in such Gargantuan proportion that its evident satirical motif is swallowed up by the exhausting buffoonery of the various ideas, sub-ideas, and sub-sub-ideas.

W. C. Fields as the goat-milk drinking, weight-lifting president of Klopstockia has the funniest line in the picture when he is addressing his cabinet on the financial embarrassment that has overwhelmed the country.

He turns to the most inflamed member of the cabinet and says,

"People are starving—and you with gold teeth in your mouth!"

The cleverest take-off in MILLION DOLLAR LEGS takes place on a bridge, where Jack Oakie while wooing the daughter of the President, played by Susan Fleming, takes a roll of parchment out of a convenient ash can and starts to sing "One Hour with You" to which Klopstockian lyrics beginning, "Og Woggle Woo" have been interpolated.

But to give you some idea of the story, the president is plotted against, the country is bankrupt, the people are spectacular athletes, and "Sweetheart," played by Jack Oakie loves the president's daughter. So to simplify all this, Sweetheart enters Klopstockia in the Olympic games, and overcomes the eely allure of Mata Macree, or Lyda Roberti of Lou Holtz fame. All is saved, but Ben Turpin, a spy without a country, continues to hide in rare old Rembrandts, and Dickie Moore with his insidious bow and arrow is extant.

The first laurels of course, go to the writers, Mankeiwicz and Myers for making the picture the cock-eyed wonder that it is. Next the cast is applauded for fitting so nicely into their parts, although Lyda Roberti will never be the success on the screen that she was behind footlights.

MILLION DOLLAR LEGS is a travesty on any comedy that ever got mixed up with a serious idea.

Andy Clyde, hitherto known for his work on the Sennel lot, plays the role of the wing-footed Major Domo who discusses the zodiac at a crucial moment in the hundred-yard dash. This comic fits hand in glove with the part which calls for a Peter-Pannish springiness in an "old-man" body.

DORIS WOLFE GILBERT

"RIDE HIM COWBOY," A WARNER-FIRST NATIONAL RELEASE

"Leo Schlesinger presents" was on the credit sheet of the latest Western picture and he certainly "started out right."

The parents applauded, the kids howled and everyone was delighted at the preview and Director Fred Allen, who made such good pictures for R.K.O., was responsible for this one, aided by Ted McCord at the cameras.

You remember John Wayne in "The Big Trail"?—Well, he plays the leading character in this one. He not only looks good, with plenty of "he man" for the gals but acted naturally at all times.

Then Ruth Hall in the feminine lead. Usually the feminine leads have very little to do in out-door pictures but look beautiful but Ruth had plenty to do and looked beautiful in the bargain.

Otis Harlan, Harry Gribbon and Henry Walhall were other players in the cast, but Frank Hagney surprised us with his fine work as "The Menace." The fight was exceptionally good.

To sum it all up this latest aggregation to enter the field of Western pictures, with Leo Schlesinger at its head, have started off right and should they continue along the same lines the family trade will respond at the box office, which after all, is why we make pictures.

"HULLABALOO" AT THE PASADENA COMMUNITY PLAYHOUSE

"A SURPRISE" is what we received at the splendid Musical Revue which Gilmore Brown presented recently.

We have watched musical shows in all parts of the world but Harold Hecht and Paul Gerald Smith, showed us that they know their business as producers. Ralph Rainger gave us some lovely and tuneful music and the dances by Harold Hecht smacked of novelty.

JANE JONES
MEL CALISH
GEORGE LLOYD

The Acme of Funmakers

CHARLIE THORPE AT THE PIANO

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NIGHT HAWK

Buddy Fisher and His Orchestra Opens Wednesday Night at Stark's Bohemian Cafe With a Greater Show

JACK DEMPSEY AND LINA BASQUETTE THRILL GREAT ATTENDANCE BY PUBLIC APPEARANCE

When you hear Buddy Fisher and his orchestra play Wednesday evening at Stark's Bohemian Cafe, you will hear the most teasing tantalizing, captivating tunes that will carry your every emotion to the same heights that this symphonic orchestra raises to at the bid and wave of the Chicago Joy Boys wand, which magic like swayed thousands weekly in every key city in the United States prior to coming to Los Angeles. There is nothing bombastic about the music that these boys play, it is sweet and low, we caught a thousand different moods and emotions of the music during just a rehearsal at the home of the cinema actor, John Preston, where the boys prepared for the great opening, Wednesday night. There will be so many features offered by Buddy Fisher, who is an accomplished musician and plays every instrument known, and who is a pocket edition of Ted Lewis. He gives the best imitation of the famous Hi-Hat ever rendered in California, has a fine organization backing him up; the comedy relief work is in the hands of George Verde, who is also Buddy's right hand man, he is sure-fire, and has a bag of tricks second to none in his line. It will mark the first public appearance of Buddy Fisher and his Orchestra for an extended run. As an added feature Melba Snowden and her Girls will put on some new dance numbers as well as sing some catchy ditties. "Cy Kahn, the Singing Wonder," will hold forth. You will miss the treat of your life if you fail to drop in Wednesday evening, and from then on, hear Buddy Fisher and his orchestra play, while the best folks in Beverly Hills, Pasadena, Hollywood and Los Angeles dine and dance.



BUDDY FISHER

Last Wednesday evening Jack Dempsey was the guest of honor, and it was a sort of a farewell party to Jackie Taylor and his Orchestra, who have been holding down the boards for the past seven months. Lina Basquette not only was sharing honors with Jack Dempsey during the evening, but put on two dance numbers which have never been equalled on any stage here. Her Rumba actually made the capacity audience cry for more, she was as sweet as could be all the way and became so elated over the reception accorded her that she rushed into the waiting arms of Jack Dempsey and planted so many kisses that we forgot to count 'em. It was indeed a touching scene and the most commendable sign of good fellowship we have seen from people so high up in their chosen callings as Jack Dempsey and Lina Basquette follow as a profession. Stark's Bohemian Cafe also had such notables as Wilbur Shaw, and Lester Spangler, race demons, Messers Reglin and Morrow, heads of the Legion Ascot Speedway, Mark Kelly, Mr. and Mrs. Harry Lewis, Buddy Fisher, Harry Weber, and many other notables, enjoying every moment of the evening.

Club Airport Gardens Becomes Playspot of Los Angeles Night Life Lovers. Art Jell Scores Hit

The balmy night air and perfect roads that lead to the Club Airport Gardens had a great deal to do with the great crowds that have been making their way nightly to this playspot, where Tommy Jacobs meets and greets you at the front door and looks after your pleasures, and Art Jell does everything to amuse and entertain you after you are comfortably seated and are dining to your heart's content—and if you can sit out one of the dance numbers of the Art Jell Orchestra, you sure should have a doctor's examination, for there is something wrong with you. Art knows his music, he makes his violin actually talk to you. And his language is the language of the world—it is human, inspiring and invigorating, for no matter how tired you are, you can always find strength and ambition to dance to his music. When he plays a solo he will gain your best ear like it never has been before by a similar artist. And don't overlook his boys. They are just as capable as they make 'em as musicians and entertainers. The acme of funmakers, Jane Jones, Mel Calish and George Lloyd are a show all by themselves. Their songs on the floor and at the tables are nightly making a tremendous hit. This trio absolutely know their audiences like no body's business.

COCOANUT GROVE

Phil Harris and his orchestra are nightly clicking at the Cocoanut Grove, every one will tell you that Phil is different, that he works like a Trojan to give his fans and clientele the very best that he has at his command. His work in the Bay City made him one of the most popular orchestra leaders in the North. Radio fans particularly have been dropping in and giving Phil the glad hand. They seem to have been following him right along while in Frisco at the St. Francis Hotel, and are now either sitting at the Grove and listening or dancing to his music or getting an ear full over the radio. If you ask us, Phil Harris doesn't have to depend upon orchestra to get by, he can croon his way into success as a single act any time he wants to start, on any program in any fast company. Carlos Molina

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and his Rumba Band, too, are clicking better than ever. Carlos has more than held his end up for three years at the Grove with all leaders coming and going, but he still stays on and becomes more popular with each show. Go Go Delys, Kennie Allen, The Three Cheers and others are still more than holding their own as added attractions to the Phil Harris orchestra. Leonard Golstein is looking after the entertainment for Abe and Bert Frank Generalsiminos of the Grove.

FROLIC GARDENS WILL STAGE A MONSTER SHOW SUNDAY WITH SID GRAUMAN'S GREAT REVUE

The opening of the Culver City Kennel Club crowd which attended the show, packed into the Frolic Gardens afterwards and had the time of their lives with Irving Aaronson and his Orchestra seeming to get into the spirit of the night's festivity put on an extra fine program. Moe Morton, the show impresario, went about with a smile as long as the Panama Canal, for the show was going over with a bang, and everybody seemed to be enjoying it like they never did before. They demanded encore after encore from the Orchestra and, had the dancing beauties taking so many bows that we felt they were apt to break their necks if they were not a bit more careful running in and out on the slippery floor. Maxine Lewis the loudest singing small crooner this side of the Rockies, clicked with some very fine numbers. Christene Marson, the girl whose dance numbers are hotter than hot and who can show the best colored dancers how to strut their stuff, came through in greater shape than ever. Red Stanley, Phil Saxe, The Three Bachelors, had 'em roaring and laughing their heads off. It was a great night, mates, and if you can, try and keep me away Sunday night, which will reveal Will Mahoney and the entire Sid Grauman Grand Hotel review in person, and if you appreciate a show, you can't afford to miss this one.

JACK DUNN'S ORCHESTRA SOON TO BE FEATURED LUCKY STRIKE BAND, IT IS RUMORED

As soon as Walter Winchell, that inimitable wit of dear ole Broadway, who has worked his way into the heart of America, regains his health and is again able to take the reins of the Lucky Strike program, we will expect a few changes.

Regardless of the worth of an orchestra, the public tires of the same music day in and day out—not the same songs, but the same type—and while George Olsen, Anson Weeks and the other Lucky Strike bands are the best to be had, we would enjoy the change.

We have heard rumors to the effect that Jack Dunn and his Orchestra are in line for the broadcast and we want to say that Lucky Strike couldn't pick a more popular band.

MEET THE NIGHT LIFE GREETERS

STARK'S BOHEMIAN CAFE—Eugene Stark, Ralph Arnold.

FROLICS GARDEN—Jack Lewis, Lee Moore, Henri Hefti, Chris.

ROOSEVELT PATIO ROOF—Joe Mann.

AMBASSADOR-COCOANUT GROVE—Jimmy Mannos, Albert Ziegert, Gus Schweiger.

JOSEPH'S—Joe Berliner.

BROWN DERBY—Nick Janios, Alex Psihoyios.

HENRY'S—Henry Bergerman.

CLUB AIRPORT GARDENS—Tommy Jacobs.

TOM MIX TURNS HIS HOME OVER TO POST SERVICE LEAGUE FOR MONSTER BENEFIT

Under the auspices of the Post War Service League, a benefit garden party will be held at the large Beverly Hills estate of Mr. and Mrs. Tom Mix, Tuesday, June 28 from 11 to 4 o'clock.

An extensive program is being arranged for the occasion with Miss Peggy Hamilton as mistress of ceremonies. This will include among other things, some spectacular exhibition diving and tennis. A barbecued luncheon will be served.

A number of motion picture celebrities will take part in helping to make this one of the outstanding social events of the summer and in addition to these, there will be many executives and officials of state and city, including Governor James Rolph, Jr., Admiral John Schofield and his staff, Mayor John C. Porter, District Attorney Buron Fitts and many others.

Mrs. Walter G. Hudson is president of the Post War Service League and Mrs. L. C. Kimball, Jr., is chairman of the Ways and Means Committee. Mrs. Tom Mix and Mrs. J. J. Costello will be the official hostesses for the occasion.

♦ ♦ ♦ just completed a most enjoyable engagement with
miss marion davies in
"the good time girl"
at the m.g.m. studios under the direction of
edmund goulding
♦ ♦ ♦ singing nightly at
stark's bohemian cafe
to excellent success
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INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Ralph Like Prod.	Frank Strayer	Vernon Keyes	Jules Cronjager	"Ship Thirteen"	Ed. T. Lowe		Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable John Gilbert Norma Shearer Unassigned Marion Davies O'Sullivan-Williams Unassigned	Tod Browning Monta Bell Sidney Franklin Charles Riesner Ed. Goulding Ed. Selwyn W. S. Van Dyke	Unassigned Harry Sharrock Harry Bucquet Unassigned Charles Dorian H. Tate Unassigned	Unassigned Hal Rosson Lee Garmes Unassigned George Barn Wm. Daniels Unassigned	"China Seas" "Downstairs" "Smilin' Thru" "Turn to the Right" Untitled "Skyscraper Souls" "Eskimo"	Unassigned Coffee-Baker Allen Langdon Martin Smith-Hazzard Francis Marion Faith Baldwin Unassigned	F. Morgan	Preparing Shooting Shooting Shooting Preparing Shooting Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datis, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	The Four Marx Bros. Marlene Dietrich Bankhead-Cooper Lombard-Arlen Hayes-Cooper Erwin-Crosby McLaglen-Lowe Raft-Carroll Cohan-Durante March-Laughton Clive Brook Grant-Dee Hopkins-Marshall	Norman McLeon Josef von Sternberg Marion Gering Stuart Walker John Cromwell Frank Tuttle Erle C. Kenton David Burton Norman Turog Cecil B. DeMille Stephen Roberts Thornton Freeland Ernest Lubitsch	Charles Barton Bob Lee Arthur Jacobson Unassigned Arthur Jacobson Sil Brod Archie Hill Henry Hathaway William Kaplan Unassigned Unassigned Unassigned Unassigned	Ray June Bert Glennon Charles Lang Unassigned Unassigned Unassigned Karl Struss Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Horsefeathers" "Blonde Venus" "The Devil and The Deep" "Hot Saturday" "A Farewell to Arms" "The Big Broadcast" "Riddle Me This" "Night After Night" "The Phantom President" "The Sign of the Cross" "Suburb" "The West Pointer" "The Honest Finder"	Kalmar-Ruby Lauren & Furthman Levy-Hervey Lovett-March Oliver H. Garrett George Marion, Jr. Heath-Kober Elliott Clawson Thompson-Cohan Young-Buchman Leahy-Marlow Wm. Slavens McNutt Raphaelson-Jones	E. Merritt H. Mills J. Goodrich	Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Charley Chase Laurel-Hardy	Jimmy Parrott Ray McCarey	Jack Roach Lloyd French	Hap Depew Art Lloyd	"The Iron Man" Untitled	The Staff The Staff		Shooting Shooting

"JACKIE" TAYLOR

Wishes to thank Eugene Stark and his Associates for seven of the most pleasant and successful months' engagement at EUGENE STARK'S BOHEMIAN CAFE, ending June 28. **ATTENTION EVERYBODY!**

"Jackie" Taylor's Bohemian Orchestra

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"JACKIE" TAYLOR
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R.K.O.-PATHE Culver City RE. 0252	Horkheimer Prod. Van Beuren-Whitman Nat Ross	Unassigned Elmer Clifton Spencer Bennett	Unassigned Richard Heermance Tom Storey	Unassigned Unassigned Ed. Snyder	"I Shot My Husband" "Vagabond Adventures" "Last Frontier"	Dan Whitcomb Elmer Clifton Hill-Plynton	L. J. Meyers	Preparing Preparing Shooting
R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Bennett-McCrea McCrea-Wray Tom Keene Fay Wray Dunn-Cortez Cromwell-Wilson Richard Dix Cortez-Louise Dunn-Howard Dix-Harding Unassigned	George Fitzmaurice E. B. Schoedsack Fred Allen Merian C. Cooper Geo. Archambaud Gregory LaCava Roland Brown J. Walter Ruben E. H. Griffith Wm. Wellman George Cukor	Unassigned Unassigned Unassigned W. Daniels Doran Cox Hal Walker W. J. Gillis Unassigned Unassigned Unassigned Unassigned	Unassigned Henry Gerrard Unassigned Eddie Linden Leo Tover Roy Hunt E. Cronjager Unassigned Unassigned Unassigned Unassigned	Untitled "Most Dangerous Game" Untitled "Kong" "Thirteen Women" "Fraternity House" "Liberty Road" "Phantom Face" "Animal Kingdom" "The Conqueror" "Bill of Divorcement"	Jackson-Ornitz Richard Connell Bennett Cohan James A. Creelman Bartlett-Cornack Mason-Cockrell Ornitz-Jackson Bartlett Cornack Uncredited Uncredited Willis Goldbeck	H. McDowell	Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	All Star Ken Maynard	Sam Bichoff Unassigned	Ed. Marin Unassigned	Arthur Edison Unassigned	"The Last Mile" Untitled	Seton I. Miller Forest Sheldon		Shooting Preparing
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Joan Crawford Eddie Cantor Ronald Colman	Harry D'Arrast Lewis Milestone Al Rogell King Vidor	Lonnie D'Orsa Nate Watt Unassigned Unassigned	Unassigned Oliver Marsh Unassigned Unassigned	"The New Yorker" "Rain" "Kid from Spain" "Way of a Lancer"	Charles Lederer Maxwell Anderson Uncredited Uncredited	F. Grensbach	Preparing Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Lew Ayres Unassigned Tom Mix O'Brien-Stuart Unassigned Summerville-Pitts Boris Karloff All Star All Star All Star	Cyril Gardner Unassigned John M. Stahl H. McFadden John Ford Unassigned Unassigned Unassigned Russell Mack George Stevens Jame Horne	Unassigned Unassigned Unassigned Phil Karlstein Scott Beal Unassigned Unassigned Unassigned Billy Reiter M. P. Hackney M. P. Hackney	Unassigned Unassigned Unassigned Unassigned Dan Clarke Carl Freund Unassigned Unassigned Unassigned Unassigned Low Powers Low Powers	"The Invisible Man" "Laughing Boy" "Left Bank" "Pony Boy" "Air Mail" "The Road Back" "Auto Camp" "Gagliostro" "Once in a Life Time" Untitled Untitled	Fort-Balderston Earl Haley Unassigned Jack Cunningham Schayer-Van Every R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Seton I. Miller Shorts Shorts	J. Lapis	Preparing Preparing Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Edward Robinson Joe E. Brown Douglas Fairbanks, Jr. Blondell-William Young-Manners Joan Blondell Brent-Dvorak John Wayne	Lloyd Bacon Ray Enright William Dieterle Mervyn LeRoy Thornton Freeland Mervyn LeRoy William Wellman Tenny Wright	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Ernest Haller Sol Polito James Van Trees Unassigned Unassigned	"Silver Dollar" "You Said A Mouthful" "Revolt" "Three on a Match" "They Call It Sin" "Central Park" "Twenty Thousand Years in Sing Sing" "The Big Stampede"	Harry Thew Lou Lipton Busch-Gelsey Glasmon-Bright Green-Hayward Baldwin-Morehouse Terrett-Lord Marion Jackson		Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting

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VOL. 12, NO. 24

HOLLYWOOD, CALIFORNIA, SATURDAY, JULY 2, 1932

PUBLISHED WEEKLY

PARAMOUNT Is Out to Set Comedy Record for 1932-33

Franklin and Stoner Purchase "The Lost Continent"

"IF IT IS A PARAMOUNT COMEDY, YOU KNOW IT IS THE BEST" SHOULD BE THEIR SLOGAN FROM NOW ON

Over on the Paramount lot we find such old timers in the art of making comedies as NORMAN TAUROG, NORMAN McLEOD, STEPHEN ROBERTS, WILLIAM BEAUDINE, EDDIE CLINE, ERLE C. KENTON, all directors. GROVER JONES and GILBERT PRATT working on scenarios, MR. JONES has been working with BILL McNUTT on many of the Paramount hit pictures. GILBERT PRATT has just joined the organization, and is working with NORMAN TAUROG on "THE PHANTOM PRESIDENT," starring George M. Cohan. This self same Gilbert Pratt worked on the Paramount lot during silent days as story and gag man; he has a background of 14 years as a two-reel comedy director. All of this MEANS JUST THIS—Paramount knows the value of having on their payroll men who have helped to make this business what it is today, and now that they have such men of mirth as THE MARX BROTHERS, GEORGE M. COHAN, MAURICE CHEVALIER, JACK OAKIE, BING CROSBY, STUART ERWIN, VICTOR McLAGLEN, EDMUND LOWE and others to help amuse the world, they are leaving no stone unturned to get the best brains working on the funmaking pictures that they have promised exhibitors on this and next year's program.

INNOVATION IN "CASTING OF PEOPLE"

Among a good many interesting professions, the most original is that of Roman A. Novinsky, whose work consists in determining character and vocational capacity of people.

A lecture was given by him free, at eight o'clock, Thursday evening, June 30, 1932, at the Russian Arts League, 1806 No. Harvard Blvd., Hollywood.

Maurice Murphy has just been signed by M. G. M. to work with Jackie Cooper in "Father and Sons." The picture is being directed by Chuck Reisner.

B. P. Schulberg and Joseph Kennedy to Take Over First National Lot Is Rumor

One of the hottest rumors on the streets of Hollywood today is that B. P. SCHULBERG, and JOSEPH KENNEDY, the famous banker and one of the largest stockholders in FIRST NATIONAL, will take over the FIRST NATIONAL STUDIOS and that they will produce independently and that the WARNER BROS. will not return to FIRST NATIONAL when they start their new program, but will REOPEN THEIR Sunset Boulevard plant and work between the old VITAGRAPH lot and the Sunset studios—IF THIS IS TRUE it will be the beginning of the WARNER BROS. losing their hold on the FIRST NATIONAL lineup and MESSERS ZANNUCK AND WARNER, who look after matters out here, will have to work closer to the margin.



JAMES MARCUS

Stage and screen veteran, who carries the right kind of dignity and respect, to add to any picture that he appears in, and who just finished in "THE JUNGLE MYSTERY" at UNIVERSAL CITY, under the direction of RAY TAYLOR. The above picture was taken during the filming of a very fine scene in "SADIE THOMPSON," starring GLORIA SWANSON in a UNITED ARTIST picture.

PRODUCERS OF "THE PHANTOM EXPRESS" ARE PREPARING TO START WORK ON ISADORE BERNSTEIN'S STORY

The greatest piece of motion picture film ever brought to Hollywood is now in possession of Franklin and Stoner who recently concluded arrangements with Isadore Bernstein for the purchase of "The Lost Continent."

This film is the complete conflict between two of the most ferocious wild beasts of the jungle—a gigantic tiger and a black panther. It was filmed in a clearing which borders the jungles of Pakon Baru, Sumatra, by Fred de Souza, owner of a large zoo in Singapore and an exporter of wild animals to all parts of the world.

It was on one of his expeditions when deSouza came upon the fight of the jungle beasts.

In his letter to Bernstein, deSouza chronicles in part—"It is the first time in my career as an animal man that I ever saw these two hereditary enemies meet in the jungle. With four of my men I was hunting tigers in Pakon Baru when one of my men reported these two animals stalking one another. Instead of attempting to capture them, I set up my Williamson camera and awaited the fight. I managed to crank several thousand feet of film of the complete battle from start to finish and my one regret is that I was not equipped to film it with sound. However, it provided me with the greatest thrill of my life and I have witnessed some terrific struggles among the denizens of these jungles while procuring animals for export."

This exciting battle will form a part of "The Lost Continent" which Franklin and Stoner will soon produce. Much of the advance research work on the story is complete and preliminary production plans are fast rounding into shape.

Franklin and Stoner recently completed "The Phantom Express" which is now having national distribution.

SHEILA TERRY HAS PROMISING FUTURE

Miss Sheila Terry, young Warner Brothers-First National feature player is busy portraying the part of an American girl in Doug Fairbanks' Jr. newest picture, "Son of Russia." Miss Terry has been kept busy by W. B.-F. N. (Warner's have always been noted for recognizing talent) playing prominent roles in "Big City Blues," "Week-end Marriage," and, in between times, keeping up in her dialogue and the mechanics of the stage by playing feature part in legitimate productions. Her latest stage play was "Little Racketeer," which enjoyed such popularity with the sophisticated New York audiences recently.

Universal Buys Talkie Rights to "His People"

BUDDY FISHER Dedicates "My Buddy" Melody as Theme Song

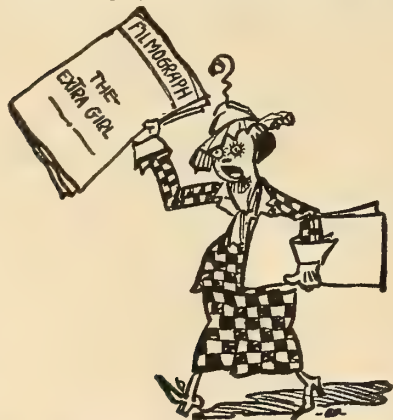
ISADORE BERNSTEIN,
AUTHOR OF STORY OF
THE GHETTO, SELLS
BIG U ORAL RIGHTS

Isadore Bernstein seems to be coming into his own these days for the Fox Productions produced his story "No Greater Love," which scored a tremendous hit in Roxy Theatre, New York City. Topping this he sold Universal the talkie rights to "His People." They made the picture as a silent production. And right hot off the fire we learn that Franklin and Stoner producers of "The Phantom Express," are to make one of the biggest independent features out "The Lost Continent," also from the fertile pen of Isadore Bernstein.

EXTRA GIRL

By THE SPOTTER

When an extra girl is constantly drawn from the nameless throng to play "bits," she is well worth noting. Frances Miles, vivacious brunette is just a girl. Therefore, it is in her direction that we now cast that well-trained roving eye. Frances is five feet, five



and one half inches tall, tips the scales at 118 pounds and is a contender for an important place in the good old movie sun.

Under contract to Universal for four years in the silent days, she received her first real break under the talkie regime. She played a nurse in "Merrily We Go to Hell," a drug clerk in "Skyscraper Souls," a dance hall girl in "Pony Boy," and a bathing beauty in Charles Chase Comedies. The above list is evident proof of her versatility and adaptability to any part assigned her. Watch for Frances Miles, she has that "extra" something.

CHARLEY CHASE STARTS ANOTHER FUN-FILM AT ROACH'S

Production started last week at the Hal Roach studios on "GIRL GRIEF," the second of the new series of Charley Chase comedies. The story offers the comedian a new field in which to display his laugh provoking antics.

Muriel Evans, petite blonde who appeared opposite the star in "Young Ironsides," is again his leading lady. Others who appear in the picture are Dorothy Layton, new Hal Roach contract player, Nora Cecil, Fanny Cosar and Ida Shumaker. James Parrott is directing the comedy.

THE INSIDE DOPE

MR. AND MRS. MIKE LALLA are the proud parents of a seven-pound daughter, who first saw the light of day June 25. MOTHER AND BABY are doing fine and dandy at the CEDAR OF LEBANON hospital. Mrs. Lally is beloved by all who know her in film circles. CONGRATULATIONS! and now your troubles will only be LITTLE ONES.

MRS. MAURICE BLACK is certainly coming along fine and dandy after an operation at the Hollywood Hospital. She will be glad to see her many friends. Maurice is plenty busy at the studios these days. Which makes all things equal.

VICTOR, field manager for Tait's, reports that he is delivering on an average of 5000 box and hot lunches to hungry actors in film circles who work on locations. This includes the major and independent studios. Which does away with that old but true saying that ACTORS DON'T EAT. What say you, MISTER DEPRESSION?

KENNETH HARLAN and AL ST. JOHN opened June 25 in Patterson, N. J., in an act "ADVICE TO THE LOVELORN." The bookings were arranged by Harry Weber offices.

RALPH INCE plays an important part in "RIDDLE ME THIS" at the Paramount studios, under the direction of Erle C. Kenton. Nat Goldstone represented Mr. Ince in the deal.

MRS. ERNEST COWELL won her case against Dorothy Jordan, who appealed a judgment in court not to pay Miss Cowell certain commissions due her for services rendered, a recent decision listens good for Mrs. Cowell.

JACK NELSON, one of the most conservative directors among the independents, and who is Father of that clever youngster, Bobby Nelson, is in line for a good job, and rightly so, for he sure knows the value of dollar in any man's picture, and that is worth a whole lot among these wasters of Hollywood.

FRANCES GUIHAN, noted scenarist, is the creator of the "FRANCES FAGAN HAIR TONIC" which is creating quite a furor among the grey heads of the world. In fact in Tokio they have built a plant to produce this tonic and the little lady of many ideas is busier than she ever hoped to be, when she struck upon this great idea and started it as a sort of a side line, but which has turned out to be such a great factor in her life.

JACK DEMPSEY and LINA BASQUETTE open in San Francisco July 8, in an act. They will be followed in by ESTELLE TAYLOR the week after, which means that the BAY CITY is going to be given a treat, in more ways than one. Watch the papers for further facts. Harry Weber handles the bookings of both acts. Enough Sed.

AL KINGSTON is deserving of a world of credit for putting HOWARD PHILLIPS in "THE LAST MILE," to play the part that made CLARK GABLE in film circles. KINGSTON, acting for the LEO MORRISON offices, sold H P to SAMUEL BISCHOFF, who had over 50 others to pick from, which is no small accomplishment.

JACKIE COMBS, who used to be called the CUTEST OF CUTE KIDS, has dropped out of sight—WHY? He was clever and obeyed orders of a director like nobody's business.

BILLY SANDOW offers BIG LEAGUE WRESTLING AT THE LEGION STADIUM as a challenge to LOU DARRO'S HIPPODROME SHOWS AT THE OLYMPIC. Who will win out in the end remains to be seen. We are stringing with MISTER SANDOW.

JUDITH VOSSELLI is back from RENO and is in line for some very fine work on stage and screen. KEEP YOUR BEST EYE ON HER. She is worth all they assign to her on the speaking or talking stages. HEY, HEY—O K THAT.

VINCENT BARNETT, who ribbed himself into pictures in a big way, is very much in demand. He has about five studios bidding for his services on a long term contract. We caught him working at the Big U. He was slated for the Columbia and follows this with the Folson picture at the United Artist.

CARL LAEMMLE IS BACK

Carl Laemmle, film pioneer and for more than 26 years head of Universal's world wide organization, returned to Hollywood Wednesday, June 29 following six weeks in the East, most of which was spent at John Hopkins hospital, Baltimore, where the film executive was operated upon.

The Universal president has cancelled plans for his European trip that he may recuperate at home and be able to later attend the Olympic games.

Gone But Not Forgotten

MORRIS R. SCHLANK is gone, but his memory will stay with us for many a day to come. MORRIS was one of those kind men who you just couldn't help admiring and respecting, for during his most trying years, when health was just around the corner for him, he never lost the chance to make and poke fun at everything that he could, in order to drown his own cup of grief. We loved and respected MORRIS R. SCHLANK with the thousands of others who we know did like wise.

HARRY BURNS

IS FAMOUS FOR "FISHER-MAN CLUB" IDEA THAT SET CHICAGO AFIRE WITH ENTHUSIASM

By DORRIS WOLFE GILBERT

Night-clubbing in the afternoon always finds one in a hard-to-believe atmosphere. Picture if you can, Stark's intimate Bohemian Cafe, with chairs piled on tables, sunlight streaming in the door and an orchestra in shirt sleeves rehearsing for dear life, while



BUDDY FISHER

the participants in the floor show dance all afternoon, and not for the pleasure of it. It was here that we finally managed to get Buddy Fisher away from waving his baton furiously at the band. Buddy is small, dark-haired and dynamic and it seemed nothing short of remarkable to us that he was able to rest for a while and tell us something about himself.

Buddy is one orchestra leader with ideas and ideals. He really has taken time to think out a definite scheme of what dance music and night club entertainment should be.

Buddy told us that he has reversed White-man's idea of making classics into jazz; this young man endeavors to make of jazz, melodies that have the simple harmonious treatment of the classics. He firmly believes that dance music should not be blatantly in the foreground, but should only lend an atmosphere, so that the audience will feel that here is an orchestra that blends in with the club itself. Buddy is against brashy, noisy bands, his ensemble utilizes strings and contains four violins. As Buddy confided, "I want to create a pulsation between the audience and myself and the orchestra, the music should be incidental to the affair, in the background instead of being too obvious. The perfect dance orchestra would be composed of men who play like they would sing if they could. As for the revue, that should be an expression of spirit and happiness and the prevailing mood must be intimate and friendly."

This enterprising young chap certainly has a concrete idea of what he wants and sums it all up with the expression "mellow music."

He told us an interesting story of how he first conceived the idea of using the war ballad "My Buddy" for a theme song. Contrary to public opinion, "My Buddy" as used by Buddy Fisher is not an attempt to associate it with his own name. Several years ago he was entertaining an audience of war vets at Rochester and the idea came to him to play this beautiful melody, and thus "My Buddy" was rendered by inspiration rather than as a publicity stunt. Ever since then, Buddy Fisher has used it as his theme song on the air in his "Fisherman's Club" which set Chicago afire, and won for him the title of Chicago's Joy-Boy, and he always precedes his rendition with a dedication to those who fought in the Great War. Likeable fellow, this Buddy Fisher.

Academy Adjusts Writers' Claims Against Producers

Ralph M. Like to Start "The Missing Witness" Next Week

Willis Kent to Start Another Big Feature Soon

Mack Sennett to Direct 15 Reel Comedy Feature

OUTLINE MEANING OF PARAGRAPH TWO IN WRITERS-PRODUCERS CONTRACT

An important interpretation of Paragraph Two of the Writer-Producer Code of Practice was announced today by the Academy Conciliation Committee in the course of a decision on a case brought by a writer against a producing company.

The case involved a contract in which the company was to make a flat payment of ten dollars to the writers for a treatment, plus a "bonus" of one hundred ninety dollars upon acceptance of the treatment; ten dollars for the first draft of continuity, ten dollars for the second draft, and a bonus of three hundred thirty dollars upon acceptance of the entire continuity.

The particular points at issue were adjudicated by the Committee to the satisfaction of both parties; and the Committee also issued the following statement for the guidance of other writers and producers:

"It was the clear intent of the Writers and Producers when they formulated and adopted Paragraph Two of the Code of Practice, to prohibit any arrangement which makes payment for a writer's work contingent upon the acceptance or approval of the producer. It is equally clear that the force and effect of any such contract as the company made with Mr. . . . , is to make the writer's compensation dependent, in a large measure, upon the company's approval.

"Such an arrangement, therefore, is not ethically compatible with the intention of the Writer-Producer Code, and tends to undermine and nullify the respect in which the whole Code is held by the motion picture community generally.

"We feel sure that, as one of the signatories of the Code, the company will abide by the interpretation of Paragraph Two, we have given on behalf of the Academy, and will refrain in future from entering into any form of contingency contract with a writer."

FINISHING "SHIP 13" HE STARTS ANOTHER FEATURE AT INTERNATIONAL STUDIOS

Ralph M. Like is one busy hombre these days at the International studios, where he is making features at the rate of about one every two weeks, with all-star casts. Every now and then he places one of the big names at the head of one of his pictures. The middle of next week he will put into production "The Missing Witness" written by Norman Huston.

E. Mason Hopper, who has been making some very fine pictures for him, is to direct "The Missing Witness" and is to be given one of the best casts that have been gathered together for such a feature production.

OLYMPIC FIGHTS

Newsboy Brown was fit as a fiddle Tuesday evening and gave Baby Arzemandi a boxing lesson at the Olympic. It was a dull fight alongside of their mixup two weeks ago. Brown won hands down and Arzemandi acted as he was doped or half scared to death. A rematch may still bring the Baby back to life as a championship contender. The star of the evening was Wesley Ketchell. He knocked Wilson Yarba out in jig time. He is a murderous sort of a southpaw puncher, and will soon be a main eventer, if some of the higherups will fight him. All in all the Tuesday evening scraps were well worth the trouble. Eddie Cantor and Harpo, or was it Graucho, or maybe it was Zeppo Marx, staged a free for all clown scrimmage outside of the arena after the show. Eddie yelled POLITZ, or was POLICE, much to the merriment of all within hearing distance. Just a few feet away Al Jolson, Joseph M. Schenck, Joe E. Brown were rubbing shoulders with some of the dyed in the wool Mexican boosters for Arzemandi who were heading homeward poorer and wiser than when they came to the show.

E. MASON HOPPER IS TO DIRECT "A WOMAN IN PURPLE PAJAMAS" FOR PRODUCER

Back from a very successful business trip to New York and Eastern points, Willis Kent is now preparing to start producing the middle of next week at the International Studios, a feature picture "A Woman in Purple Pajamas" which has been published by the author Willis Kent, and which is to be directed by E. Mason Hopper, with an all-star cast. William O'Connor will assist Director Hopper, while William Nobles will photograph it.

Producer Kent in the past has engaged scenario writers and adapters of his stories, but has, in many instances, finished up with his own story and treatment, so this time, we will have his own story, adapted and prepared for the screen.

With Willis Kent making independent pictures, it is a real business. He watches his dollars, and makes every one of them show in his pictures. He would be an ideal man for the major studios to sign, to produce for them and save them a cool million dollars a year, to say the least.

CHARLES MURRAY SIGNED TO SHARE HONORS WITH CHARLES MACK, W. C. FIELDS AND OTHERS

Charlie Murray, in addition to all the other comedians, has been signed by Mack Sennett to play a feature role in his roadshow production "Hypnotized." This announcement was made public today by Sennett himself, as he started casting at Studio City.

Charlie Mack, of the famous Moran and Mack team, and W. C. Fields have already signed the dotted line for this famous fifteen reel super-feature production.

Actual shooting will begin July 5, and Mack Sennett is scheduled to direct this super-special, as it is claimed to be one of the most ambitious feature comedies ever produced in the history of motion pictures.

It is hinted that the Comedy Chief will sponsor a new comedienne "find," who's name is being withheld until actual production is started.

DO YOU KNOW THAT—

Jacque Lyn, 3-year-old "wonder child" recently signed by Hal Roach to appear in his "Our Gang" learned to talk at the age of six months.

"LADY AND GENT"

Paramount

Director—Stephen Roberts

Story—Grover Jones and Wm. Slavens McNutt.

Photography—Harry Fishbeck.

Cast—George Bancroft, Wynne Gibson, James Gleason, Charles Starrett, John Wayne, Morgan Wallace, Billy Butts.

Because Mr. and Mrs. Joe Suburb are going to wonder about their next-door neighbors after seeing "LADY AND GENT," the human interest of this picture is assured one hundred per cent. With a story that smacks of the homely realism that the Sateve Post would sponsor, George Bancroft plays a part that makes us forgive him for his unconvincing role in "THE WORLD AND THE FLESH." Bancroft plays "Slag Bailey," a great, lumbering and inarticulate prize fighter, whose mind fails to function, yet he means so well that every feminine member of the audience will want to mother him. And if they can get people wanting to mother George Bancroft of the former fiendish laugh, then Paramount HAS done something! Bancroft has an excellent foil in Wynne Gibson who plays "Puff Rogers," the lady who makes a swell wife without "the little gold band."

Jones and McNutt have given us the story of two Times Square denizens who visit the suburbs with the intent of claiming the property of a fight manager who owed them everything. They find themselves with a trusting little boy on their hands and a vine-covered cottage. Planning to stay in this uncomfortable atmosphere for an hour, they remain there for years and finally Slag and Puff, after a probable decade of living together, decide to get married so they can legally adopt the "little boy," who decides to abandon college football for the boxing ring. But, with the help of a few upper-cuts from Slag and a more than mild reproach from Puff, the boy gives up the idea of jeopardizing his youth and health. This last touch is a potent bit of anti-boxing propaganda.

The opening scenes of the picture, including an unnecessary beer war, give no promise of the later excellence of the story and could just as well have been substituted with others. The direction by Stephen Roberts carries an unusual treatment in that most of the scenes are just between Bancroft and Gibson, flavored with the fresh spontaneity of any good vaudeville team in the days when such a thing existed.

We liked this picture because the locale is new and because it does not confuse realism with blustering sordidness.

DORIS WOLFE GILBERT

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Barring Agents and Scribes Should Stop

The producers' latest indoor sports is to bar an agent or some scribe. The idiots that do these things today, should have their heads examined. For they need MAN POWER, good or bad. The only way to LICK YOUR ENEMY WHEN YOU FIND HE IS HOLDING THE BETTER HAND is to take him in with you. Every producer who tried to bar honest men and women who are either representing the workers, stars, or extras, have struck a hornets' nest. The same goes for the smallest newspaper or magazine representative. It is high time THAT THE PRODUCERS GET WISE TO THEMSELVES AND STOP PICKING ON THE PEOPLE THAT THEY NEED BADLY TODAY—TO PULL THEM OUT OF A BAD HOLE which may PUT EVERYBODY AMONG THE HAS-BEENS OF YESTERDAY.

Moving Movie Throng by John Hall

The nationally organized movement to find work for idle Americans is accomplishing great good everywhere—except in Hollywood.



JOHN HALL

Here we have the Motion Picture Relief Fund, conducted by a pitifully few valiant men and women. The motion picture industry is giving them 1/2 of 1 per cent of certain pay checks. Private donations are woefully inadequate — disgracefully so.

Superlative Motion Picture Hollywood, in its first real test, is superlatively miserly. Its superlative stars, with shamefully few

exceptions, and its superlative multi-millionaire producers, are superlatively stingy when they should be giving "until it hurts."

Motion Picture Hollywood is not living up to its superlatives. Adjectives fall flat. The "Fourth Greatest Industry" and its multi-millionaires are not doing their bit. In this Glittering Colconda in the Land of the Setting Sun the "Bigger and Better" idea blows out like a punctured tire.—BUT

We have Bigger and Better Pictures, cars, swimming pools, stars, stories, premiers, beach colonies, etc., and the Littlest Organized Aid to Hungry Men and Women during the Nation's Darkest Hour.

Perhaps it will be of interest to many of our sleekly prosperous stars and producers to know that our nationally organized "Create a Job" movement is backed by all veteran organizations, organized labor confederated women's clubs and a few hundred thousand business men; incidentally, the United States Government (when it gets to it) will take a hand.

It may be noted in passing that the above mentioned organized groups, with their private citizen cohorts, total some seven millions. Men representing more than three million veterans are camped in our national capital. Hollywood seems strangely disinterested in the activities of these Americans and their cause. And when we say Hollywood, we mean Motion Picture Hollywood and its hugely rich stars and producers. If these

people did their bit, the Motion Picture Relief Fund would have in its coffers at least \$1,000,000.

Americans are beginning to ask, "why are the Hollywood producers importing so many foreigners and buying and producing so many foreign stories and plays while our own people are going jobless and hungry? Organized workers, veterans and women's clubs are beginning to take a great interest. In their meetings, they are discussing the matter, looking to some kind of formal action.

Flat on his back and wondering where the next meal is coming from, the man in the street, the cash paying (when he has the cash) movie fan, resents the importation of foreign players while his countrymen need the work. Strange that the (in Hollywood) Mighty Movie Moguls cannot understand that Americans see—and bitterly resent—their continuing importation of foreigners and total disregard of their obligation to employ Americans FIRST.

It cannot be claimed that the foreign market demands foreign players. The foreign market is less than 25% of the gross of any production. Our own people pay 75 to 80%. This crutch knocked from under Hollywood producers, they are without a legitimate excuse—except patriotism for homelands. This is the time for them really to forget the "old country" and take from gathering dust their citizenship papers and read them.

Embarrassing, eh? The interested attitude of the veterans and organized labor is indeed embarrassing to all who ignore present critical conditions and think only of their own pocketbooks. The veterans are wondering why our producers MUST glorify foreigners and ignore the American army. The proposed glorification of a foreign war ace by one of our large producers is not being cheered by our veterans.

All of which may seem very commonplace; just piffle, in line with the usual American feeling anent such things. However, conditions have reached such a low state that these things now stand out in clear and menacing outline. Eleven million American men and women are out of work. The time to spend every dollar in America is NOW!

IT IS THE DUTY OF OUR RICH STARS AND PRODUCERS TO RAISE FOR THE MOTION PICTURE RELIEF FUND NOT LESS THAN \$1,000,000.

DAD SAYS

Leon Waycoff has just finished in "Thirteen Women," R.K.O.-Radio . . . Victor Schertzinger, so it is said, will direct "All the Evidence" for J. G. Bachman . . . Ernestine Schumann-Heink to sing at the Greek Theater, June 27 . . . Joseph I. Schnitzer signs Lee Tracy . . . Universal to produce "All American," a football story . . . Bebe Daniels to star in "The Radio Girl," W.F.N. . . . Walter Heirs has a spot in Charles R. Rogers production, "Seventy Thousand Witnesses" . . . Big Boy Williams also in



DAD

cast . . . Columbia to film "The Bottom of the Sea" . . . Ann Dvorak not in cast of Cecil De Mille's picture, "The Sign of the Cross" . . . 'Tis said June Clyde replaces Sidney Fox in "Once in a Lifetime," Universal . . . Dolores Del Rio may be seen in a vaudeville turn . . . Archie Mayo, so it is written, will direct one picture for Paramount . . . Fanchon & Marco have booked Al Jolson and Eddie Cantor for the summer season . . . Joe-props-McGurks is a papa . . . Vera Gordon returns to Hollywood from a big time vaudeville tour . . . Bebe Daniels and Ben Lyon to do a turn in vaudeville . . . Columbia to star Rex, the wonder horse, in "Wild Horse Stampede" . . . Gene Raymond and Frances Dee teamed in "The Night of July Thirteen," Paramount . . . Belle Bennett is in a Harrisburg, Pa., hospital . . . Niles Welch in cast of Tim McCoy's picture, "Long Loop Laramie," Raymond also in cast . . . Harry Garat, French actor, signed by Fox . . . Janet Gaynor may star in "Mary Gallant"—Fox . . . R.K.O.-Radio giving Mary Mason of the Pasadena Community players a "try-out" . . . Betty Furness slated for a spot in "Fraternity House" at the same studio . . . M.G.M. may sign Jane Barrett, Mrs. Ernest Truex, for one picture . . . Tommy Conlon, 14-year old actor in cast of "The Sign of the Cross"—Paramount . . . Patricia Ellis in cast of "Three on a Match"—W. F. N. . . . Karl Brown writing "State Trooper" for Columbia.

News item says that Herbert Marshall will be the star in "Cavalcade," Frank Borzage directs—Fox . . . Robert Armstrong in cast of "Kong"—R.K.O.-Radio . . . Alan Delano, stage director, joins R.K.O.-Radio's directorial staff . . . Harry Edington now Ann Harding's business manager . . . Elissa Landi in cast of "The Night of July 13"—Paramount—Chic Sale wanted for this picture . . . same studio to produce "Washington, Here We Are," Bonus Army story . . . "Jerry of the Jungle," a female Tarzan story, to be produced by Columbia . . . Kay Francis and Herbert Marshall have the leads in "Honest Finders," Ernest Lubitsch directs—Paramount . . . Junior Durkin in cast of "Mrs. Wiggs of the Cabbage Patch," at same studio . . . Columbia wants Chester Morris for "The Bitter Tea of General Yen" . . . "Farewell to Arms," goes into rehearsal early next month . . . Preston Foster in cast of "The Last Mile," Samuel Bischoff himself, directs—Tiffany . . . Warren Hymer left for New York to join "Madison Square Garden," Charles R. Rogers production . . . "Green Pastures" will be filmed and King Vidor will direct—wait . . . and "Beggars on Horseback" also will be made into a talker . . . George Barbier has a good spot in "Phantom President," George M. Cohan's picture . . . Wallace MacDonald has the lead in "Vanishing Race"—Darmour production . . . Fritz Feld in Berlin. His mother passed away on May 18 . . . Baby Pegg, now thirteen, with the "Three Gleasons" in "The Pinch Hitter" of "Jerry of the Journal" series . . . NOTICE—Jimmie Gleason—Made "The Ghost Writer."

IN HOLLYWOOD NOW

By Bud Murray

The Annual election of officers—The Masquers, IN HOLLYWOOD, NOW—Sam Hardy, a former Harlequin, followed Antonio Moreno, last year's Harlequin—Sam Hardy was elected unanimously. On the



BUD MURRAY

rostrum some of the officers, going and coming, were Jean Hersholt, Lee Moran, Eddie Earl, Walter Heirs, Lawrence Grant, Harry Joe Brown, John Sainpolis, Willie Collier, Sr., Mitchell Lewis, Don Lee, Patrick J. Cooney, and among the voters in the audience, Georgie Harris, Maurice Kusell, G. Pat Collins, Little Billy,

Tyler Brooke, and with a few parting shots by Willie Collier, Sr., and Sam Hardy, in quick order the meeting closed, IN HOLLYWOOD. (Sam Hardy hates publicity so he is only mentioned four times in a paragraph.) Dropt in to see the Olsen & Johnson Madhouse—Wotashow—and how Chick and Oley labor in this opus—Lew Cody getting the plug—Ginger Rogers and some of her girl friends being pickt on by Oley—Alan Mowbray down in front—Juanita Hansen—John P. Medbury one of the visiting firemen—Vladi Guterson, the house orchestra leader, putting on a fine overture with musical comedy class.

At the Olympic Fites—rubbing it in with 30 cents added to the \$3 for very bad fites, and there wasn't a corporal's guard in attendance—we did spy a flock of our boy friends in the white linen suits—Georgie Stone, just back from a tour—Tom Patricola lounging in six seats in the balcony—Charley Mack, also a dash in white and even Nate Stein, a white satorial art picture—Joe E. Brown attending his first fite since his recent illness—Mrs. Joe E. Brown at his side—Bing Crosby and his bride down in front—the four Marx Brothers, (count 'em)—and so to the Brown Derby for a bit of 'snack' with the Quillan Boys, Johnny and Eddie, who can always give you an adverse argument on the fites—seeing it from the balcony—Ivan Lebedeff the "monocle-man"—Peanuts Byron—Bill Halligan wearing a leather jerkin—Frank Fay in a booth—"Skeets" Gallagher around places—Nick, the head-man, still holding his own, IN HOLLYWOOD, NOW.

To the Friday Nite Fites—Si Bartlett and Alice White at ringside—Charley Mosconi acting as one of the judges—Lord knows you need a Dance master to judge those "stumble-peggs" who think they fite at this club—So here is a flock of stage and screen comics, Bobby Woolsey, Walter Callett, Eddie Borden, W. C. Fields, Ned Sparks, and again the four Marx Brothers—B.B.B., and then, too, John Gilbert and the "blonde"—George Bancroft—Babe Kane and her Ma—Sidney Mitchell, the "Pent-house" Tailor man, (he writes songs too)—Harry Weber and son—Jack Lewis with his play-mate Mushy Callahan—Daryll Zanuck, Warner exec. back after the European tour—and then to an early a.m. audition of the RKO OPPORTUNITY REVIEW, which plays the week of the 16 of July at the local RKO house—Why there were thousands—and still they come—Wilbur Cushman, on the book—Jake Rosenstein handling the publicity, and that speed demon, "Speed Borst," the managerial head—Ben Serkovich, head publicity man on the West Coast—a few words with Mort Singer, a "real" showman—and so back to the Hollywood studios IN HOLLYWOOD, NOW.

The Barrymore's—six of them—in cast of "Rasputin"—M.G.M. . . . Lew Ayers will not have the lead in "Laughing Boy"—Universal . . . M.G.M. may sign Billie Dove to term contract .

REVIEWS AND PREVIEWS

THE STOKER

Monte Blue makes his screen comeback in "THE STOKER." It is an ALLIED PRODUCTION, staged in a typical M. H. Hoffman manner, which has become known in the industry as a guide post which reads "MAKE EVERY DOLLAR SPENT SHOW IN YOUR PICTURE." And he does all this in the initial picture of what is to be a series with MONTE BLUE as the star.

The story deals with BIG MONEY setting out to ruin (Monte Blue) the head of a steamship company. They break him, aided and abetted by an unfaithful wife, (Natalie Moorhead), who falls for an attorney (Richard Tucker). This causes Monte to hit the toboggan and he finally ships to South America as a stoker. He meets the GIRL (Dorothy Burgess), while enroute and she finally manages to get him to work on her father's (Clarence Geldert) coffee plantation. There is a bad man (Noah Beery) and a gang of hard boiled hombres who set out to take possession of the plantation stock, lock and barrel. It brings in a battle royal which ends with the U.S.A. marines coming to the rescue.

Monte Blue fights his way through all obstacles and in the end finds true love, a place for himself, and all ends well. BUT, you will have to set yourself for a COOK'S TOUR, events happen fast and furious, you will pull for MONTE all the way, he is a likeable, a lovable character, there isn't a single offensive thing throughout almost seven reels. It is all built for entertainment purpose. There are some chases where horsemen and a daring girl go neck and neck for what seems miles, with the GIRL at the wheel of a speeding auto, and MONTE finally making a lap from the back of a horse to the auto, thrilling, hey what? Get a load of MONTE BLUE in this one, you will see a whole lot of him in the future.

DOROTHY BURGESS shone as she always does in every picture. Her work was excellent. Natalie Moorhead looked gorgeous and acted her part well. NOAH BEERY, as the blustering villain who gets his in the end, was splendid. Richard Tucker was typical of those kind of men. GOOD BITS were played by Chas. Stevens, Chris Martin, Harry Vejar and many others. CHESTER M. FRANKLIN did a good job of directing. He kept the interest at fever heat at all times. The photography work of Harry Neumann and Tom Galligan was way up above the standard of these pictures. The story was by Peter B. Kyne and very capably adapted by F. Hugh Herbert. EXHIBITORS will find this picture plenty entertaining, especially for the WOMEN AND KIDDIES.

THE HOUSE BEAUTIFUL

Charles Ray has come back to us after five years, this time in a play by Channing Pollock. Many of his followers and fans would like to have seen him in something lighter and more humorous. But Henry Duffy, the wise old producer, backed Charles up with a fine cast and production, and CHARLES RAY is back and hand shaking many of his old friends. He has a great co-worker in Dale Winter who gives him no end of support, and the pair work well together.

The story is over the heads of most Los Angeles theatregoers. There is a spiritual thought and message that many amusement lovers are just not ready to accept from the stage, especially when they are led to believe by such a personality like Charles Ray, that they are to expect something away from the theme offered in "THE HOUSE BEAUTIFUL." It is a beautiful thought and idea and we need more of this sort of drama on the stage. However, we venture to say that the play would make a better picture than a stage production. ALMA TELL was superb, EDWARD VAN SLOAN excellent, HELEN KLEEB very funny. Others in cast: Thomas Chatterton, Franklin Parker, Laurene Lane, ALLAN CONNOR fine to look at and can he act, Rorrit Kelton, Edwin Cook, and Melville Ruick, while Russell Filmore staged the play.

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SPEAKING OF POSTMEN'S HOLIDAYS

You should take in the motorcycle races at the White Sox Park and look over the fans—that is if you can take your eyes off the races long enough. You'll see Ralph DePalma, Pete and Danny De Paolo, Barney Oldfield, Wilbur Shaw, Sam Palmer and the rest of the speed kings of Castorway enjoying the thrills afforded by short track cycle races.

"And they say automobile racers are crazy,"—this coming from DePalma after Ted Morrow lost his Indian in one of the turns, doing two complete somersaults, only to get back on his mount and try again. Sam Palmer laughed and said, "Well, it doesn't seem to hurt them—that's sumpin'."

And there you have it in the proverbial nut shell—thrills, spills and chills every Thursday night at the White Sox Park—let's go.

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SPORTS

By EDDIE DEMEREE

LESTER SPANGLER CONTINUES CLIMB TOWARD CHAMPIONSHIP AT LEGION ASCOT SPEEDWAY

What price, Glory? That boy Lester Spangler seems to be on the winning end of Castorway. Two weeks ago Spangler swept out and won his first main event by "copping a sneaker" over Ernie Triplett—there were some who thought his win was a "fluke." Oh, yeah? Well, the good looking peeler from San Pedro repeated his win—proving his first win was NOT a fluke. There's only one thing we're afraid of—you just can't drive as hard as Les does and keep it up for ever. Cool down Les. Don't let a couple of wins go to your head. Remember, there are a few more races scheduled for this season and we would like to see you in them.

In the match race Nick Martino and Spangler were scheduled to tangle for five laps but Nick was forced out with motor trouble and Chet Gardner took his place. It was a great race but the decision was like some of the fight decisions we have seen and heard about recently. Gardner won by at least a half a car length—we were right on the starting line with several other unprejudiced on-lookers and they felt the same way about it—but the referee decided it a tie—so what? Maybe they were trying to "rib" a match race—if they are they certainly worked it right—the race fans will never be satisfied 'til they see another match race between these two aces. We'll see next Wednesday night at 8:30—maybe Chet can pile up a big enough lead to be sure of the win. We'll be seeing you.

HOLLYWOOD LEGION STADIUM

With what looked like the mainsail of the old frigate Constitution plastered over his left eye, State lightweight champion Tony Paloni met Lee Ramage at the Stadium last Friday, and what everybody looked for happened. Ramage brushed away the huge white banner, tapped the gym eye cut a few times, and there was a new light heavyweight champ. Lucky Ramage. The champ with the patched eye was too tough and strong for him, and was beginning to rock him, but that damaged eye saved the day for Mr. Ramage. Badly damaged boxers belong in hospitals, not in the ring. Other results: Eiffel Tower Fred Schell, heavyweight, in the opener, nailed Tom Elliott smack on the button in the first—out. The customers taking their seats missed this one. When they turned to the ring they were carrying Elliott to his corner. Guy McKinney, 150, drew with "Wild Man" Lew Cozzens. Joe Skube, 146, decisioned lanky Billy McMullen. Nimo Pimental, 126, always good, was outslugged by Rito Martinez. Abe Miller, one of the Miller boys, to the great surprise of one and all, dropped the nod to Kenneth La Salle, brother of the great Bobby. Because of the titular importance of the main event, the house was almost a complete sellout.

JIMMY DIME, the "Bronze Man" of the "Ten Commandments," and an ex-leather pusher, was at one time rated the best heavyweight fighter in the four round class. His fight days have passed into the land beyond and he has been doing some very active picture work. The most recent pictures are "Hold 'Em Jail" and "Taxi Boys." When not working in pictures Jimmy is operating the new "La Paloma Cafe," at 327 West Third street, in downtown Los Angeles, making a specialty of home-made Spanish foods. Here one can find some very tasty Enchiladas, Tamales, Chili Con-Carne, and Spaghetti.

Wandered into the "La Paloma" and found standing room only, for his many friends have made this cafe a rendezvous. As a special courtesy to his many patrons Jimmy offers

KIDDIES

CHILDREN'S FLORAL PAGEANT

The thirteenth annual Children's Floral Pageant was held last Sunday at Ocean Park amidst flower-decorated floats carrying hundreds of beautiful children. Maryedith Durrell of Azusa won the special prize for the most original float. Other prizes went to five of the children of Mrs. Mabel Potter, and the following, Patsy Jean Chapman, Peggy Curry, Bobby Peal, Ruth and Eleanor Frye, Pauline Chamberlain, Patsy Welch, David Martin, Mildred Taplin, Meryl Matsman, Valarie Hall, Joy Smith, Norma Kennedy, Betty and Jane Grand, Marjorie Oeffinger, Barbara Jean Carlson and others.

We also noticed some beautiful and talented children who, in the writer's opinion, possess that SOMETHING that may some day bring to these kiddies, the much sought-after movie fame. Listed among these we smiled at Betty Jean Wilson and her gorgeous dimples, Miriam Edelman, dark and pretty, Wanda Eileen Cambord, with her blonde tresses, Joy Smith, Norma Lorraine Kennedy, Maryedith Durrell, Betty Jane Graham, Edythe Fellows, Cora Lapair, and Barbara Carlson, a bundle of sweetness two years old.

The Melody Kids band furnished the music and a grand afternoon was enjoyed by all; and so ends another successful Pageant for Bill Furman and the business men of Ocean Park.

LOU ANN JONES working at Universal.

ELAINE VON seen around the lots.

ADA MAY BENDER with her freckles.

RUTH GRACE, with her little brother, Gifford, doing the boulevard, and dressed up in a new summer outfit.

BILLY BARTY going to work.

BABY ALICE where have you been? Haven't seen you for a long time.

BARBARA VERNON, with her blonde tresses and beauty spots—very cute and looking more like her daddy, "Bobby," every day.

A new "Gang" of kiddies being organized—a new baby orchestra and everything—more news about it next week.

As Seen and Heard by Arthur Forde

"WOT A NIGHT"

Ye Ed suggested that I go to the fights with him at the Olympic Stadium and while I have been married twice, I accepted his invitation. So we hopped into his flaming steed--the Chevrolet--and hither we went. As soon as we arrived there I thought a mistake had been made and that we were outside the Bull Ring in Mexico City--so many Mexicans and other Latins milling around.

However, we finally got inside and found out that a "Baby" caused all the excitement--Baby Arizmen-di in an argument with Newsboy Brown. The Elite of the Los Angeles sporting world as well as a goodly collection of movie celebrities, were there.

But we weren't there for social purposes and the first argument was between Durch Weimer and Tommy Sousa. These two boys didn't want to disturb us from our after dinner nap, so took plenty of time to warm up--In fact, the four rounds were over after these boys indulged in a perfectly innocent exhibition of fancy dancing. Next, Bobby Graham and Jimmy Higgins, which was fast and furious, with Bobby Graham being declared the winner. Then Martin Zuniga and Johnny Jones gave the latest movements in a "hugging contest." We supposed it was intended as a boxing exhibition, but the boys decided otherwise, AND the referee decided that Zuniga was the best at this sort of thing. Wesley Ketchell and Wilson Yarbo next. This was short and sweet with Yarbo "listening to the birdies" on the mat at the finish.

The main event and the reason for the great Latin rush, Baby Arizmen-di and Newsboy Brown, lots of excitement here with the Newsboy still "carrying his papers" at the finish as the winner.

Quite a lot of excitement for us, whose principal amusement is watching previews at neighborhood theatres.

However, we were taken to the Ambassador and the famous Coconut Grove, one of the most beautiful cafes in the world, where we got a birdseye view on a balcony, seeing some of the bright, scintillating stars of the Cinema world dancing and dining.

Next--we were carried to Culver City where the Frolics Gardens are so popular--and NO WONDER. A new show and the best we have seen for a long time. Had a chat with the genial hosts, Jack Lewis and Lee Moore, and what hosts these boys are. In fact, we were introduced to their better halves and ventured to dance with these lovely ladies and almost forgot our rheumatics in the excitement, BUT Moe Morton's new show was a great hit with many novelties and the snappiest lineup in the way of dancing beauties seen in a long time. THEN Irving Aaronson and his orchestra in a show by itself. So tired out, we headed for home, but on the way we got a stopover for Eugene Starke's Bohemian Cafe, where we found out that they were bidding adieu to Jackie Taylor and his boys. Jackie and his fine musicians have been holding sway for a long time here and must have become quite popular as the girls were showering farewell kisses. Jackie said that a man named "Goldie" should be given the credit for his success here, so we felt sure that Goldie was a "swell guy."

A great night for us and some night this week we will "burst forth" once more, as we heard that Buddy Fisher and his famous orchestra with a brilliant new show will take



ARTHUR FORDE

charge of the festivities and we don't want to miss this as we have heard Buddy and his men before and "what a treat."

"GOOD ENTERTAINMENT"

How about a few laughs in this drab world of ours? I certainly had a lot of them last week at Bob McKenzie's Tent Theatre in Culver City.

The McKenzie Players are a great troupe and not only include the McKenzie family, Eva, Ida, May, Bob and Ella, but True Boardman, Arthur Lovejoy, Harry Leland, and Jene Jostyn.

They showed us a Lincoln J. Carter melodrama, "The Eleventh Hour," and did the big audience enjoy this good old bill? I'll say they did. But the night we were there was Grocery night and Bob made the audience "work" for their free groceries.

The largest family in the audience for instance, were all there, 10 of them, from the baby in arms to the grown up sons and daughters.

An old-fashioned spelling bee with children in the various grades at school participating, but the hit of the evening was a young men's contest for free gas and oil. How those boys worked at the difficult stunts Bob gave them to do with the entire audience laughing their heads off at the fun. Perhaps if we put on a show of this kind, with one of those good old melodramas and "living players" in some of the movie theatres we might be able to fill some of the empty seats, but at least we would be assured of a "barrel of fun" in the meantime.

"A NOUS LA LIBERTE"

at The Filmarte Theatre

Do you want to see "something different" in pictures? If so, don't miss the foreign offering at this theatre, now running.

We saw a preview recently, and for smart direction, plenty of laughs and delightful music, we can recommend this one.

The "something different" is that Rene Clair, who directed "Sous les Toits de Paris" and "Le Million" has created a combination of acting and music with very little dialogue, which makes "perfect entertainment." The story is of two happy vagabonds, at the opening of the picture confined in jail. One of them makes his escape and succeeds in business. In fact, attains the position of Director in a huge factory and by the way, the factory is shown in all its details which is a show in itself. The other one joins him later, and they are going along swimmingly when their former deeds catch up with them. However, the finish shows them happy in spite of it all as they have not a care in the world.

There's a great deal more in this story than I can tell in a paragraph, as you can only realize what a perfectly swell show it is by seeing it with your own eyes.

Perfectly marvelous settings, the finest direction with the greatest French cast ever assembled including Henry Marchand, Raymond Cordy, Rolla France, Paul Oliver, Jacques Shelly, Andre Micaud, Germaine Aussey, Leon Lorin, William Burke, and Vincent Hyspa.

Here is the first International picture which overcomes language barriers as the story is easily understood without any knowledge of Foreign languages. You must certainly see and hear this one. "It's a gem."

Sally Starr, diminutive musical comedy star, will return to Hollywood as soon as she recuperates from an appendicitis operation. Sally left Hollywood some months ago after being under contract to MGM for over a year.

Dick Purcell, young juvenile recently arrived in Hollywood from New York, has

decided to stay on the coast and will move his belongings here shortly.

The Lewis-Lane combination have cast their first tabloid musical comedy and will go into rehearsal immediately at the Hollywood Playhouse. One of the strong numbers of the miniature musical show will be the "Olympic Rythm," which has received many favorable notices already.

"CO-OPERATION"

When Hal Roach Studios had their recent "shake up" and Warren Doane and Jimmy Horne the director were left on the outside looking in, they did Universal pictures a great favor.

We watched this new outfit at work at Universal Studios recently and had a great laugh as well as many chuckles at the antics of Marie Prevost, Louise Fazenda, Bert Roach, Gertrude Astor, and the famous ribber, Vince Barnett.

"Hesitating Love," written by George Stevens and James Horne promises to be a scream. Couldn't be anything else with such an aggregation of comedy experts.

Great team work here and everyone from the director to the prop boy, all having ideas, just like the old days. Everybody anxious to express them and not afraid as there is no "wizard supervisor" to give all the brains to the picture.

Jimmy Horne seemed so happy and told us that Warren Doane is to make a series of 24 two-reel comedies, six with Louise Fazenda, six with the Gleasons and twelve with all-star casts.

We nearly forgot the camera man--my error. However, it's Len Powers, the same

boy that has worked with Jimmy Horne for ages. Having helped to make comedies myself and know that they cannot be "supervised." Comedy must be spontaneous.

However, it's team work that counts and Warren Doane, Jimmy Horne, and their co-workers are on the right road to success at the box office.

Mandy Schaefer has just finished with The Goldstones in a stirring Western yarn and goes immediately to Mascot Pictures to direct "The Hurricane Express" for Nat Levine.

This one is another of the Mascot Serials which are storming the country and making the kids glad at the matinees.

Mandy Schaefer will have the services of Ernie Miller as Camera man as he declared that a good man at the cameras assures the making of a serial fifty per cent easier.

This story is of the railroads of the country, a subject that is always popular with all kinds of exhibitors.

Started out to see what the R.K.O. company were doing at Sunland under Rowland Brown's direction, but lost our way. However, we ran into Thornton Freeland, at work on "They Call It Sin." Quite mild what we watched but you never can tell, as this looks like a promising one, with such a romantic setting and those clever youngsters Loretta Young and David Manners, playing the leads. Asked Thornton Freeland if he intended going to Europe while Warners were at rest for the summer, but he said "not a chance" as he goes to Paramount immediately to direct "West Point," a tale of our military Academy on the Hudson, and which promises to be one of the hits of the season.

GILDA GRAY GREATER THAN EVER SAYS CRITIC

GILDA GRAY is triumphing anew at Loew State Theatre this week, and not by the dance alone, for which she is globe famous--for the lovely Gilda puts over a song in a manner that proves she has a keen sense of dramatic value. The number was well received by the audience. One is led to believe Miss Gray will do fine work along histrionic lines, and we look with interest to her future work on the screen.

Fanchon & Marco have surrounded her with a striking spectacle "Ubangi," staged by Leroy Prinz. In the Ubangi number Miss Gray proves she is still supreme in the art of "shimmying." Miss Gray will be seen again with this unit at Pantages Hollywood, week after next.

The feature is "Red-Headed Woman," with Jean Harlow, followed by the personal appearance of the scintillating star herself.

Jan Rubini maestro of the violin, presides over the orchestra.

RUTH FLORENCE

JOE PALOOKA

Edward Small's newly-formed Reliance Pictures Corporation will make "Joe Palooka" as the first of a series to be started within several weeks at Universal studios.

"Joe Palooka" is the character created by Ham Fisher in comedy-strip form. It is enjoying a daily circulation in more than 100 newspapers and has a coast-to-coast radio tie-up over the Heniz hour twice every week.

Small feels that comedy strip films are money-makers at the box-office. Colleen Moore's "Ella Cinders" was one of her biggest hits during the old First National days.

This picture will be produced on a lavish scale. Small is negotiating with several well-known players for the role of Joe. He also is anxious to sign up the best possible director to put the production over to success.

The Reliance Pictures Corporation plans several big pictures to follow "Joe Palooka" and once started, it will have a busy season. All pictures are slated to be made at Universal, according to Small.

STEBBINS, LETERMAN & GATES LTD. MOVE

The prominent general insurance brokerage firm of Stebbins, Leterman & Gates, Ltd., through its President, Mr. Arthur W. Stebbins, announces the removal of its offices on July 1st to the Equitable Building of Hollywood at the corner of Hollywood Boulevard and Vine Street. This firm has maintained offices in the Spring Arcade Building in the downtown section of the city for the past several years.

FILM INDUSTRY TO ENTERTAIN OLYMPIC CONTESTANTS

Plans for the film industry's entertainment of contestants in the Olympic Games were completed and approved at a meeting of the Board of Directors of the Association of Motion Picture Producers yesterday, attended by Will Hays.

Each night talking pictures will be shown at Olympic Village. In an "Amphitheatre of the Stars," the 2000 male athletes will view travel pictures, cartoons, comedies and a special series of 28 Fox travel subjects known as "The Magic Carpet."

Two portable picture machines will be furnished the women participants at their Chapman Park hotel headquarters for the viewing of silent pictures.

NIGHT HAWK

STARK'S BOHEMIAN CAFE IS SCENE OF GAYEST OF GAITIES. BUDDY FISHER AMUSES MOST REPRESENTATIVE ATTENDANCE. RUTH NAGEL IS VOTED "FIND"

Eugene Stark made no mistake when he signed Buddy Fisher, the Chicago Joy-Boy, and his Orchestra, to start an engagement at the famous play-spot starting Wednesday, for one of the most representative crowds turned to pay their respect to the maestro and happy family of entertainers, and just to make sure that even the most critical amusement seeker will find what they love best in the show, he threw in for good measure Ruth Nagel, who is a pocket edition of Charlotte Greenwood. She is what we call a "find," if ever there was any such a thing. Then there is Charles Beynon who sings like nobody's business. George De Verde, a natural born clown, and the holdovers in new numbers and songs, we find Cy Kahn, the sweetest singer that ever chirped a tone inside of a cafe. Billy Daniels and Misses Duval and Kirby again score heavily with songs and dances. The Melba Snowden Girls including the charming Melba herself, come accros with snappier, prettier and more interesting numbers than ever before.

There were all sort of side line entertainers on tap the opening night. Micha Guterson had some of his colleagues there and we heard songs by Marion Ulrich, Rogers Gilborn, while Professor Markoff played the piano, then Buddy Fisher invited Eddie Demeree to sing, and did he croon—Oh, Boy, never before such joy, and Ye Editor even took a bow, he became so excited. The hit of the evening was, of course, Buddy Fisher, he took them like Ted Lewis takes 'em at every show, he can easily double for the High-hat one in every way. Does this boy love work—? He is a glutton for punishment, and the beauty of it all is that his boys swear by him to the last man and all work accordingly. Among those present were Mr. and Mrs. J. G. Mayer, Vivian Duncan and Nils Asther, Thelma Todd, Roberta Gale, John Preston, Helene Millarde, Lucille Powers, Mr. and Mrs. Jerry Hoffman, M. H. Hoffman, Sam Wolf, Olive Lanzo, Mr. and Mrs. Walter Hast, Marjorie Meadows, Al Rogell, Dr. Harry Martin, Noah Beery, and we even got a glimpse of Clark Gable about to step out of his car and drop in when the MISSUS said it was drawing late and better go home. HOWEVER, IT WAS A GREAT NIGHT, MATES, the like of which will never again be witnessed in a cafe unless Eugene Stark stages it.

THE FROLICS GARDEN—IRVING AARONSON OFFER ANOTHER FINE NEW SHOW. AL SEGAL DISCOVERS A GREAT FIND IN MILLA SONDA

This seems to be the age and time for finding new stars, Al Segal offered one of the surprises of the season in the charming Milla Sonda, who is another Jean Harlow of the Platinum Blonde type, and how this baby can sing: she is the whole show all by herself, and if they ever get her into one of these musical pictures she will make Jeanette McDonald and the rest of them look to their laurels. Miss Sonda opened Tuesday evening with the brand new show that The Frolics Garden offers with Irving Aaronson, the King-Pin of all Maestros who have come here of late years, heading the entertainment with his Commanders, with Red Stanley funnier than ever, Phil Saxe doubling in brass between acting as M. C. and working in the various group song numbers with the boys and the 12 beautiful girls, dancing and singing. And what is more, Christene Martson, the dancing marvel, put over a couple of hot-cha rythm numbers, especially the Minnie the Moocher dance, with Red Stanley. It was a WOW and worth the price of admission alone. Moe Morton staged the show—and what a night of entertainment. The Three Bachelors are still knocking 'em dead with their songs and funmaking.

PATIO ROOF

Henry Halstead is still holding forth at the Patio Roof. Manager Boise feels with the hot weather coming in, his play palace will be the most widely sought and attended, and has some fine plans ahead for just such a turn in the affairs on the Roosevelt Roof. Joe Mann is still the chief greeter and is looking after every one's affairs.

CLUB AIRPORT GARDEN

Art Jell could easily use the slogan ART FOR ART'S SAKE and he would be right as far as the musical art is concerned, for he knows that better than the majority of maestros. He and his orchestra and the Jane Jones Trio (Jane Jones, Mel Calish and George Lloyd) are still the big shots out that way, with a few new numbers now and then.

COCOANUT GROVE

Phil Harris and his Orchestra at the Cocoanut Grove have so caught on that the Paramount theatre chiefs booked him and his organization at their theatre for a week's engagement. This is just the beginning of greater popularity for the musical and entertaining genius. Carlos Molina, Kennie Allen, Gogo Delys, The Three Cheers, and others still hold forth nightly with Phil Harris at Abe and Ben Frank's palace of joy, the Cocoanut Grove.

COL. REGINALD BARLOW IS BUSY

Over on the Radio lot they have Col. Reginald Barlow working in "The Fraternity House," under the direction of Gregory La Cava. Here is a character actor who need not take a back seat for any of them and will one of these days be signed to a long term contract. His latest work was in "The Washington Whirl Pool" and clicked in great shape.

WORKING AGAIN

Earl M. Pingree is working once more. He has fully recovered from his operation and is better than ever. Earl is on the Paramount lot with Erle C. Kenton directing Victor McLaglen and Edmund Lowe in "Riddle Me This."

LA RUE SIGNS

Jack La Rue was signed for "Three on a Match" at First National-Warner studios. He is quite a fave-ite on that lot.

What a show!

They are Still Talking About It, Wherever Good Fellows Meet

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1:30 a. m.

HILL IN "THE LAST MILE"

AL HILL, who wrote "Easy Pickings," and will have a new novel published this fall, is playing an important part in "The Last Mile," directed by Samuel Bischoff at the K.B.S. Studios (formerly Tiffany).

BENEFIT AT TOM MIX ESTATE

About 2000 guests who attended the Post War League benefit at the Tom Mix estate Tuesday helped to make the affair a huge success and totaled receipts to the amount of about \$1500. Mrs. L. C. Kimball, as General Chairman, arranged a very delightful program. Peggy Hamilton, County Chairman of the Olympiad, acted as Mistress of Ceremony and presented a variety of entertainment through the courtesy of pupils of Eddie Mack and Ernest Belcher. The KTM Hill-Billies provided continuous music. Mrs. J. J. Costello, who will be remembered as Irene Williams of vaudeville fame, and Mrs. Tom Mix acted as hostesses of the day. Among the many celebrities were May Robeson, Elsie Janis, Lucille La Verne, Vivian Duncan, Martha Stanley, a New York playwright, Ethel Barrymore, Phil Harris and his orchestra, Pietro Gentile, Mrs. Walter Huston and many others. Tressa Eason, business manager of Tom Mix, handled the whole affair for her charge in excellent manner.

LICHTIG AND ENGLANDER AGENCY

Lichtig and Englander Agency announce that Nena Quartero has returned to Hollywood, also Ernest Pagano and Jack Townley have been re-engaged by the Educational Studios—Pagano as head of the story department and Townley on the writing staff. These boys are in their second year. The following engagements were secured by the Lichtig and Englander Agency—Meteor Pictures Co., Columbia Studios—Niles Welch, Robert Kortman, Tom London, Lloyd Ingram, Ed Cobb, Claire McDowell, Walter Long—Ralph Like Productions, Ship No. 13—Glenn Tryon, Doris Hill, Vera Reynolds, Lloyd Whitlock, Ethel Wales, James Leong, William Burt, Sid Saylor, Sid Bracey—Richard Talmadge Productions—Pat O'Malley, Donald Keith, Hunley Gordon, Matthew Betz—C. C. Burr Productions—Edmund Burns, Ivan Lebedeff, Gertrude Astor, John Vosburgh, Crawford Kent, Phillips Smalley, Estelle Taylor, Eddie Kane—for Western Limited. Quite a line up these popular agents announce.

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COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	All Star Barbara Stanwyck Jack Holt All-Star Constance Cummings	Unassigned Unassigned Unassigned Unassigned Frank Capra	Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned	"Brief Moments" Screen-Snapshots "The Thirteenth Man" "The Double" "The Bitter Tea of General Yen"	Unassigned Staub-Sweeny Unassigned Edward Taramore	Coope	Preparing Shooting Preparing Preparing Preparing
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345	Tim McCoy Mickey McGuire Mickey McGuire	Reeves Eason J. A. Duffy J. A. Duffy	Buddy Coleman Wesley Morton Wesley Morton	Ben Kline James Brown James Brown	"Lone Loop Laramie" "Mickey's Busy Day" Untitled	Ruth Todd	Chas. Franklin	Shooting Shooting Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Andy Clyde Harry Langdon Palette-Gleasons Shirley Temple	Harry J. Edwards Arvid Gilstrom James Gleasons Charles Lamont	Unassigned Unassigned Art Black Unassigned	Unassigned Unassigned Dwight Williams	Untitled "The Photographer" "Base Ball" "Baby Burlesque Comedies"	Pagano Connelly Frank Griffin Charles Paddock Jack Hayes		Preparing Preparing Preparing Preparing
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Gaynor-Farrell Tracy-Shannon George O'Brien James Dunn	William R. Howard John Blystone Dave Howard Eric Von Stroheim	R. L. Hough Jasper Blystone Unassigned Unassigned	James Howe Ernest Palmer Geo. Schneiderman Unassigned	"The First Year" "After the Rain" "Robbers' Roost" "Walking Down Broadway"	Frank Craven Alfred Kennedy Zane Grey Eric Von Stroheim	A. Protzman	Shooting Shooting Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Ralph Like Prod.	Frank Strayer	Vernon Keyes	Jules Cronjager	"Ship Thirteen"	Ed. T. Lowe		Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable John Gilbert Norma Shearer Unassigned Marion Davies Unassigned Unassigned	Tod Browning Monta Bell Sidney Franklin Charles Riesner Ed. Goulding W. S. Van Dyke Charles Reisner	Unassigned Harry Sharrock Harry Bucquet Unassigned Charles Dorian Unassigned Unassigned	Unassigned Hal Rosson Lee Garmes Unassigned George Barn Unassigned Unassigned	"China Seas" "Downstairs" "Smilin' Thru" "Turn to the Right" "Blondie of Follies" "Eskimo" "Father and Son"	Unassigned Coffee-Baker Allen Langdon Martin Smith-Hazzard Francis Marion Unassigned Uncredited		Preparing Shooting Shooting Preparing Shooting Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	The Four Marx Bros. Marlene Dietrich Bankhead-Cooper Hayes-Cooper Erwin-Crosby McLaglen-Lowe Raft-Carroll Cohan-Durante March-Laughton Clive Brook Hopkins-Marshall Skipworth-Knapp Sylvia Sidney Laughton-Carroll All Star Hopkins-Gable	Norman McLeod Josef von Sternberg Marion Gering Frank Borzage Frank Tuttle Erle C. Kenton David Burton Norman Turog Cecil B. DeMille Stephen Roberts Ernest Lubitsch Hall-Gribble Unassigned Unassigned Unassigned Wm. K. Howard Unassigned	Charles Barton Bob Lee Arthur Jacobson Arthur Jacobson Sil Brod Archie Hill Henry Hathaway William Kaplan Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ray June Bert Glennon Charles Lang Unassigned Unassigned Karl Struss Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Horsefeathers" "Blonde Venus" "The Devil and The Deep" "A Farewell to Arms" "The Big Broadcast" "Riddle Me This" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Madame Racketeer" "Madame Butterfly" "Island of Lost Souls" "The Lusitania Secret" "No Bed of Her Own"	Kalmar-Ruby Lauren & Furthman Ray-Hervey Oliver H. Garrett George Marion, Jr. Heath-Kober Elliott Clawson Thompson-Cohan Young-Buchman Leahy-Marlow Raphaelson-Jones Boylan-Gates Zoe Akins Boylan-Gates Hugh Strange Austin Parker	E. Merritt H. Mills J. Goodrich	Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Charley Chase Taxi-Boys	Jimmy Parrott Del Lord	Jack Roach Lloyd French	Hap Depew Art Lloyd	"Girl Grief" "What Price Taxi"	The Staff The Staff		Shooting Shooting

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TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	All Star Ken Maynard	Sam Bichoff Forest Sheldon	Ed. Marin Unassigned	Arthur Edison Unassigned	"The Last Mile" "Between Fighting Men"	Seton I. Miller Forest Sheldon		Shooting Preparing
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Eddie Cantor Ronald Colman	Harry D'Arrast Al Rogell King Vidor	Lonnie D'Orsa Unassigned Unassigned	Unassigned Unassigned Unassigned	"The New Yorker" "Kid from Spain" "Way of a Lancer"	Charles Lederer Uncredited Uncredited		Preparing Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned Tom Mix O'Brien-Stuart Unassigned Summerville-Pitts Boris Karloff All Star All Star All Star Lew Ayres Gibson Gowland All-Star	Cyril Gardner William Wyler John M. Stahl H. McFadden John Ford Unassigned Unassigned Unassigned Russell Mack George Stevens Jame Horne Tay Garnett Dr. Arnold Fanck Cyril Gardner	Unassigned Unassigned Unassigned Flynn-Karlstein Scott Beal Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Dan Clarke Carl Freund Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Invisible Man" "Laughing Boy" "Left Bank" "Pony Boy" "Air Mail" "The Road Back" "Auto Camp" "Gagliostro" "Once in a Life Time" Untitled Untitled "O Kay America" "S. O. S. Iceberg" "All-America"	Fort-Balderston John Huston Unassigned Jack Cunningham Schayer-Van Every R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Seton I. Miller Shorts Shorts McGuire-Pembroke Lt. Comm. Wead Uncredited	J. Lapis	Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Shooting Shooting Preparing Shooting Shooting Preparing

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VOL. 12, NO. 25

HOLLYWOOD, CALIFORNIA, SATURDAY, JULY 9, 1932

PUBLISHED WEEKLY

Producers Seek New Faces While Actors Starve Here

Jack L. Warner Charges Piracy to Other Producers

DAVID SELZNICK SENDS SCOUTS TO COLLEGES TO FIND FEW MORE FLOPS

First National and Universal years ago sent scouts all over the country to bring back new faces from the various colleges of the United States. They brought back dozens of them and deprived actors of work that they were in need of and who could and have rendered greater service than the newcomers. We kept a "hands off" policy at that time because there was plenty of work for all. Today actors are starving in our midst. There are greater actors walking the streets of Hollywood, unemployed, than the producers could import from any part of the world. Get a load of this statement about David Selznick, head of the Radio Picture producing department, sending Professor Albert Lovejoy on a tour about the colleges for new faces. Why not let the professor look over the local field of actors as it should be done? Give those a break that are deserving of it. Mr. Selznick and all others have failed to do this up to date. Read the statement from Radio Pictures that reached us today.

Seeking new faces for RKO-Radio Pictures, Professor Albert Lovejoy, dramatic coach and talent scout of the studio, will leave Los Angeles Monday night on a far-flung tour of the northwest.

Professor Lovejoy, formerly associated with the Cambridge School of the Drama at Harvard, has been commissioned by David O. Selznick, vice-president in charge of all RKO production, to bring to Hollywood any potential screen talent he may discover.

In his quest for new faces, Lovejoy will visit thirteen cities and an equal number of universities and schools.

Five weeks will be spent in the hunt for new talent.

Lovejoy's itinerary covers the University of California at Berkeley, July 5 and 6; Uni-

(Continued on Page 3)

PREMIERE OF "A PLAIN MAN AND HIS WIFE" JULY 12

The premiere of Sophie Kerr's comedy, "A Plain Man and His Wife," with Louise Dresser, will take place at the Pasadena Community Playhouse, Tuesday evening, July 12th, Gilmore Brown, producing director announces.

The play will follow the current presentation of Douglas Montgomery in "Green Grow the Lilacs," Lynn Rigg's comedy of Early Oklahoma, scheduled to have its final performances Saturday matinee and evening, July 9th.



JUDITH VOSSELLI

Famed on stage and screen, this actress has just returned from a sojourn throughout the East and Mid-West, and is ready to once more move her make-up kit into a studio or theatre for an active season.

COMPANY FEARS TO ANNOUNCE YEAR'S PROGRAM IN ADVANCE OWING TO IMITATORS AMONG RIVALS

The day and age of piracy is still with us. Jack L. Warner, vice-president of Warner Bros. and First National pictures, admits all this in a statement which we print herewith and in which he gives his reason for not announcing a year's program in advance—because other companies are stealing their stuff. This surely is a nice state of affairs when there isn't any honesty even among producers and where a producer must wash his dirty linen by making such a public statement as follows:

"Shifting tastes and changing trends of audience demands in the field of entertainment, make it unwise for any motion picture producer to announce a complete year's program of pictures in advance, in the opinion of J. L. Warner, vice-president of Warner Brothers and First National Pictures.

"It is impossible to know a year in advance just what type of picture will be the most popular," the production chief of the Warner studios explains. "So, in announcing our forthcoming product, which will consist of sixty productions utilizing our twenty-two star names with featured supporting casts, we have definitely named the releases for the first four months of the year and have promised our exhibitors a continuation of our policy of adapting our future program to meet the changing entertainment demands of the times.

"There is another reason which prompts us to keep our production plans secret as long as possible; the ever present imitator, who makes capital out of other people's ideas. It is no trade secret that Warner Brothers have been the pioneers in introducing many innovations in motion pictures and we will continue to originate ideas and to incorporate them

(Continued on Page 3)

NORMAN HUSTON DIRECTS

Sig. Nuefeld who was associated with the late Morris R. Schlank in producing pictures at the big U, has gone right ahead with the plans of the deceased before his demise. Norman Huston is directing with Walter Byron, Mary Doran, Tully Marshall, Pat O'Malley and others in the cast. Harry Forbes is photographing the picture, which for the present carries the title of "Exposure."

THE HOTEL GREETERS TO DINE MONDAY NIGHT

Monday evening has been set aside as the Hotel Greeters Night at Eugene Stark's Bohemian Cafe, when the entire membership of this organization will dine and dance at the famous playspot of the Southland. Buddy Fisher and his great dance orchestra have arranged a special program of music and entertainment for the visitors.

Southland Packs Hollywood Bowl For Concerts

Producers' Cry of Hard Times is a Lot of Hooey

MUSICIANS GAIN PLAUDITS
FOR "SYMPHONIES UNDER
THE STARS" OFFERINGS

Hollywood Bowl's first week in the eleventh annual session of Symphonies Under the Stars is drawing to a close, with the third and fourth concerts of the 32-program series scheduled for Friday and Saturday, July 8 and 9. Friday will bring the second noted soloist of the year, Mario Chamlee, Metropolitan Opera tenor, who will sing once with the orchestra, and again in the solo part of "Hiawatha's Wedding Feast," with the 300-voice Los Angeles Civic Chorus. Sir Hamilton Harty will conduct the program.

On Saturday Alfred Hertz returns for his second program this season, offering a symphonic concert of selections by Beethoven, Brahms, Saint-Saens, Tchaikowsky, and Rimsky-Korsakow.

Highlights of next week's concerts will be the first Southern California appearance of the 11-year-old violin prodigy, Ruggiero Ricci, and the first ballet of the season, Theodore Kosloff's "Chopin Memories."

Ricci will be heard on Tuesday, July 12, with Harty conducting the program. His talent was discovered when he was little more than three years old, and he gave his first man's-sized concert at the age of eight. He is now internationally famous, and is to go abroad following his Hollywood Bowl concert.

The ballet will be seen on Friday, July 15, with Theodore Kosloff appearing in the number with Vera Fredova, Kosloff's Flower and the concert dancers. Harty will conduct the first part of this program.

"The Old Dark House"

A Universal Picture.

Cervantes wrote in his immortal "Don Quixote" "Tantas veces va el cantarillo a la fuente" and that's exactly what Universal have done in their latest horror picture (taken the pitcher too often to the well). Evidently James Whale has a flair for pictures of this character, but he "shot his bolt" with Frankenstein. In fact, all studios better lay off such productions. Boris Karloff, who they evidently intended to feature, is quite lost in the collection of queer people. His makeup and that of Eva Moore at 105 years of age, created by Jack Pierce, are masterpieces. As for the other members of the cast, while they were all excellent in their respective roles, there seemed no reason for this latest importation of foreign players, as there are "quite a few" actors in the U. S. A. who are quite capable of impersonating all the peculiar characters shown.

Then the dragging in of a mild love affair in this mess of horrors seemed quite superfluous. The overworked effects, could also easily be tempered. The story taken from the novel of J. B. Priestly, concerns some motorists who have been overtaken by a storm, and are obliged to take shelter in an old mansion somewhere in Wales.

This mansion has the world's greatest collection of wierd people imaginable. You've seen all of them in horror pictures, but never in real life. The rest must be seen to be appreciated, from the murderous butler, to the senile grandfather.

Not wanting to take any credit from the excellent cast, we mention, Melvyn Douglas, Gloria Stuart, Charles Laughton, Lillian Bond, Ernest Thesinger, Eva Moore, Raymond Massey, Brember Wells, John Dudgeon.

Arthur Edeson photographed the picture beautifully and Charles D. Hall showed us some settings that were masterpieces of the Art Director. We don't predict box office returns for this one, as the subject is passe and is not "entertainment," at the present day.

AMUSEMENT BUSINESS NOW
MOST PROSPEROUS—READ
THESE FACTS AND
FIGURES

A Wall Street general survey of American business at its lowest ebb in financial history shows 791 of 1260 stock issues listed on the New York Stock Exchange are selling under \$10.00 a share. The report says that, on September 3, 1929, more than half of the issues listed were selling above \$50 a share. Only 80 issues sold under \$10.

A surprising feature of the trade analysis is the discovery that, all the stocks credited with increases are headed by amusements. In this field the increase is 22.6, leading such important industries as railroad equipments, 10.7; oils, 8.6; electrical equipment, 8.2; mines, 2.3; rails, 0.9 of 1 per cent; 0.7 of 1 per cent in utilities; chemicals, 0.4 of 1 per cent.

With amusement stocks, in the darkest hour of American industrial and financial history, more prosperous than railroads, mines, public utilities, electrical equipment, railroad equipment, chemicals—in fact all other fields of American investment Hollywood motion picture producers and exhibitors have no right to go about with poor mouths and merciless right and left slashing of pay and salaries in the name of (too much) economy. This industry, according to the best financial experts in the country, leads all others in prosperity.

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AL JOLSON Starts "The New Yorker" at United Artists Studios

Tay Garnett Directs Okay U. S. A. at The Big U

JOSEPH I. SCHNITZER to Produce "The Hall of Justice"

Southern California Aids American Olympic Drive

SONGLAND'S FAVORITE SON WILL SOON OFFER THEATRAGOERS THEIR FINEST TREAT

Music is returning to the screen. Al Jolson is learning twenty new songs in four languages—all different—for his latest picture, "The New Yorker," which goes into production within a few days.

It is the longest song repertoire of Jolson's long career as a screen and stage star, and is the entertainer's answer to the question: "Is the public ready for a fresh cycle of films with plenty of music?"

Jolson will warble for an international clientele, in German, French, and Spanish, as well as in English.

Several special numbers have been prepared for the French, German and Spanish speaking markets.

Jolson says he believes the public is hungry for music in pictures. "The early days of talking pictures, with their deluge of musicals, when songs were inserted at the least provocation without rhyme or reason, and when sound-recording was far from satisfactory, fed up audiences on that type of film," said Jolson.

"The songs must fit the story, and the whole picture structure built from the ground up without sacrificing plot for music.

"Irving Caesar wrote the songs as we went along with the adaptation and continuity of the Ben Hecht's story. When I sing in the picture it will be in a spot where the audience will react naturally to the melody and lyrics as part of the story.

"There won't be any busting into song without a logical reason for it, and it won't be anything about 'Mammy' or 'Sonny Boy'."

"Mammy" songs are ended as far as Al Jolson is concerned. Her memory lingers on but the grand old mythical lady is dead and will be permitted to rest in peace.

Jolson made the announcement as he prepared to pass another milestone in his career as an entertainer.

Minus blackface and definitely alienated from Mammy, Sonny Boy and other of his old stand-bys, the screen and stage star will make a new bid for character acting honors in his United Artists picture, "The New Yorker."

Although Jolson isn't a comedian with a Hamlet complex, he says the trend, even for comedians is towards down-to-earth believable characters that audiences can understand and sympathize with as well as laugh at.

Jolson's new role is geared to the times. His character, and practically all the other characters in the story, haven't any money, but they refuse to let depressions, politics and other worries of the day get them down.

Al Jolson will play a happy-go-lucky park loafer, leader of a group of tattered aliens and eccentrics, in his new screen vehicle, with

LEW AYRES PLAYS ROLE OF "GOSSIP" COLUMNIST—HAS GREAT SUPPORTING CAST

Tay Garnett is directing "Okay, U. S. A." at Universal Studios, William Anthony McGuire's screen story written around the life of a "Gossip" columnist, starring Lew Ayres, with a cast of well known players such as Maureen O'Sullivan, Walter Catlett, Allan Dinehart, Henry Armetta and Emerson Treacy. A complete newspaper office in detail with fifteen or more well known newspaper men and women appear in the scenes as "atmosphere." This is expected to be one of the big pictures of the year under the Laemmle banner.

"GOD"

"God" was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from Exodus: "I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage. Thou shalt have no other gods before me."

One of the Bible selections in the Lesson-Sermon presented these verses from the First Book of the Kings: "And Solomon stood before the altar of the Lord in the presence of all the congregation of Israel, and spread forth his hands toward heaven: and he said, Lord God of Israel, there is no God like thee, in heaven above, or on earth beneath, who keepest covenant and mercy with thy servants that walk before thee with all their hearts . . . But will God indeed dwell on earth? Behold, the heaven and heaven of heavens cannot contain thee; how much less this house that I have builded?"

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "God is incorporeal, divine, supreme, infinite Mind, Spirit, Soul, Principle, Life, Truth, Love."

Madge Evans appearing opposite him and Roland Young, Harry Langdon, Chester Conklin, Edgar Connor, Negro Comedian, and Bodil Rosing as other members of the cast.

Harry D'Arrast will direct "The New Yorker," an original story by Ben Hecht, adapted by Charles Lederer. Lonnie D'Orsa is Director D'Arrast's assistant.

SIGNED

The Colennette Ballet of Pasadena has been signed by Fanchon and Marco to be used in a forthcoming Idea staged by Larry Ceballos.

ANN DVORAK PLAYS LEAD WHILE WILLIAM NIGH IS TO DIRECT R.K.O.-RADIO FEATURE

Joseph I. Schnitzer, president of Jefferson Pictures, Inc., announced definite plans for filming "The Hall of Justice," first of the series he will produce independently for RKO-Radio release.

Ann Dvorak, sometimes called "the lucky leading lady" of the screen, has been signed for the principal feminine role.

July 10 was set as the date for starting production.

Negotiations are under way with three of the industry's foremost directors, with every indication that one will be selected in the next few days.

Tests are being made of more than a dozen leading men.

The picture will be produced at the RKO-Pathe Studio in Culver City, where the Jefferson corporation is housed.

Within thirty days, Mr. Schnitzer indicated, his company will be in full production swing.

"The Hall of Justice" is a fast-moving mystery melodrama by Ralph Ceder, and will be directed by William Nigh.

THE EXTRA GIRL

BY THE SPOTTER

This issue finds beautiful Patsy Bellamy, a flamed red-headed girl 19 years old who possesses the "IT" of Clara Bow, and the sophistication of petite Belle Davis, at the helm of this column.

With the recent showing of the "Red-



Headed Woman" at the Loews State, Patsy made personal appearances and added that little something to the stage show headed by Gilda Gray.

Last seen in the "Lost Squadron", the "Beast of the City," and in six Torchy comedies with Ray Cooke; the "Spotter" predicts a brilliant future for this same sweet little girl who commands an audience.

With James Gleason starred, "Rockabye Cowboy," eighth Warren Doane-Universal two-reel comedy starts work this week at Universal studios under the direction of George Stevens.

Vince Barnett, Raymond Hatton and Marie Prevost are cast in prominent support of the wise-cracking actor. Stevens and James Horne collaborated on the humorous script.

VIA PURCHASING EMBLEMATIC PINS SO COMMITTEE CAN RAISE \$50,000 QUOTA

Southern California's only method of raising its \$50,000 quota in the national campaign for funds to finance the American Olympic team in its appearance in the Games here in August, is through the sale of official fifty-cent Olympic pins, members of the Southland division of the American Olympic committee declared today.

Southland citizens were urged to purchase their emblems and wear them every day until the Games are over. The opening date of the athletic event is July 30, only a few weeks away, and the fund must be realized before that time, it was pointed out. The money will be used to pay training, traveling and equipment expenses of the American Olympic team. Pins may be purchased at any Safeway or Piggly Wiggly store in California.

JACK WARNER CHARGES PIRACY (Continued from Page 1)

into the new year's product. For our own protection as well as for the good of our exhibitors, we are reserving those announcements for a future date."

The sixty pictures which J. L. Warner announces will be released by his companies during the twelve months beginning September 1, will include thirty each from Warner Brothers and First National. In addition, the program calls for six "four-star" westerns, and an augmented program of Vitaphone short subjects. Releases up to Dec. 31, 1932, are definitely announced. Many of these are already in production and fifteen of them were completed July 1.

PRODUCERS SEEK NEW FACES (Continued from Page 1)

versity of Utah, Salt Lake City, July 8 and 9; University of Wyoming, Laramie, July 13 and 14; University of Colorado, Boulder, July 15 and 16; the Robert Edmund Jones' Production at Central City, Colo., July 18; University of Denver at Denver, July 19 and 20; University of Montana, Missoula, July 25 and 26; State College of Montana at Bozeman, July 27.

On his swing back to Hollywood he will lecture at the State College of Washington, at Pullman, July 28 and 29; the Cornish School, the University of Washington and the Repertory Playhouse, all at Seattle, July 30; August 1 and 2; University of Oregon at Eugene, August 3 and 4; State College of Oregon at Corvallis, August 5; Stanford University at Palo Alto, August 8 and 9; returning to Los Angeles about August 10 or 11.

"We are particularly anxious to find new leading men," said Professor Lovejoy. "There is a great lack of capable young men in pictures today."

Professor Lovejoy has so devised his schedule that he will be able to view university productions in most of the school towns.

If this preliminary hunt for talent through eight western states bears fruit, Mr. Selznick indicated that another quest for talent on an even larger scale very likely would be launched in the fall.

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Office Phone, Hillside 1146

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PLAIN FACTS

WORRY, FEAR, LOST HOPE, BITTERNESS, DISCONTENTMENT, LACK OF COURAGE, all these will hold you back in anything that you ever hope to accomplish or do inside or out of the studios. NO ONE HATES YOU—NO ONE IS KEEPING YOU OUT OF A JOB—YOU ARE YOUR OWN WORST ENEMY—You are the master of your own destiny, the contact between success and failure; it is a matter of HOW YOU THINK AND THE COMPANY THAT YOU KEEP. You are a very lucky devil; take a look about you and see how much worse off some of your closest friends are and then START THANKING GOD YOU ARE NOT LIKE THEM. You have been looked after for years like a little child is by MOTHER OR FATHER and you still seem to be in your childhood thoughts as far as walking in the proper direction without falling. You can't serve two masters. We humbly point to St. Luke 16-13 for the PLAIN FACTS and proof of what we are saying. St. Luke 16-13, NO SERVANT CAN SERVE TWO MASTERS: FOR EITHER HE WILL HATE THE ONE AND LOVE THE OTHER, OR ELSE HE WILL HOLD TO THE ONE, AND DESPISE THE OTHER. YE CAN NOT SERVE GOD AND MAMMON.

Moving Movie Throng by John Hall

Economy has Hollywood doing many queer things.

The latest move among producers is free and unlimited interchange of stars, writers and directors.



JOHN HALL

The current output of pictures may show all stars in nearly all pictures, under all different company names in Hollywood. Of course SOME big stars will NOT be loaned—that is, not too frequently.

Personality of stars and style of writers, and method of directors, of course, will be changed to fit each studio and each story. The chameleon will be out-chameleoned.

Or will each studio search the world for stories suited to each star, writer and director? Or—wonder of wonders! Will each star, writer and director, joyfully declare himself ready to tackle any type of story?

And after the cash customer has seen the same star in a round dozen pictures, written by the same writers and directed by the same directors, is he going to cry for more of the same?

It's a moot question, me lads. Narrowing the field; squeezing out the surplus players, writers and directors and eliminating VARIETY, said to be "the spice of life," is indeed a moot point.

Though Chaplin, Lloyd, Pickford, and others point the wise way—fewer and better—Old Man Economy is scaring Hollywood producers from this wise course to nauseating plenitude of popular screen actors—that bottomless morass from which no man hath returned.

There is in this unwise procedure the rampant spirit of desperation; a monster whose presence sometimes sweeps away the better judgment of strong men.

Hollywood's mad rush for economy is assuming the proportions of a silly panic. And during panics men do strange things. Hollywood's strangest dido is the promiscuous farming out of "hot" screen stars, writers and directors.

That over-exploitation of top stars can be nothing but disastrous. That writers cannot change their style and thrive, is obvious. Change a big director's method—and you have another man; yet, from an "authority", we have: "The willingness on the part of executives to permit players, writers and directors under contract to 'work away from home' has fostered a new spirit of co-operation among artists."

That each one of the "artists" involved knows that, by appearing too frequently, he, or she, is wearing away his, or her, welcome, in the mind of the "authority", seems of no importance. As a matter of cold fact, it is the vitally weak link in the chain of co-operation so lovingly referred to.

Like the rest of our country, Hollywood is affected by the depression. Theatres are dark and receipts are low. The belief that a flood of sameness will better conditions is surprising. The exchanges will save salaries for studios—but the public, tiring of seeing the same stars in most of the feature pictures, will stay away enough to wipe out what is saved in Hollywood salaries. And on top of this the stars will be somewhat shopworn.

The movement is clear proof of panic. It looks like "Any port in a storm." The mental attitude of the producers needs bucking up. After the flood of big stars, big writers and big directors—what?

DAD SAYS

Bill Nigh to direct "Hall of Justice" Joseph Schintzer production . . . Vincent Barnett signs term contract with Universal . . .



DAD

RKO-Radio to star Richard Dix in "The Ace" . . . Joan Bennett and Ralph Bellamy have the leads in "Pier 13" Al Werker directs for Paramount . . . Theadore Dreiser writing an original screen play . . . RKO-Radio will co-star Eric Linden and Arline Judge in "Three Came Unarmed" . . . Stuart Erwin don't want to be a star, prefers to remain a featured player

. . . Martha Sleeper signs term contract with M. G. M. 'tis said . . . "Unholy Love" new title for "Indecent", M. H. Hoffman's production . . . Understand Buddy Rogers and his band booked for the Roosevelt Roof . . . Jules White is supervisor of shorts at Columbia . . . Ginger Rogers to star in "The 13th Guest", M. H. Hoffman production . . . Frank Schwab, the laughing boy, in cast of "Liberty Road" at RKO-Radio . . . Claudette Colbert, Ian Keith in cast of "Sign of the Cross" Cecil De Mille's picture . . . Evalyn Knapp plays opposite Lee Tracy in "Night Mayor", Ben Stoll directs for Columbia . . . Mae West to write an original for Marlene Dietrich . . . Harriet Hagman and Louise Carter have spots in "Liberty Road" RKO-Radio . . . "Speak Easily" previewed, its a big hit, no wonder, Edward Sedgwick directed . . . "The Ice Man's Ball" Clark and McCullough Comedy, previewed, a sure laugh getter, why? Mark Sandrich directed . . . John Blystone directs Will Rogers in "Jubilo", Fox.

Jean Hersholt and Anita Page to make personal appearances at Capitol Theater in New York . . . Gregory Gage plays movie director in "Once in a Lifetime" Universal . . . Henry King to direct "State Fair" for Fox . . . Richard Cromwell slated for a lead in "That's My Boy" Columbia . . . Walter Huston and Constance Cummings considered for the leads in "Washington Merry-Go-Round" which James Cruze will direct for Columbia.

"RACHEL"

"Rachel" is a name to conjure with, but this particular one belongs to Mrs. Babcock, the genial hostess of La Vida Springs.

We drove our contemporary, "Dad" up to the Springs on July 4th and was surprised as well as delighted at the Hotel and lovely cabins at this resort.

Quite a number of celebrities were present in the dining room, among whom were Abe Rosenberg, Mr. and Mrs. Norris of the Breakfast Club, Dan Sullivan, Mr. and Mrs. Robert Gillespie and a host of other famous people. The manager of the dining room is Archie Rosenbaum, famous in the old days of the squared circle but at present serving delightful meals. While they have such a lovely dining room, the cabins are so arranged that the guests may cook their own food. This arrangement serves those who are under a special diet.

This latest resort has the distinction of having the same as the most famous Spas of Europe, as Hot Soda Baths, tiled sunken Roman Tubs, expert Massuers with male and female attendants at one's service. If you should require a delightful resort where peace reigns a short and delightful ride of thirty miles from the center of Los Angeles will take you there.

Charles Rogers third picture is screen version of Jack Lait's story "A Girl Without a Room" . . . Eddie Dunn in cast of "Jerry of the Journal" series starring the three Gleasons which Jimmy is directing at Educational . . . "Make Me a Star" formerly "Merton in the Talkies" shows Stuart Erwin at his

IN HOLLYWOOD NOW

By Bud Murray

Beach Days are here in Hollywood, NOW—no foolin'—Malibu, Laguna and Santa Monica—getting the play—Bumped into Norman Taurog strolling on the Boulevard—B.



BUD MURRAY

B. B. basking in the "sunlite" and a pair of peaches—Jerry Lester and the two charming Unger Sisters, just back from a 5 weeks' engagement at the Golden State Theatre, Frisco—Marjorie Eddy, another of our "sunbeams"—Perc Westmore and his gang—Eduardo Cansino and his Missus and their family—Tod Morgan, former junior champion baking out—and so, back to the grind at the studio—a typical Blue Monday in Hollywood now.

At the Friday Nite Fites, at the Hollywood Legion—Noticed our old pal Ben Bard angling in on crutches, looking fit, after a very bad auto accident, but you can't keep a good man down—The Missus Ben Bard (Ruth Roland to her public)—Al Green, F. N. Director back from his European trip—Joseph McCloskey, back from Noo Yawk—Eddie (Sunkist) Nelson taking a couple of weeks rest during his long RKO tour—Al Klein of that former team of Klein Brothers, says his being out here in Hollywood, now, is a secret—Here was a great comedy team, now split, Wotashame—Don Kerr another Broadway comic back in town—and so the influx has started—Larry Rich (playing the RKO circuit) at ringside—Paul Whiteman is just a shadow compared to Larry—Several of the Marx Brothers at ringside—Alice White wearing the cutest little bonnet, and by her side Cy Bartlett—and they are all in Hollywood, now.

Dropt into the Brown Derby, the place to catch the stars informally at lunch—How the "Country folk" fall for this line—Nick Janios the head man having his troubles trying to find a star to point out, now that they have all hit the beaches—But leave it to Nick to find you a star—Ben Lyon in a booth—Georgie Stone lunching in the same booth—Gilda Gray, the "shimmy" expert—Eddie Buzzell, Columbia actor and director and his boss Harry Cohn—Carl Laemmle, Sr., walking as sprightly as ever, but doctor's orders are to take it easy—Junior Laemmle making a few wise "quips" and the life of the party—Mr. and Mrs. John P. Medbury—and we notice Evelyn Brent one of our favorite actresses, and we cannot understand why she isn't in more pictures, if any—But that's the way in Hollywood, Now.

A great turnout for the Newsboy Brown-Baby Arizmendi fite—But not in the gallery as we expected—even the Mexicans must have smelled a mouse—Noticed Maurice Chevalier getting a great kick out of those two miles fitting—Al Jolson and his boy friend Joseph Schenck rite down in front—B. P. Shulberg and Jesse Lasky (and very friendly too)—George Bancroft and his gang—Jack Oakie in the seconds corner, getting the low-down for his forthcoming fite picture "Madison Square Garden"—Nate Stein with a "pip" of blonde—Where does he rate?—Benny Rubin rite back at ringside getting the big handshake, and welcome back home—Fuzzy Knight ducking all the blows—Harry Joe Brown associate producer for Charles Rogers never misses a fite—and so back to the "Beach Shack"—We'll be seeinga around in Hollywood, Now and then.

best, he is a box office hit, credit for this belongs to William Beaudine the director . . . Warren Hyman replaces Robert Armstrong in "Madison Square Garden" Charles R. Rogers production . . . Jack Holt slated to star in "Polo" for Columbia.

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Gov. James A. Rolph, Jr. Praises Masquers Club

MATCHES WITS WITH WILL HAYS

—JACK L. WARNER, WILLIE COLLIER SR., SAM HARDY AND OTHERS AT DINNER

Gov. James Rolph, Jr., was dined at The Masquers Club June 30. This simple announcement may not mean so much, but, what happened at this testimonial dinner, which was attended by four hundred members and their guests, makes it one of the most outstanding affairs staged in years, the only one that compared at all was the dinner to John McGraw at that time head of the New York Giants Baseball Club.

The Honorable Governor listened to Will H. Hays sing his praises to the skies. He told of when he last sat with the then Mayor of San Francisco, and how he asked him in a humble way, so many questions, as to what he would do with certain matters pertaining to his running for his present office. Mr. Hays made a stirring and most interesting address, touching on Americanism, Loyalty, and the Brotherhood of man. He sort of

championed Gov. Rolph as a Presidency prospect, if you ask us. Jack L. Warner, in his usual dry way, gained many a laugh, and pledged to again take up his membership in the Masquers, which he had resigned from. Pledging to support the Club in the future, he then turned all his fireworks in the direction of the honored guest, lauding him and what he stands for in not only the State but this country as well.

Leave it to Sunny Jim Rolph Jr. not to be outdone. He came back with the best worded and most lovable speech of thanks ever offered to any body of men; he sang the praises of Will H. Hays, the motion picture industry; told how proud he was to be an honored member of the Masquers Club; chided and joked in a serious way with the notables present; he even matched wits with Willie Collier Jr., and Sam Hardy; he sure was the master of the situation, and made everyone feel proud to be present at such a dinner, and when he concluded he stood and shook hands with every one from Supervisor Harry M. Baine to even the bus boys who were trying to clean up the tables so they could hurry home to their families.

CHANGES NAME PLAYS FINE PART

Rosita Marstini has changed her name to Zita Mormac and played a fine character part in "Pony Boy," starring Tom Mix and under the direction of Hamilton McFadden.

FEEDS HUNGRY MOB

VICTOR who looks after the box and hot lunch business for Tail's tipped us off that he is to feed a hungry mob next Saturday at the RKO Pathe studios, where the Columbia Pictures are to stage one of their big scenes with close to a thousand extras.

BOB GILBERT, former assistant to Albertina Rasch, and solo dancer for Sammy Lee productions in New York, can boast of many accomplishments. BOB has been featured in many pictures, including, "Sea Bat," "King of Jazz," "New Moon," and "Never the Twain Shall Meet." Bob is now conducting his own dance studios in Hollywood.

BILLY DANIELS, KIRBY, and DUVAL TRIO, is one of the famous acts produced by BOB GILBERT. This song and dance trio have appeared in many of the principal cities on major circuits. At present the trio goes into their 8th successful week as a featured act at the STARK'S BOHEMIAN CAFE.

"HULLABALOO" COMING

That ultra-modern, "hot-cha," bang-up musical revue, "Hullabaloo," directed from its sensational capacity run at Pasadena Playhouse will be brought to El Capitan Theater by Henry Duffy as a gala summer attraction to open Sunday matinee, July 10, following the run of "The House Beautiful."

MARIAN SHILLING TO APPEAR IN ALLIED FEATURES

M. H. Hoffman, president of Allied Pictures, announces that Marian Shilling has been signed to a term contract to appear in Allied features.

Miss Shilling earned the contract after a splendid performance in the stage classic, "Parisian Romance," in which she appears opposite Lew Cody. She also played a feature role in the Hoot Gibson Special, "A Man's Land," giving an outstanding performance.

THE HOLLYWOOD MURDER MYSTERY

Serials have always been an attraction to theatre audiences everywhere and recently we saw a series of short subjects which are not only entertaining but should be a great help to theatre managers in helping to increase receipts at the box office.

The name is RITZMADE Pictures and they are directed and produced by our old friend Cliff Smith. The first two episodes are "The Hollywood Murder Mystery."

The stories are by Harry Sauber and have an original idea as well as being cleverly directed and acted.

Each one has an all-star cast and the first ones have Joseph Gerard, Wilfred North, Caroline Wines, Jim Farley and Prince Kumar, a mystic.

FUZZY KNIGHT, who made such a hit at The Frolics where he was the master of ceremonies for about two months, is making his bow in pictures in "LIBERTY ROAD," directed by Rowland Brown for Radio Pictures.

BOB GILBERT PRODUCER OF THE DANCE

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In Their Eighth Successful Week at STARK'S BOHEMIAN CAFE

PICK-UPS

By the Staff.

Vic McLaglen at Paramount—Sidney Tol-er—Charles Rogers very much occupied—'Big Boy' Williams and his glad 'hello!—Philips Holmes—Nancy Carroll—Noel Frances and her gorgeous smile—The very boyish Gene Raymond telling Randolph Scott the only way to get publicity is to go out with some one—Fraternity luncheon at Paramount Studios with none other than Cary Grant playing host—Vera Reynolds and very cute—Ona Brown doing the Brown Derby—Frank Fay and his happy countenance—Jean Girard doing a mean snake-hips—Louise Fazenda emoting again—Jack Oakie cracking both wise cracks and nuts—Russell Hopton caught asleep—Janelle LaRue and what a welcome—Virginia, the Mystic reading cards—'Peanuts' Byron converted into a blonde and very becoming—Maxine Cantway going places—Pat Harman working as a 'bandit' on Pony Boy—Mervyn LeRoy and Ginger Rogers doing the dog races—Jimmie Starr rushing here and there—Richard Bennett—Tyrone Power, Jr. making tests—June Striker in our midst again after spending a long time in New York—Bob Gilbert, the prolific dance producer giving a beach party for Alice McCash, Woody Spears, Bud McCash, Mary McCash, and the very pretty Mary Ann Darling—Billy Gordon at Universal—to the beach and we saw Sidney Toler and Mr. and Mrs. Edward G. Robinson.

HELGA OF HOLLYWOOD

After two years of scientific experiments, the HELGA PRODUCTS CO., have placed on the market, "HELGA OF HOLLYWOOD", an entirely new "DEVELOPING CREAM." This cream, harmless in its use will strengthen the bust muscles, regulate the flow of the mammary glands to their normal functions, eliminate the saggingness of the breasts, and give you the physical attraction that you no doubt desire. Hundreds of letters received daily speaks for the results already obtained by its many users, including many motion picture players who endorse and recommend its use as a beauty form remedy.

RUNNING FOR OFFICE

Motion Picture people have never been properly represented in State politics but at last they have come to life and Mitchell Lewis is who is not only well known, but well liked, is up for the 57th District.

Get interested this election and put a vote for "Mitch" Lewis so that your interests may be represented.

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NIGHT HAWK

THE HOTEL GREETERS OF AMERICA ARE TO BE THE GUESTS MONDAY NIGHT OF EUGENE STARK AT THE BOHEMIAN CAFE

Those who sing the praises of Sunny California and its fine hotels are to be the guests of Eugene Stark at his Bohemian Cafe, where Buddy Fisher has arranged a special program and entertainment for the visitors to the most enjoyable playspot in Hollywood. It will be one of the most entertaining evenings that any host ever offered his friends, and since Eugene Stark is one of the most famous men in his walk of life in the Southland, it is sort of a tribute and testimonial dinner scheduled in a place where all can freely enjoy every amusement and pastime offered in night life cafes. Since this is the Bohemian Cafe, all can find everything offered in a manner that will make one think that they are celebrating in a spot in the land of Bohemia.



RUTH NAGEL

Eugene Stark is not only known for being a master chef, who knows the fancies and desires of the most noted people as to what they love to eat, but he is likewise a showman of no mean ability and understanding, and in engaging Buddy Fisher and his Great Dance Orchestra, he brought to the Southland from the Windy City, Chicago's Joy-Boy, and he in turn has lined up a show that is replete of many surprises. He has adopted a slogan of "Never a Dull Moment". Yes sir, ree, something doing every minute, and he has aiding him such sterling players as Melba Snowden and Esther Brodelet, Charley Beynon, Carl Osborn, Georg DeVere, and as an added attraction, Billy Daniels, Kirby and Dwall and Ruth Nagel. With many impromptu

numbers nightly, being called for by Buddy Fisher, they are usually offered by some famous guests of the evening.

SOCIETY QUIETLY GOES A SLUMMING TO FROLICS GARDEN IN CULVER CITY—IRVING AARONSON AND HIS COMMANDERS ARE BIG ATTRACTION—MILLA SONDE HAS 'EM GUESSING

While Irving Aaronson is at Loew's State Theatre where he and his Commanders are adding new laurels to their fast growing reputation, Roy Ingraham and his Band are holding forth at the Frolics Garden nightly, allowing the Aaronson aggregation time enough to do their shows at the theatre, and return to the cafe for the rest of the evening. Irving Aaronson has put more life and pep into the Frolics Garden since he brought his orchestra here, than any band that has ever played in the Cafe, since the days of George Olsen or Plantation, which is a great compliment to him and his boys. The Frolics Show produced by Moe Morton with 12 dancing and singing beauties, Red Stanley, Phil Saxe, The Three Bachelors, Christine Marson, and last but by far not the least, Milla Sonde, discovered by Al Siegel, who plays the piano for his find, gives the cafe lovers the treat of their lives. It is indeed a night of fun and pleasure for all who attend, and it has just become known that the elite of the Southland, the best of society folks, have been slumming evenings at the Frolics Garden. They are rubbing shoulders with stars from stage and screen.

JACK DUNN TO ARRANGE PROGRAM OF 'COON SAUNDERS' TUNES IN MEMORY OF CARLETON COON, THE BELOVED "NIGHT HAWK"

Jack Dunn, "Weilder of the Baton" at the Rainbow Gardens, informed us that he is arranging a program of tunes made popular by Coon-Saunders and their Night Hawks in memory of "one of the greatest orchestra leaders I've ever had the pleasure to work under, Carleton Coon."

Jack Dunn was "just another musician" 'till he joined the Night Hawks at the Muehlbach in K. C., but from that moment he started his meteor-like flash across the sky of the music world.

"I owe all the success I have had and all that I might have in the future to the schooling 'Coon' gave me while I worked for him," Jack confided. "I feel that in the loss of Carleton Coon we have lost a personality which will never be replaced", hence the "Coon-Saunders" program for the Rainbow Revue.

Jack Dunn has enjoyed one of the longest runs on record in Los Angeles, rising from obscurity to one of the most popular orchestra leaders in the West in a remarkably short time. Musiscal transcriptions, pictures, radio programs, recordings, synchronizations and, in the meantime, playing the dance-impelling music heard at the Rainbow Gardens—no wonder Jack is in line for the Lucky Strike program.

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233 CLUB NOTES

Unanimous approval of the Nominating Committee's choice of candidates for election at the annual meeting and the nomination of one additional candidate for office, featured the first July assembly of the 233 Club last Wednesday night. Hence with the exception of a contest for one office, members of the prominent Masonic theatrical club have virtually chosen their leaders for the ninth fiscal year and August 3 elections will be little more than a formality.

Otto K. Olesen, Hollywood electrical engineer and manufacturer, who has been a 233 Club officer for the past five years is the club's unanimous choice for president to succeed John LeRoy Johnston, who, in retirement, becomes chairman of the Board of Directors. Olesen recently completed a year as president of the Hollywood Lions Club and is one of the film center's most active and popular business and social leaders.

Russell Simpson, screen actor, is unanimous choice for re-election as first vice-president and Wilfred North, stage and screen actor and director and a 233 Club charter member is unopposed for second vice-president. Marco Hellman, leading Los Angeles financier and clubman proved the unanimous choice for treasurer and Joseph Catanich was unopposed for recording secretary. Offices of two vice-presidents, a corresponding secretary and publicity director were eliminated at last night's meeting.

In addition to the Nominating Committee's choice of Abraham S. Goldman, Dr. Jason S. Liscom, Monte Carter and Harry H. Zehner for the directorate, the assembly nominated Charles Eng to succeed himself as director and from the five candidates four will be elected at the annual meeting.

Plans for a third inter-club show on Wednesday, July 27 were announced by Entertainment Chairman Monte Carter. Members Murray Rock, Jack Clifford and Douglas L. Skelly were congratulated on becoming 'proud fathers' and the assembly rose in silent tribute to the memory of Morris Schlank and Carleton King, recently deceased.

E. Snapper Ingram, J. J. Franklin, Lee King, Harry H. Zehner, Arthur Mortimer, King Fisher, Ben Herschfield and A. S. Goldman addressed the meeting. President Johnston announced that the 20th monthly bridge luncheon of the 233 Club Ladies Auxiliary would be held Wednesday noon, July 13 at the clubhouse, 6735 Yucca, with Mrs. Blaine Walker as hostess.

A program that began as a modest entertainment developed into such proportions that it became a midnight show at the 233 Club last Wednesday night. Chairman Monte Carter arranged a bill of 11 acts but when the stage lights were dimmed after midnight 20 acts had been presented and an audience of more than 500 members and their guests acknowledged the talent with enthusiastic applause.

The Carter show was replete with surprises, first among them being the announcement that Jack Clifford could not appear because his wife had just presented him with twins, at Cedar of Lebanon hospital. However, Clifford did appear and as part of his 'bit' announced that Virginia and John LeRoy Clifford were lusty youngsters and that never in 20 years as a stage star had he enjoyed such pride as being introduced as a father.

Masters and members of Palisades Lodge of Santa Monica, Torrence Lodge of Torrence, Unity Lodge of Glendale and James Madison Lodge of Los Angeles joined in the Masonic party at 233 and President John LeRoy Johnston and Dr. Jason S. Liscom introduced a number of celebrities to the gathering.

Monte Carter acted as master of ceremonies and added hilarity to each introduction. Those who appeared on the augmented program were Bonnie Jean de Bard, pianist; Louis E. Chaudet, tenor; Kastner and Vivian in "Boobs in Hollywood"; Joseph W. Girard, Russell Simpson, Charles Crockett, Wilfred North, Victor Lambert, Lon Poff and Joseph Catanich in a comedy skit; Clarissa Oreck, a soprano; Paul Gordon, bicyclist; Armand Kaliz, Sam Ash, baritone; Burton Tibbets, baritone; Madame Zeballa, contralto; Jack Clifford, Sol Hoopii and his Hawaiians, Ken and Sally of Radio K.F.W.B.; The Biltmore Salon Orchestra under the direction of Yasha Borowsky, Monte Amsterdam, Kenneth Gillette and his Shrine Sax Sextette comprising Don Reynolds, Fred Graaf, Dick Shattinger, Floyd Glass, Bob Green and Roger Weldon; Johnny Dunn and Mabel Todd, Nee Wong, Bobbie Callahan and Bill Robinson, outstanding colored singer and dancer accompanied by Putney Dandridge.

The next 233 Club meeting will be held July 6th with the report of the Nominating Committee to be read.

Motion Pictures Need a Declaration of Independence

The motion picture is suffering unfairly from odious comparisons. Furthermore, too much is expected from this branch of the theater, that has only recently assumed a certain dignity. Theodore Dreiser, in a recent article, claims that the cinema is closer to the novel than any other art form. This cannot be held true, since the major part of a novel deals with the "stream of consciousness" idea, and the movie is prohibited from anything except purely external emotion and action. Then, too, there is no reason for aping the stage by an excessive amount of talk; the recent German movie "Trapeze" does not abuse its privilege of speech, but remembers that the screen's birthright is pantomime.

In the case of the movie "Grand Hotel" an injustice was done by supercilious play-goers who claimed it lacked the finesse of the stage production. True enough, but how many people who saw the play were able to watch the shifts of emotion on the faces of the actors? In the case of the picturization of "WESTWARD PASSAGE," a mediocre novel was made into a thoroughly amusing film, because the story was stripped of its hackneyed metal processes and dressed up with a fresh vein of dialogue.

In brief, the motion picture should progress along its given lines, and not attempt to ape the drama that is already fully developed. The public is impatient with the progress of movies and perhaps if fewer pictures were released they would be appreciated more.

The best advice that can be given to the motion picture producers during this era of its existence is "Be Yourself!" Otherwise, improvement and refinement will be lost. Nothing new can be added to the matured stage. But if the motion picture stands alone it can march forward into newer fields without being a trespasser.

DORIS WOLFE GILBERT

JACK DUNN and HIS ORCHESTRA

NOW PLAYING AT THE

FAMOUS
BEAUTIFUL

RAINBOW GARDENS

THIRD and VERMONT

LOS ANGELES

Irving Aaronson and His Commanders Score Hit at Loew's State

Keep Your Best Eye on Franklin and Stoner

FROLICS GARDEN MAESTRO
PLAYS DOWNTOWN THEA-
TRE BY POPULAR REQUEST

Loew's State has this week as an added attraction Irving Aaronson and his Commanders, who have for the past six weeks and are still holding down the star attraction spot at The Frolics Garden in Culver City. Theatersgoers turned out for Aaronson's Commanders like they do every time Ted Lewis and his orchestra hold forth, which is a compliment to the maestro who has entertained Kings and Queens all over Europe and who stands in a place all by himself among the leaders of the musical world.

What Paul Whiteman and his band are to Jazz, Irving Aaronson is to rhythm music; he has a happy faculty of nursing a bit of music for every bit of life and animation that there is in it, retaining just enough of the jazz to color it with symphonic strains, so that his listeners will live and breathe the very atmosphere that they are carried to by his offerings.

Irving Aaronson has always been noted to have the most entertaining aides in his organization. Christene Marson, the greatest of all Rhythm Dancers, Red Stanley, Phil Saxe and the Three Bachelors, who are his added attractions.

RADIO-LITES

By Ruth Florence

Now that the Presidential Conventions are over, the air-platforms are again turned into their regular channels. New and diversified features are scheduled on many stations, and old favorites sail merrily along.

With the commencement of the bowl concerts followers of these great musical events will be interested in program descriptions given by Sarah Ellen Barnes. This will be heard over KECA, 10:15 a. m. on day of concert. From time to time, the bowl conductors will also be presented.

Mystery serials are the vogue with the radio public. Each station seems to have a mystery release all its own. KMTR offers a thriller "The Black Book." It comprises excitement a plenty. Twenty six episodes are released every Monday and Thursday at 7 p. m.

The cheery fire chief of the air, Ed Wynn, will be heard all summer on the Texaco program, released through the NBC chain.

KNX Varieties program is featuring a new song by Geo. M. Cohan called "We Need a Man." It is especially written for the forthcoming Paramount picture "The Phantom President." (Is the song indicative of the title?) Jack Carter, the jolly chap from London, sings merrily along on this hour.

TAKES ROLE

Sylvia Shore, last with Fanchon and Marco's "Stars of Yesterday," has taken Betty Wille's role of Susan in the Musical romance, "The Desert Song." Miss Wille will be spotted in another Fanchon and Marco show.

THE INSIDE DOPE

POLLY WALTERS, the diminutive blonde, makes no apologies when she states that she is lonesome for Hollywood and the 'flickers.' Polly is personally appearing with Bert Wheeler at present.

DICK PURCELL, recently arrived from New York, has been busy taking tests at the various studios, and from all indications, will be with one of the major studios shortly.

THE LEWIS-LANE combination have put their first miniature musical comedy into rehearsal at the Hollywood Playhouse, and will be ready for a showing within ten days.

WHY NOT ROSCOE ATES for President, since everyone else is a candidate. At least Roscoe could put some laughs into the depression.

CLAUDIA DELL, ex-follies girl, is very secretive about her future. A clever little actress Claudia, and will be doing big things in the picture business ere long, we hope.

"MY LOSS IS MY GAIN", said pretty, red-headed Dorothy Granger, as she lost ten pounds and gained a five year contract from Mack Sennett.

Dorothy has been working for over a year on the Sennett Lot as a leading lady and will now be featured in the new Sennett-Paramount comedies which enter production in the fall.

Sennett is sending Dorothy on a personal appearance tour as her first assignment.

COLUMBIA ANNOUNCES a further expansion of its production activities with the appointment of Jules White to head a newly created department for the making of two-reel comedies.

Mr. White is one of the men responsible for that amusing series of Dogville Comedies released by Metro-Goldwyn-Mayer a year ago, with dogs impersonating humans. He recently directed Buster Keaton's "Sidewalks of New York."

Twelve two-reel comedies will be produced under Mr. White's supervision in the Columbia Hollywood studios. Noted stars will be signed for these films.

LESLIE PIERCE is directing Bing Crosby in "Honey Crooners," the new Mack Sennett Short which started production today at the North Hollywood Studios.

Babe Kane plays opposite Bing, and Franklyn Pangborn, Bud Jamison, and Harry Bowen are also in the cast.

The Barbecued Chicken Shop, located at 1119 No. Western Ave., in Hollywood, recently inaugurated a new policy of service to studio location companies. The shop is equipped to dispense about 500 barbecued chickens daily and is now offering to the public, who plan picnics, free delivery to their destination.

M. H. HOFFMAN, SR. admitted that C. M. Franklin, Albert Ray, and George Melford, who found among those idle in film circles, have all made very fine pictures for ALLIED (his organization) and he intends to keep them busily engaged on pictures for him as fast as he lines them up for production.

JAMES PARROTT no more than finished a CHARLEY CHASE comedy than he had to start another with the famous funster. The Hal Roach director seems to have the Indian sign on Laurel and Hardy and Charley Chase, for they respond to his direction better than any one else.

VERA GORDON is back in Hollywood after 16 weeks of vaudeville around the East. She would make a great bet with George Sidney and Charlie Murray in a play produced by Henry Duffy for his houses. Not a bad idea, Mr. Duffy. Vera, while driving here, stopped in El Paso, Texas, and celebrated her wedding and birthday on the same day. She broke on the front pages with that yarn in the Lone Star City.

SAM RORK, who is producing the CLARA BOW picture "THEY CALL HER SAVAGE" for FOX FILMS, is to have JOHN FRANCIS DILLON as the director. SAM is deserving of success. He is of the NEVER SAY DIE type, and, believe it or not CLARA BOW will come through like a champion for him and all concerned.

CHESTERFIELD have just finished another feature, "BEAUTY PARLOR," written by MARION ORTH, under the direction of RICHARD THORPE, with Messrs George Bachellor and Maury Cohen on the job as chief executives. The cast lines up with the best of independents produced recently. Barbara Kent, Johnny Harron, Juliette Compton, Albert Grann, Micha Auer, Betty Mack, and many others playing important parts. M. Anderson at the camera, and Melville (Buddy) Shyer as the assistant to Director Thorpe, round out the well balanced organization making features at Universal City. The company has its offices in the Guaranty Building in Hollywood.

IT TAKES COURAGE THESE
DAYS TO MAKE THE TYPE
OF PICTURES THEY ARE
PRODUCING

Franklin and Stoner are now preparing for early production "The Lost Continent," recently purchased from Isadore Bernstein. They plan to make "The Lost Continent" the most pre-tentious independent picture of the year. It will be given a lavish production with a cast of big box office names.

Negotiations are now pending for one star and two contract players of one of the major companies.

The story, while based on scientific data, is thrilling, fast moving and packed with suspense, which gives it a high entertainment value.

An extensive research organization is now at work assembling authentic information from various scientific societies to insure that "The Lost Continent" will be correct in every detail.

We have noticed that in a number of fantastic pictures recently released, the producers have taken unwarranted liberties to justify highly improbable situations, and we believe that Franklin and Stoner are wise in endeavoring to avoid these mistakes.

Franklin and Stoner showed by their producing "The Phantom Express" to have the vision, courage and financial capacity to occupy a position of leadership in the independent field. These men are in dead earnest and bring to the picture making industry a refreshing viewpoint, as well as intelligence and understanding of what audiences enjoy, based on a wide experience in many parts of the world. We believe that this firm will bear watching, and that before long the product of this company will startle the motion picture business.

AUGUSTUS (Gus) GLASSMIRE DIRECTS "FOOTLIGHTS AT THE MAYAN THEATRE—JOHN CAMERON STAGE MANAGER OF (GRAND HOTEL) ASSISTS

Speaking of versatility—John Cameron, who was responsible for the smoothness and swiftness of the scene changes in "Grand Hotel" has the title of Stage and Production Manager with "Footlights," of Sateve Post fame scheduled to open at the Mayan Theatre July 18th. That could be called versatile—but it doesn't stop there. Mr. Cameron assists Gus Glassmire on the book and, while he is resting, portrays the role of "Griffo" the menace of the piece.

WELCOME BACK!

Katherine Hilliker and Capt. H. H. Caldwell, both well-known scenario writers have been signed to take charge of World Wide Pictures' Story Department. Miss Hilliker and Capt. Caldwell leave on Saturday for the coast where they will assume their new duties immediately.

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REVIEWS AND PREVIEW

DORIS WOLFE GILBERT

SKYSCRAPER SOULS

Metro-Goldwyn-Mayer.

From "Skyscraper," by Faith Baldwin.

Director—Edgar Selwyn.

Cast—Warren William, Maureen O'Sullivan, Jean Hersholt, Veree Teasedale, Anita Page, Norman Foster, Gregory Ratoff, Wallace Ford.

If you are partial to the dramatized "Cross-section of life," and you have been a devout follower of such pictures as *Street Scene*, *Transatlantic* and *Grand Hotel*, then, surely, *SKYSCRAPER SOULS* will not be passed by. Add to that, the fact that M. G. M. has fulfilled its promise of bigger and better casts. The players in this picture are so strong a support for Warren William, that even his fine delineation is merely part of a well-coordinated whole.

The nucleus of the story concerns the unbeatable determination of David Wright (Warren William) to make the sky the limit in his endeavor to combine business, pleasure and a great building all in one. In this urban Tower of Babel we encounter a motley group of people whose destinies are governed by the relentless force within the building of which Dwight is the dynamo. Sara Denet (Veree "Greeks had a word for it" Teasedale) is the secretary and light o'love of Dwight; she has taken under her wing Lyn Harding (Maureen O'Sullivan), a naive little stenographer who cannot make up her mind whether to accept the advances of Dwight or the more honorable proposals of the young bank teller, Tom (Norman Foster). Dwight is threatened with the loss of the building and so resorts to shady business dealings which he justifies by blaming all on American business ethics. Thus results a stock market crash that precipitates disaster for all, out of which only Tom and Lyn emerge unscathed.

Edgar Selwyn's direction is the most adroit with the exception of Sara Denet's suicide by jumping off the hundredth story of the building. The sight of the falling body was in exceedingly bad taste and might have been more subtly suggested. Taken all in all, the scenes were smoothly and convincingly worked together.

Maureen O'Sullivan is a pleasant surprise as Lyn. She injects intelligence and vivacity in a role that Janet Gaynor would have rented Lydell Peck for. Veree Teasedale, a newcomer from the stage, is stunning in both appearance and characterization. William does not equal his performance in *The Mouthpiece*, while Norman Foster plays an engaging juvenile. Despite spotty dialogue, the story moves rapidly. *SKYSCRAPER SOULS* is well worthy of its predecessors. Wallace Ford as a love-smitten radio announcer is making swift strides toward greater success.

"THE PURCHASE PRICE"

Warner Brothers

Director—William Wellman

Photographer—Sid Hickox

Story—Robert Lord

Cast—Barbara Stanwyck, George Brent, Hardie Albright, David Landau.

Barbara Stanwyck's naturalness may pass her off as a good actress but even that is not strong enough to counteract a decidedly inferior picture. "The Purchase Price" is taken from the *Saturday Evening Post* story, "The Mud-Lark," said story in its magazine form made for pleasant reading, but evidently someone made goulash out of the script. In its present story form "The Purchase Price" simply has no reason for being. All laurels are due the fine photography of Sid Hickox, but those lovely shots of snow storms and wheat fields might just as well be framed.

Joan, a night club entertainer, has been very "friendly" with a well-meaning racketeer, she is engaged to marry a college boy of aristocratic family and although she has all intentions of giving up her former life, she discovers she is being shadowed by hired detectives of the boy's family. Joan leaves New York, goes to Montreal and finds her opportunity to drop out of sight by changing places with her chambermaid and goes to a farm in the Northwest to marry a farmer sight unseen. Here the marriage by correspondence is brought in, and it is difficult to fathom why a girl like Barbara Stanwyck would run the risk of marrying an illiterate farmer, never having known that kind. Luckily for her, the farmer turns out to be George Brent, who as the story progresses, changes miraculously from a ridiculous rube character to a scientific agriculturist. Brent, despite this handicap, shows some promise as a heart smasher.

"The Purchase Price" contains spotty humor that still doesn't help matters. Even village idiots and drunken harmonica players couldn't redeem this one. William Wellman's direction doesn't emerge, and Miss Stanwyck's popularity is at the snapping point.

"PICKIN' A WINNER"

Two reel Technicolor

Warner Brothers

Director—Roy Mack

Cast—Lee Moran, Doris McMahon

Warner Brothers announce a series of two-reel technicolor musical comedies to be issued this October. "PICKIN' A WINNER" is the first example of this idea to be previewed. The idea is good enough, because two reels of solid musical are more to the public's taste than theme song interpolations out of the accepted element. However, this first attempt does not justify itself. It is more difficult for the screen to get away with what seems natural enough behind footlights. "PICKIN' A WINNER" contains brawny firemen tripping the light fantastic and singing very silly lyrics. There is a very fine adagio-eccentric trio in this short that makes for excellent entertainment. We like this two-reel musical comedy idea and would like to see something made of it. But we should like to see, as well, words and music that are other than slipshod and a believable atmosphere.

BIG U CALLS MONA

Mona Maris is to play in "Once in a Life Time," directed by Russell Mack, with Jack Oakie, Louise Fazenda, Aileen McMahon and many big names appearing in the Universal special feature, now in production.

SPORTS

By EDDIE DEMEREE

Wilbur Shaw-Mel McKee Match Race to Be Featured at Legion Ascot Speedway Next Wednesday Evening

Last week Wilbur Shaw had a tough time passing Mel McKee in the main event so the powers that be have decided to match these two in a so-called match race. Shaw should take it easily—but there's many a slip, etc., so one can never tell.

Shaw's been having a lot of tough luck with his Blu-Green Special—first one thing then another, but he expects to have it in perfect condition for this race. If and when he beats McKee, Shaw intends to issue a challenge to anyone willing to accept for any kind of a race, anywhere.

"These match races should be with an object in view," Wilbur remarked after watching Gardner thoroughly whip Spangler last week. "I think the race board of control should have a series of elimination match races to decide the two best drivers and then match these two in a 'Grand Finale' with a special trophy for the winner."

A group of the drivers are getting together and intend to make this proposal to Dr. Fred Loring, chairman of the race board, suggesting that they have three judges award the decisions and keep the same three judges for the entire series. "Further," Wilbur added, "the judges should be men who know the game, men who have sat out there in a race car and know what it's all about."

That WOULD be interesting to watch—we'll be seeinga.

HOLLYWOOD LEGION STADIUM

Joey Goodman, top-notch welter, only took ten rounds from David Velasco, winning last week's Stadium main event without taking a deep breath. Velasco was outclassed from Hoboken to Hollywood. Down for a no-count, the Mexican mauled his way to the final gong. He is willing and tough—and that lets him out. Goodman deserves better opposition. Now that they know him, the Doyle-McDonald managerial team will show him with a good boy. If they do, he'll pack 'em in. Other results: Johnny Berte, 142, won from Russell Beach. Don Kennedy, 133, outboxed Jesse Maxie, substituting for Willie Davis. Al Greenfield, 128, won the nod from Pete Savedra. Tommy McGough, always popular with Legion fans, was outslugged by Lew Snyder. This was an upset, as McGough was picked to win. The boys fought the best bout of the night. They are one up on each other. A rematch is in order. The crowd was very good.

WRESTLING:—Last Thursday night's Legion wrestling bouts nearly ended in a call for the police reserves. "Bull" Hefner, 230, losing to Everett Marshall, paid no attention to final bells and tried to throw Marshall over the roof. Disregarding the referee, the two rascals tore into each other and had the crowd standing on its feet yelling like lunatics. Hefner finally backed down, and the two gents retired. Draw. One fall, Hefner one. Joe Savoldi threw Charlie Santen in 15 minutes, 30 seconds, crippling Santen's right arm so badly that Santen quit when they came together again. It was a good, clean bout while it lasted. In the other two bouts Mustafa Pasha, after praying to Mecca from a prayer rug in the center of the ring, went fifteen minutes to a draw with Joe Banaski. In the second event Al Baffert, announced as the "Hollywood Sheik" of the mat game, in a 30-minute bout, threw Julius Strongbow. It was a good show, witnessed by a good-sized crowd. There are dark rumors of trouble from the opposition, but the Legion boys say they can take care of themselves and their property. We think they can.

OLYMPIC CLUB

Col. Jack Doyle showed good judgment when he passed up the 4th of July as a fight date at the Olympic Club, for every one was on the go and doing things other than seeing fistic events, unless they journeyed to Reno to see Max Baer trim Battling Levinsky. The Olympic will be back Tuesday with a bigger and greater fistic show and Tom Doyle will have his hands full looking after the public's demands for choice seats, with Wad Wadhams, who has rested and promises plenty of life and action on the part of his boxers.

CULVER CITY FIGHTS

"Cyclone" Eddie Greb will box Harry Perdue, six rounds or less Monday night at the Culver City Arena, in the main event of an all star card. Mickey Erno, the 112 pound whirlwind, will battle Yg. Manila in the four round semi-windup.

Welterweights will show in another four, Ray Lee and Rudy Mendoza.

Jack Willis, heavyweight, will trade wallops with Les Morgan in another four. Vic Moody and George Lufon, middleweights, will furnish the opposition in the curtain raiser. The winner of the Eddie Greb-Harry Perdue fight will get a crack at Tommy Hughes, bay district champion, in the near future.

Ladies will be admitted free to the unreserved section for this show and the bouts are expected to attract a good sized crowd.

SANTA MONICA BAY ARENA THROWN OPEN TO WRESTLERS

Frank Kerwin is promoting wrestling shows at the Santa Monica Bay Arena, starting Friday evening with Abe Coleman and Myron Cox the Beach Life Saver as the main attraction. Dr. Sarpolis and Joe Varga in the special event, Dr. Milliken and Steve Strellick in the added attraction. Promoter Kerwin has many friends in the sports realm, and will be given the whole-hearted support of sportdom.

ABOUT JACK AND LINA

Trying out a new act, "Roadside Razz" by Willard Mack, Jack Dempsey and Lina Basquette drew capacity houses at Pomona and Riverside, California, June 29 and 30. Dempsey's act is a comedy sketch, while Miss Basquette presents a talking-dancing routine. Fanchon and Marco have booked the well-publicized pair to open the Fox, San Francisco, on July 8th, in addition to the regular Fanchon and Marco unit.

JOE MURPHY, who has been connected with picture making perhaps as long as anyone in Hollywood, is at the General Hospital, and while he is getting on nicely after a major operation he would appreciate a call from any of his friends.

As Seen and Heard by Arthur Forde

HILL STREET AND SAN FRANCISCO ORPHEUM THEATRES CLOSING FOR LACK OF FIRST RUN PICTURES, SAYS J. J. FRANKLIN

Bad pictures and the lack of first run pictures coupled with too many first run houses in Los Angeles and San Francisco is given as the cause of West Coast closing the Hill Street in Los Angeles and the Orpheum in San Francisco, said J. J. Franklin to Ye Editor, and what's more, this will save \$10,000 per week, for it is cheaper and better to do this, than to go on sending good money after bad. And along the same lines we learned that if the West Coast Theatres would close down, 15 similar theatres on the West Coast, that are in the red, would save \$150,000 per week, and be able to meet the public demand for cheaper admissions, and better pictures, than the rot that is being forced on them through mass bookings, as is the case at present. Unless something drastic like this is done, avers Mr. Franklin, the theatre map here will soon be changed to the same point and position that the motion picture companies find themselves in—facing the bankruptcy courts.

MONOGRAM PICTURES

When a man or corporation puts his monogram on his personal belongings you may rest assured that he is proud of his belongings.

AND—Monogram pictures have every reason to give their product such a distinctive title and with another good reason that Trem Carr is at the head of the production forces.

FOR INSTANCE, "Broadway to Cheyenne", from the pen of Wellyn Trotman and Harry Fraser is in production at the present time. A story with original ideas which takes you from "The Two-Gun Men of the Wild West" to "The Machine Gun Men of the Effete East," a wide range. AND—they have secured Harry Fraser to direct.

THIS MAN has had many successes in the directorial and writing field and he is aided by Archie Stout at the cameras.

REX BELL heads the cast and this young player is growing in popular favor with each picture.

BUT—Not being content with this, they have secured Marceline Day, Matthew Betz, Huntley Gordon, Roy D'Arcy, Robert Ellis, Gwen Lee, Harry Semels, Al Bridges, Rae Daggett, John Elliott, George Hayes, Earl Devere, Ernie Adams, Dick Dickinson, and Skeets Boyes.

JUST ANOTHER ITEM—"Western Limited" was recently completed and Christy Cabanne, who needs no introduction to theatre managers as a Director of successful pictures, has made another of those famous mystery plays which is "entirely different."

THIS ONE is a C. C. Burr production with Estelle Taylor, Phillips Smalley, Crauford Kent, Mahlon Hamilton, Lucien Prival, Eddie Kane, John Vosburgh, David Sharpe, Arthur Millett, Wilfred Lucas, John Palmer and Gertrude Astor and Edmund Burns who both started in pictures 15 years ago with Director Cabanne.

BUT—This is not all, as M. H. Hoffman is now making "The Thirteenth Chair," which is the first of a series of six for Monogram release. There are 13 members of the cast with a schedule of 13 days and the 13th Hoffman production since the first of the year.

THE DIRECTOR—Albert Ray and Trem Carr, Monogram production chief secured the 13 members of the cast, Ginger Rogers, Lyle Talbot, J. Farrell McDonald, James Eagles, Eddie Phillips, Erville Anderson, Robert Klein, Crauford Kent, Frances Rich, Ethel Wales, Phillips Smalley, Irving Bacon and William Davidson.

WHEN—You realize that "The Thirteenth Chair" was written by Armitage Trail who wrote "Scarface" with Frances



ARTHUR FORDE

Hyland adapting you may be assured of story values.

MONOGRAM are proud of their name and justly so.

"UNCLE TOM'S CABIN"

We've watched the McKenzie Players in their Tent Theatre on Washington Boulevard since their inception but Bob McKenzie and his clever family are going to revive "Uncle Tom's Cabin," a classic that will never die.

Producer-Star McKenzie has prepared a mammoth scenic production and while their scenic quarters are limited we were shown some great sets by two clever scenic artists that they have been working on for weeks.

The Slave Market in which Uncle Tom will be sold. The Ohio River frozen over for Eliza to cross over pursued by the famous bloodhounds in relentless pursuit. The big plantation of the St. Clair's in which Topsy and Little Eva resided. The famous river boats on the Ohio, under full steam. The cotton plantation with a full chorus of cotton pickers will render tuneful spirituals.

The cast would be a credit to any theatre and numbers 18 speaking parts with little Fay McKenzie, the youngest member of this famous acting family in the role of "Little Eva".

This production should attract "family clientele" who will find entertainment and amusement at the Tent Theatre.

"MONEY"

When Money is not the essential in a man's life, you may rest assured that he is sincere, and the production of "Green Grows the Lilacs" at the Pasadena Community Theatre, has Douglas Montgomery playing the leading role. An actor who has refused to star in the films but prefers the stage.

This production of Gilmore Brown's is well up to the standard established at this world renowned organization.

A simple story of the plains, beautifully told, and a cast of great excellence made the evening a great joy.

We haven't the space for a whole cast but the work of Douglas Montgomery, Maidena Armstrong and Joan Wheeler stood out vividly.

Novelty is always assured at any of these productions and the songs of the range, sung by a chorus of boys and girls was a delight in itself.

When one realizes that this is the 338th production of the Pasadena Community Playhouse, now in its fifteenth year, there should be no wonder at the world wide fame which it is endowed.

BROWN OF CULVER

A Universal Picture.

Here is a picture that should appeal to "The Family trade" and after all that is what fills the theatres.

Carl Laemmle accomplished a good deed by deciding to make a picture with the uplifting of "Youth" and the story of the rehabilitation of an orphan whose father was killed in the Great War under heroic cir-

cumstances. The boy is sent to a military school by a Veterans Association and while the father was not killed but returns to face his son under a stigma, it is removed at the conclusion of the picture.

Tom Brown was a happy choice for "The Youth," but Slim Summerville, splendid comedian that he is, almost stole the picture with his great comedy and pathos.

Richard Cromwell, H. B. Warner, Sidney Toler, Russell Hopton, Andy Devine, Ben Alexander, Willard Robertson, Norman Phillips Jr., Tyrone Power Jr., Brig. Gen. Gignalliat, Col. Robert Rossow, Kit Kain, Matty Roubert, and Dick Winslow were others who contributed by their fine contributions of the various characterizations.

The Culver Military Academy in Indiana was a revelation in "what they have there" for the building up for "Youth" in the U. S. A.

Carl Laemmle Jr., the producer, William Wyler, the director, Charles Stumar, the cameraman, George Breen and Tom Buckingham, who wrote the story with Clarence Marks adding dialogue were all responsible for the excellent results.

Quite interesting from every angle and a credit to Carl Laemmle and Universal Pictures. A great victory for Director William Wyler, who caught the spirit of the subject he was working on and never faltered a bit of his responsibility to make the public a true view of "Young America."

Willis Kent has his latest story "The Lady in Purple Pajamas" well under way with Oliver Drake adapting this well known novel for screen consumption. E. Mason Hopper directs. A murder mystery story with several unusual twists should be of great interest to release managers.

Benny Rubin is in town and at the International studios he is co-operating with Earle Snell in writing "The Come Back." This will be the first of a series of 26 and Benny, himself, will work in the first one.

Tiffany Studios are well under way with another Ben Maynard production, "Between Fighting Men" with Forest Sheldon directing and Ernie Miller at the cameras.

A famous cast is working with Ken and includes Josephine Dunn, Wallace McDonald, Jack Perrin, Walter Law, and Al. J. Smith the actor, not the famous Democrat.

THEY ALSO HAVE Hugh Herbert and Warren Duff preparing the story "Those

We Love" for early production while Sam Bischoff, the production chief is supervising the editing of the famous "Last Mile" which he recently directed and this one promises to be another Tiffany, (K.B.S.) sensation.

MONOGRAM HEAD COMING

In New York at a luncheon in Sardis, W. Ray Johnson, Monogram's president, announced plans for his semi-annual visit to the coast and will arrive here shortly.

He was to be accompanied by Reginald Smith, managing director for P. D. C. In addressing the newspaper men present at the luncheon, Mr. Smith remarked that with the exception of the Liverpool district, double billing has been unanimously adopted in the United Kingdom and business has steadily improved by this policy.

If you haven't seen this French picture at the Filmarte Theatre, be sure and make a note in your engagement book.

Crowds attended the past week and the management has decided to run into the second week to give those who were unable to attend, an opportunity to see this great picture.

In the lobby, the evening we saw it for the second time, we noticed more real moving picture celebrities than one could see at any of those much advertised Grand Openings.

An education for anyone interested in the making of moving pictures, as this one has "something different."

Ralph Like has re-engaged E. Mason Hopper, the famous director for his latest production under the Majestic banner. No title has been assigned the story so far, but with such a well-known director and a Ralph Like Production, success is assured.

AUTO RACES

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FORBIDDEN COMPANY

What was that we read about CHESTERFIELD'S Satisfy. We would say that CHESTERFIELD PICTURES do even more than that—they please the most critical audiences, as was evidenced the other evening when we sat and enjoyed FORBIDDEN COMPANY very capably directed by Richard Thorpe, and which offered the theatregoers a story that is clean, sweet, entertaining, and above all true to every day life.

Sally Blane and John Darrow make an ideal team; they carry the romantic part of the story along in fine form; both have excellent "Mike" voices, and their personality reaches from the screen to your heart. Josephine Dunn, too, came in for no end of attention.

John St. Polis and Myrtle Steadman play the father and mother of the pair. These artists always lend refinement and dignity to any picture that they work in, they are so convincing. In this picture they carried the pin wheel interest of the story, which carries many heart throbs along with some very fine comedy points.

Jonh Ince, Ricca Allen, and others round out the cast. M. A. Anderson photographed the picture. Buddy Shyer assisted Director Thorpe.

ICE MEN'S BALL

Clark and McCullough are always funny to us; more so than the majority of comedy teams in pictures. Give them a chance to strut their stuff, and you have a howling audience who at times sort of go plain daffy. There was a small crowd to do this the other evening when this fun film was previewed, but those who were there laughed their heads off, and Lou Brock the producer was wise in letting the fun-makers run wild in whatever struck their eagle eyes to make their admirers laugh. Vernon Dent, Jinny Finlayson, Billy Franey, Betty Farrington, Fred Kelsey and Shirley Chambers helped the fun along.

Mark Sandrich who directed the "Ice Men's Ball" is wasting his time fooling with shorts. He belongs up with Norman Taurag and Stephen Roberts directing features. This is no discredit to the Brock-Radio series of comedies; they rank with the best, but give the devil his just dues; step M. S. up to features and watch his smoke. Ben Holmes and Tom Lennon wrote this funny story. Bobby Clark and Mark Sandrich adapted it. Len Smith photographed the comedy and helped the tempo of it materially.

GEORGE KANN is Entertained and Dined by M G M Co-Workers

FOREIGN DEPARTMENT
CHIEF EXECUTIVE IS
HONORED AT ROOSE-
VELT HOTEL BY AR-
TISTS FROM MANY
COUNTRIES

The evening of June 30 will go down in the memory of all of the foreign artists and executives who are engaged by M. G. M. studios under the leadership of George Kann, as one of the most enjoyable nights they have ever spent. The above picture taken in the "Academy" room at the Roosevelt Hotel is a reproduction of those in attendance, and who paid tribute to Mr. Kann, who has done much to build up the foreign department of the M. G. M. studios, where they are producing French, German, Italian and Spanish versions of the features that the company are making.

Like the American product of the company, they lead all other companies in putting out such pictures. It was a typical International and Cosmopolitan affair, with everyone having a dandy time.

Frank Lawrence, for years one of the ace film editors in pictures and who has been working at the M. G. M. studios for some time, was the prime mover in getting together this gathering of stars, directors, and executives, from the various countries. It was the first time in the history of foreign picture making in this country that so many people from every department rubbed shoulders together, and it was the call to pay honor to



M. G. M. FOREIGN DEPARTMENT PLAY HOST TO THEIR CHIEF

George Kann that made this possible. We really feel that the fine Italian hand of one Irving G. Thalberg was in back of it, for it smacks of one of his clever forethoughts to bring about a better understanding between the outer and inner offices of the M. G. M. studios.

Those who attended and enjoyed a fine dinner and many interesting speeches, can be seen seated around the tables. Mr. George Kann is standing, about to thank those present for this great compliment.

Mr. George Kann, Miss Marie Kann, Mr. and Mrs. Herzbrun, Mr. and Mrs. Harry

Burns, Judge and Mrs. Hardy, Mr. I. P. Simondson, Mr. and Mrs. Frank Lawrence, Mr. and Mrs. W. K. Craig, Mr. and Mrs. Robert DeLacy, T. G. Weeda, Jerome Lachenbruch, Dr. Arthur Robinson, Fritz Falkenstein, Harry Kahn, Rudolph Bach, Wm. Cowen, Mr. and Mrs. Alfred Raboch, Walter Bonn, Freddy Schmidt, Miss G. Faerber, Miss H. Kaehner, E. Rotmund, Miss Spanier, Miss A. Stuckering, Geo. Siegelbauer, E. von Jordan, H. von Twardowski, Miss H. Heinrich, F. Ulbach, Clyde Dessain, Mr. and Maurice Lauzin, Miss M. Violar, Mr. and Mrs. Jean Perry, Mme. Marsa,

Paul Beaumont, Emil Chautard, Miss I. Kloucousky, Miss C. Marcy, Rene Fleur, Count F. DeMiollis, B. Deroux, Miss S. Antony, Mr. and Mrs. Rotsky, Count and Countess Carlo Beuf, Renzo Cesana, Miss Maria Antinori, G. Alessandrini, F. Marzn, Eugene DeRue, M. Sobelman, Mr. and Mrs. Saul Scher, F. Schrott, Robt. Rothafel, Miss Michael, Mr. and Mrs. Arthur Wilson, Freddy Wilcox, Richard Walsh, Mr. and Mrs. Curci, Miss Georgette Rhodes, Oscar Rudolph, Basil Wrangell, Miss Fairfax Stephenson, Miss Cecil Roth, Miss Renza Bertolotti, Miss Lupite Tovar.

KIDDIES

HOT STUFF, SAYS JACKIE COOPER

Jackie Cooper insists that the start of his new picture is, to say the least, "hot stuff."

Jackie and a Metro-Goldwyn-Mayer company journeyed to Red Rock Canyon in the Mojave desert, where the outdoor scenes, representing an archaeologist's camp, are being filmed.

The new picture, "Father and Sons," is being directed by Charles F. Riesner from an original by Maurice Rapf. Lewis Stone plays the father, a scientist, and Jackie and Maurice Murphy are the two sons. Others in the cast are, Conrad Nagel, Lewis Stone, and Verree Teasdale.

Lester Lee, Rolf Ernest, Byron Wells, and Sidney Newman playing "Page Boys" for "Once in a Lifetime"—Young Philip Lowy visiting from New York and perhaps to make a try at pictures—Henry Hanna working with Micky McGuire—Wally Albright the busy youngster—Big brown eyed Dickie Moore very busy as usual—Hilda Hicks and her beautiful countenance playing at the beach—Gloria Lewis, only 3½ years old but a perfect lady—the Bob Gilbert kiddies rehearsing their act and expect to open next week—Ruth Grace and brother Gifford, delight crowd at Chevy Chase Baptist Church—Just caught a glimpse of a beautiful 3-year-old boy, Donald Rodrigues, visiting here from San Francisco.

PRODUCTION is scheduled to start early next week at the Hal Roach studios on "FREE WHEELING," the forthcoming "Our Gang" comedy. This picture will mark the initial appearance of Jacquie Lyn, "wonder child" of the screen who was signed recently to play with the talented youngsters after completing an important part in the Laurel and Hardy feature comedy, "Pack Up Your Troubles."

The child, exceptionally brilliant for the tender age of three years, was born in London, England, and learned to walk aboard ship while enroute to this country. She has appeared in several feature pictures in Hollywood and is considered one of the most startling "discoveries" since Jackie Coogan.

Robert McGowan will direct "Free Wheeling", the cast of which will also include, among others, "Spanky", Dickie Moore, and "Stymie."

BOOKS



EDWIN T. GRANDY

"Rain on the Roof," by Kay Lipke, is a good romantic yarn about a newspaper gel and a playwright. Give us Dorothy Mackaill for this one. (Dial Press, New York).

"Wild Rye," by Muriel Hine, is a peach of a novel about an unsophisticated woman in love with a man of the world. Duck soup for Joan Bennett. (Appleton, New York).

"The Canyon of Light," by Kenneth Perkins, who knows how to write 'em, is a punchy western for a star like Tom Tyler. (A. H. King, New York).

"A woman Like Me," by Marjorie Wilson is the story of a gal who was ignorant of everything but her beauty and the value of money. Loretta Young might fit this well-done novel. (Farrar and Rinehart, New York).

"Many Mansions," by Henry C. Rowland, is a colorful, thrilling, thoughtful and fast-moving novel made to Robt. Montgomery's measure. (Long & Smith, New York).

OPEN AGENCY

Jack Votion and Billy Hawks have opened an agency for artists and directors in suite 222, Equitable Building, handling nothing but the very best in their lines. Good luck to you, may your success be ever greater than you hoped it would be.

CHILDREN of popular Hollywood stars will receive their screen baptism in "Young Hollywood," a special screen snapshot to be produced by Ralph Staub, the occasion being a second birthday party given by Skeets Gallagher's son and heir.

Among the little ones to be featured in the subject will be the children of Joe E. Brown, Eddie Cantor, Bennie Rubin, Richard Barthelmess, Jack Holt, Buck Jones and Bert Wheeler.

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	All Star Ginger Rogers Rex Bell	Unassigned Al Ray Harry Fraser	Unassigned Unassigned	Unassigned Harry Neuman Archie Stout	"The Girl Calgary" "The Thirteenth Guest" "Arizona Bound"	Unassigned Frances Hyland Robert Quigley		Preparing Shooting Preparing
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	Lee Tracy	Ben Stoloff	Unassigned	Unassigned	"Night Mayor"	Gertrude Purcell		Shooting
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345	Mickey McGuire	J. A. Duffy	Wesley Morton	James Brown	Untitled			Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Andy Clyde Harry Langdon Shirley Temple	Harry J. Edwards Arvid Gilstrom Charles Lamont	Unassigned Unassigned Unassigned	Unassigned Unassigned Dwight Williams	Untitled "The Photographer" "Baby Burlesque Comedies"	Pagano Connelly Frank Griffin Jack Hayes		Preparing Preparing Shooting
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Tracy-Shannon James Dunn Edmund Lowe Will Rogers Bennett-Bellamy Sally Eilers	John Blystone Eric Von Stroheim Varnel-Menzies John Blystone Alfred Werker Sidney Lanfield	Jasper Blystone Unassigned Unassigned Unassigned Unassigned	Ernest Palmer Unassigned Unassigned Unassigned Unassigned	"After the Rain" "Walking Down Broadway" "Chandu" "Jubilo" "Pier 13" "Hat Check Girl"	Alfred Kennedy Eric Von Stroheim Irene Ware Conselman-Roth Conners-Klein Rian James	E. Grossman	Shooting Preparing Preparing Preparing Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Ralph Like Prod.	E. Mason Hopper	Vernon Keyes	Jules Cronjager	Untitled	Uncredited		Preparing
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Norma Shearer Unassigned Marion Davies Unassigned Cooper-Stone	Tod Browning Sidney Franklin Charles Riesner Ed. Goulding W. S. Van Dyke Charles Reisner	Unassigned Harry Bucquet Unassigned Charles Dorian Unassigned John Waters	Unassigned Lee Garmes Unassigned George Barn Unassigned Bill Daniels	"China Seas" "Smilin' Thru" "Turn to the Right" "Blondie of Follies" "Eskimo" "Father and Son"	Unassigned Allen Langdon Martin Smith-Hazzard Francis Marion Unassigned Maurice Rappi	A. Macdonald Robt. Shirley A. MacDonald	Preparing Shooting Preparing Shooting Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	The Four Marx Bros. Marlene Dietrich Bankhead-Cooper Hayes-Cooper Erwin-Crosby McLaglen-Lowe Raft-Carroll Cohan-Durante March-Laughton Clive Brook Hopkins-Marshall Skipworth-Knapp Sylvia Sidney Laughton-Carroll All Star Hopkins-Gable Chas. Rogers Prod. Chas. Rogers Prod.	Norman McLeod Josef von Sternberg Marion Gering Frank Borzage Frank Tuttle Erle C. Kenton David Burton Norman Taugog Cecil B. DeMille Russell Mathews Charles Barton Ernest Lubitsch Hall-Gribble Unassigned Unassigned Wm. K. Howard Unassigned Harry Joe Brown Ralph Murphy	Charles Barton Bob Lee Arthur Jacobson Arthur Jacobson Sil Brod Archie Hill Henry Hathaway William Kaplan Russell Mathews Charles Barton Unassigned Unassigned Sid Brod Unassigned Unassigned Unassigned Unassigned Raoul Pagel Raoul Pagel	Ray June Bert Glennon Charles Lang Unassigned George Folsey Karl Struss Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Henry Sharp	"Horsefeathers" "Blonde Venus" "The Devil and The Deep" "A Farewell to Arms" "The Big Broadcast" "Riddle Me This" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Madame Racketeer" "Madame Butterfly" "Island of Lost Souls" "The Lusitania Secret" "No Bed of Her Own" "Madison Square Gardens" "70,000 Witnesses"	Kalmar-Ruby Lauren & Furthman Levy-Hervey Oliver H. Garrett George Marion, Jr. Heath-Kober Elliott Clawson Thompson-Cohan Young-Buchman Leahy-Marlow Raphaelson-Jones Boylan-Gates Zoe Akins Boylan-Gates Hugh Strange Austin Parker Rivkin-Wolfson Garrett Fort	E. Merritt H. Mills J. Goodrich J. Goodrich H. C. Lewis E. Hayman	Shooting Shooting Shooting Preparing Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Our Gang Charles Chase	Robert McGowan Jimmy Parrot	Unassigned Unassigned	Unassigned Unassigned	Untitled Untitled	The Staff The Staff		Preparing Preparing

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R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Bennett-McCrea Tom Keene Fay Wray Dunn-Cortez Richard Dix Cortez-Louise Dunn-Howard Dix-Harding Billie Burke Unassigned	George Fitzmaurice Robt. Hill Merian C. Cooper Geo. Archainbaud Roland Brown J. Walter Ruben E. H. Griffith Wm. Wellman George Cukor Casey Robinson	Unassigned Unassigned W. Daniels Doran Cox W. J. Gillis Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Eddie Linden Leo Tover E. Cronjager Unassigned Unassigned Unassigned Unassigned	Untitled "Come On Danger" "Kong" "Thirteen Women" "Liberty Road" "Phantom Crestwood" "Animal Kingdom" "The Conqueror" "Bill of Divorcement" "Sport Page"	Jackson-Ornitz Lester Iseld James A. Creelman Bartlett-Cornack Ornitz-Jackson Bartlett Cornack Uncredited Uncredited Willis Goldbeck Robinson-Markson	Geo. Ellis H. McDowell J. Tribby	Preparing Preparing Shooting Shooting Preparing Preparing Shooting Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Ken Maynard All Star	Forest Sheldon Unassigned	Low Collins Unassigned	Ernie Miller Unassigned	"Between Fighting Men" "Those We Love"	Forest Sheldon Uncredited		Shooting Preparing
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Eddie Cantor Ronald Colman	Harry D'Arrast Al Rogell King Vidor	Lonnie D'Orsa Unassigned Unassigned	Unassigned Unassigned Unassigned	"The New Yorker" "Kid from Spain" "Way of a Lancer"	Charles Lederer Uncredited Uncredited		Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned O'Brien-Stuart Unassigned Summerville-Pitts Boris Karloff All Star All Star All Star Lew Ayres Gibson Gowland All-Star	Cyril Gardner William Wyler John M. Stahl John Ford Unassigned Unassigned Unassigned Unassigned Russell Mack George Stevens Jame Horne Tay Garnett Dr. Arnold Fanck Cyril Gardner	Unassigned Unassigned Unassigned Scott Beal Unassigned Unassigned Unassigned Unassigned Billy Reiter M. P. Hackney M. P. Hackney Bob Fellows Unassigned	Unassigned Unassigned Unassigned Carl Freund Unassigned Unassigned Unassigned George Robinson Lew Powers Lew Powers Arthur Miller Hans Schneebarger Unassigned	"The Invisible Man" "Laughing Boy" "Left Bank" "Air Mail" "The Road Back" "Auto Camp" "Gagliostro" "Once in a Life Time" Untitled Untitled "O Kay America" "S. O. S. Iceberg" "All-America"	Fort-Balderston John Huston Unassigned Schayer-Van Every R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Seton I. Miller Shorts Shorts McGuire-Pembroke Lt. Comm. Wead Uncredited	J. Lapis R. Pritchard Jess Moulin	Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting Shooting Preparing Shooting Shooting Preparing

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PUBLISHED WEEKLY

Film Industry is at the Mercy of Political Situation

Independents Have The Chance of a Life Time

**DANGER AHEAD UNLESS WE
USE A "HANDS OFF" POL-
ICY AND ALLOW SITUA-
TION TO CLARIFY**

The presidential election of the good old United States will become a boomerang to the film industry unless we immediately start a "hands off" policy, and let whoever can, win the votes and support of the studio workers, or we will find ourselves in the midst of a political hotbed and, who knows, many barriers that we will have a hard time to remove. If you ask us we have our troubles today to keep the censor boards and "what have you" from attacking us for many things they feel they are justified in doing, regardless if right or wrong.

If you doubt this statement follow Will H. Hays, president of the Association of Motion Picture Producers of America on any given day and learn the many complications that arise all over the United States through these various channels. Louis B. Mayer has for years been the staunchest booster and co-worker that President Herbert Hoover could ever hope to have. Mr. Mayor is sitting on a keg of dynamite and in his pocket is the motion picture industry. William Randolph Hearst, has been selling Speaker Garner through his newspaper syndicate for President up to the time of the convention and then he accepted the ruling of the body to run him with Governor Franklin D. Roosevelt on the Democratic ticket. We remember very plainly how Mayor James Walker at a dinner given in his honor years ago made a veiled threat to Will H. Hays, that unless the industry supports Alfred E. Smith and his own interests in New York we can suffer the consequences. Today the situation is worse, and we are awaiting the explosion. Beware, Mr. Mayor, or we are liable to be hurt badly.

SPEAKING ABOUT ERRORS

We credited Eva Moore with the 105 year makeup created by Jack Pierce in the Old Dark House, when in reality it was John Dudgeon who played the outstanding part of this eccentric character. James Whale directed what looks like one of the worst pictures he has made for Universal.



ERIC WILTON

This sterling actor can well be termed a man of real versatility and ability to play many parts. His talents are known on both sides of the seas. Always looking as if he just stepped out of a band box he keeps his standard of work up to that high point in whatever part he plays.

JOHN DAVID HORSLEY, who just finished work in "70,000 Witnesses" for Charles R. Rogers, has been engaged by Nat Ross to play the lead in "The Boycott," his first collegiate two-reeler, which went into production Saturday. Fred Guiol is directing.

**MAJOR STUDIOS FORCED TO
CUT PRODUCTION COSTS—
PRODUCERS ADOPT PRO-
TECTIVE MEASURE AT
ACADEMY MEETING**

By HARRY BURNS

The independents have not only invaded the first run picture field but have taken many of the major studios' box office attractions away from them. The Academy meeting Tuesday evening at the Beverly Wilshire Hotel was a sort of preventative measure to keep the "Indies" from dealing directly with any of their big name attractions, until they have been given a bill of health from producers who have them under contract, which means that the independents have the majors on the run.

The big shot producers have just put through the greatest scoop on all concerned to safe guard their interests, not only for today but for a long time to come. In face of all this, we say that the Insurgents have the chance of a life time, and that the big studios will have to contend with the little ones from now on, and that the business in general will be benefited by these conditions.

Look over the independent field today and you will find men who have cast their hats into the major studio ring ever since the coming into our fold of the talking pictures. They have done much to build up the various institutions that are now producing ninety per cent of the pictures being made in the United States. Since New York and its banking powers have seen fit to remove them from their pay rolls and set them free to make their own way, you will find that they will give the majors the trimming of their lives and the whole movie map will be changed within the next six months.

IT IS TO LAUGH

Darryl Francis Zanuck, who with Jack L. Warner, is in charge of the Warner-First National Studios production on the West Coast, is reported after his arrival from Europe in New York to have made this statement.

"When I left the company was in good shape. What the future holds I don't know."

This is great stuff on top of the stock manipulation investigations of the government of Harry M. Warner, president of the company. GREAT MINDS; THESE THAT RUN OUR INDUSTRY.

GENE TOWNE Sells "The Billion Dollar Scandal" to Charles R. Rogers

J. G. Mayer and John Lancaster Join Forces

HARRY JOE BROWN IS TO DIRECT STORY THAT PRODUCERS HAVE BOUGHT

"The Billion Dollar Scandal," a story of high finance and intrigue by Gene Towne, has been secured by Charles R. Rogers for early production as one of the most important pictures on his current Paramount schedule.

The story suggested itself to Rogers through the recent Senate investigation of the great stock market manipulations and the screen play and dialogue are now being written by Gene Towne and Graham Baker. Outstanding personalities and government officials play important parts in the drama and the production is expected to be one of the most significant screen offerings of the season.

Harry Joe Brown is announced as the director of "The Billion Dollar Scandal."

Pick Ups

Luncheon at Universal City and we run into many familiar faces including Arthur Caesar, Ginger Rogers, Carl Laemmle, Jr., C. Roy Hunter, Pat O'Brien, Felix Young, Carl Freund, Marchia Remy and her congenial smile, Gregory Ratoff, Russell Hopton, Sidney Fox and her blue pajamas, Mr. and Mrs. James Gleason, Mary Doran, Russell Mack and Billy Reiter, Lee Moran, Raymond Hatton and Vince Barnett, Teddy Hayes, Sigmund Muse, King Charney, Tom Gallagher, Alene Carroll, Kurt Neuman, Lyle Talbot, and what a fine actor—Jimmie Mulhauser, Allen Dinehart, seems that we see him everywhere, Lew Ostrow—the boyish Tom Brown, Seena Owen, the sight of her reminds us of a lot of splendid performances—John Ford, Richard Schayer, Cyril Gardner, Nat Goldstone, who seems to realize his ambition more and more every day—Maureen O'Sullivan, Tay Garnett, George Green, Alene McMahon, Paul Hurst, Jack Oakie, Dave Werner, Curley Robinson saying hello to the boys, Eddie Kane, Franklin Palmer, Lila Lee, Edward Luddy, Edward Kahn, Kline Nordlinger, Poppy Davis, Robert Burns, Beth Beemer and Ruth Smithe visiting from Reno, Roy Edwards, manager of the cafe with his usual courtesies, Henry Henigson, leaving the lot and we see the ever faithful Harry, chauffeur to Carl Laemmle, Sr., M. Dean of Producers, driving into the studio—Gilda Gray mobbed in front of the Brown Derby, Gary Cooper swamped by autograph hunters, Brothers Noah and Wallace Beery lunching together, pretty Shirley Palmer back from New York working in "O.K. U.S.A.", Walter Byron busy as usual, Max Factor and Max Firestein lunching at Paramount. William (stage) Boyd seen places, pretty Doris Jann dancing at Stark's Bohemian Cafe.

THE INSIDE DOPE

A. L. MOJONIER, photographer who for many years has served the industry so diligently recently changed his address from 7068 Hollywood Blvd., to 6422 Hollywood Blvd. This change will greatly convenience his many friends in the heart of Hollywood.

J. LEROY HEBBERT, prominent young attorney from Hollywood is favored in the coming election in the State Assembly. Associated with the law firm of Adams-McCarthy-Hebbert-Clifton for some time Mr. Hebbert, as a member of the legal staff of the Guaranty Depositors' Restoration Organization, has devoted his time and attention to the affairs of the organization. Mr. Hebbert's many friends and acquaintances are working very hard for his election to the State Assembly.

J. C. BACHMAN, one of the independent producers working on the Pathe Studio lot in Culver City, has started the cameras grinding on "ALL THE EVIDENCE," a story of modern crime and circumstantial evidence. VICTOR SCHERTZINGER, as director, guarantees Mr. Bachman a super-production; the cast assembled alone is notable, with such sterling stars as MARLAN MARSH in the feminine lead, REGINALD DENNY, an excellent light comedian, as the male lead; RICHARD BENNETT and IRVING PICH-EL, both borrowed from PARAMOUNT for this picture, in the supporting cast. BACHMAN will release this feature through R.K.O.

ELSIE PRESCOTT, the woman with forty faces, just played her first straight part with the RKO-Studios as Nan in "Thirteen Women," following this with "Farewell to Arms" at Paramount.

JOYCE COMPTON has been signed to a term contract calling for her services in several of the forthcoming Allied twenty-six features for next season, according to an announcement made today by M. H. Hoffman, president of Allied Pictures.

A proper vehicle is being selected for Miss Compton's next picture as an Allied contract player.

HON. JOHN M. WOOLSEY, Judge of the District Court of the United States, Southern District of New York, on the complaint of Mascot Picture Corporation, granted a permanent injunction on June 27, 1932, restraining Philip Lewis, doing business as American Trading Association, from selling or advertising for sale any prints of Mascot's serial, "King of the Kongo."

Mascot Pictures Corporation announced yesterday in this connection that it is the sole owner of foreign distribution rights to "King of the Kongo" and all other serial and feature productions produced by it.

WITH THE ADDITION OF THE original Hill Billies, popular radio entertainers, to complete the cast, "Rockabye Cowboy," eighth Warren Doane-Universal comedy, started work before the camera this week with James Gleason in the starring role.

Marie Prevost, Vince Barnett and Raymond Hatton are also cast in the picture which George Stevens is directing.

"SONNY" FOX, 19 year old brother of Sidney Fox, Universal star, has just joined the Navy, and spent a few days in Hollywood last week before he flew to San Francisco to proceed to his station with the Asiatic fleet in Chinese waters. While the boy was with his sister she asked him what feminine stars he would like to meet—but he mentioned only one—Greta Garbo!

Miss Fox is now appearing with Jack Oakie, Aline MacMahon, Russell Hopton, Zasu Pitts, Louise Fazenda, Onslow Stevens, Gregory Ratoff and others in the Hollywood satire, "Once in a Lifetime," under the direction of Russell Mack.

THE PRESENT AGENCY SITUATION MAKES IT POSSIBLE FOR AFFILIATION AND BETTER SERVICE

Meet the firm of J. G. Mayer-John Lancaster Agency, Ltd. That is exactly what we have in our midst with the joining of forces of these well known and popular agents.

Both have a colony of friends in their chosen calling, and will by their new affiliation just cement their interests in a greater measure than before. Since the agency business is a matter of the survival of the fittest, there is no reason why the Mayer-Lancaster Agency should not be in the running for years to come.

RADIO-LITES

By Ruth Florence

Important programs are scheduled for the forthcoming week over most of the major stations. KMTR offers a series of morning broadcasts, given by the University of California's prominent educators. These broadcasts will be on educational and timely topics—a special broadcast being announced for the coming Wednesday on the subject: THE CANCELLATION OF WAR DEBTS. (Maybe this will be the solution—let's listen in and see!) For the "literati" and music lovers, KMTR returns "Lives of the Composers" every Sunday night at 9:30.

KECA claims the services of John P. Medbury—a great humorist whose jolly quirks are featured in the M.J.B. Demi-Tasse Revue. John P., while born in New York, is in reality a product of California—the "Call" "Chronicle" and "Bulletin" of San Francisco being numbered among his early newspaper proclivities. And yes, we are proud of you, Mr. Medbury!

KMPC radiocasts the night baseball games direct from Wrigley Field every night except Sunday and Monday. Beverly Hill Billies (yes, the original) will broadcast immediately following the baseball games.

The long tressed Hindu mystic Shri Meher Baba, so far disappointed his admirers and his followers—inasmuch as he has not broken his promised silence. Hollywood entertained the yogi most generously—sightseeing, inspecting the motion picture studios, dining and so forth—apparently he has changed his mind as to breaking his silence via radio—



E. C. HAMLEY, M. D.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M. D.

SUITE 404, GARFIELD BLDG., 403 West 8th St. Los Angeles, California. Telephone TUcker 6191 Free Parking at 819 South Hill St., Ed's Auto Park

REFERENCES:—Famous Motion Picture People



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Helga Products Co.

Federal 6079



Dropped into the latest Beauty Parlors on the Mezzanine floor of the Owl Drug Store on the corner of Vine and Hollywood Boulevard and got the most gorgeous shampoo and fingerwave I have had in a long time.

Hal, Hazel and Helene are all experts. Hal gives a marvelous bleach and the girls are winning laurels at manicuring. They're specializing in all kinds of hair goods such as wigs, toupees, side pieces and curls and they will be delighted to make any special pieces for you.

There is a department for men such as scalp treatments, manicuring and all the other necessary doo dads for the smart man.

The girls told me that convenient location and perfect workmanship is their aim and all work is guaranteed.

The latest Hollywood rage is Platinum tipped finger nails which Helene does to perfection. On Fridays and Saturdays Jeanette offers a shampoo and fingerwave for 75 cents and they guarantee the finest wave in town. I've tried it and I know.

As I passed Sally Sterling's I noticed some unusual novelties in costume jewelry and dropped in to look them over. The bracelets attracted me as they have something new to match your new frock.

HATS! Ha! That's my weakness and I noticed some smart ones at Loewens, next to Warner Brothers theatre. Fall styles already girls and the Joan Crawford Variation as worn by Joan in her latest M. G. M. picture "Letty Lynton" is simply stunning. Saw some advanced models that were dreams. You know what I mean, Girls, when I say just that.

Poe's Pork Sausage—Did you ever try one? If not, you've missed something. The place is next to the Ship Ahoy, on Vine street and if you go in for sausages, this is the place Better than the German variety.

Everyone knows the Satyr Book Shop on Vine street and I was delighted on my last visit there to find out that they had a sale. Was just watching for this opportunity as I had my eyes on a few choice volumes for my library.

Midget Tie Shop—You should see this one. The cutest little shop and with the greatest line of men's neckties I have ever seen. The price was the great attraction to me and the day I dropped in there I couldn't resist making a selection for the men of my family. This little shop is opposite the Iris theatre on the Boulevard so that when you go to the Iris to see your favorite star at work I know you will drop into this latest novelty shop.

Of course you all know Lichters Cigar Shops, and when I dropped into one of them a few days ago the manager presented me with a package of Hollywood Puffs, as he said they were particularly adapted to the feminine taste and I agreed with him after a few puffs.

While waiting to have my car serviced at Muller Brothers I noticed Harry Barnister in the midst of a group of people. He was telling them of his forthcoming visit to the great metropolis where he is to make a brief stay on his way to Europe. Lucky, some people are. Eh, Wot?

LAUNDRY—An interesting subject with the best people and I want to tell you of the best place I have found so far. Ivar French Hand Laundry on Selma avenue is everything that the word implies as all their work is really hand done and if you have ever had your work done in France you know what Hand work means.

ACCOMPANIED BY CHARLES STUMAR, cameraman, and Joe McDonough, assistant director, William Wyler has arrived at the Navajo Indian Reservation, ninety miles from Flagstaff, Ariz., to select definite sites and native Indian talent for "Laughing Boy," LaFarge Pulitzer prize play, which Universal will put in production there in a few days, under his direction.

Zita Johann has been cast in the leading feminine role.

BERT WOODRUFF, veteran character actor of the screen, was yesterday added to the cast of "Father and Sons," Jackie Cooper's new starring picture at the Metro-Goldwyn-Mayer studios. Woodruff is playing the old boatman in the vivid drama of divorce and its effect on children.

Charles F. Riesner is directing the new picture, in which appear Lewis Stone, Conrad Nagel, Verre Teasdale; Maurice Murphy, and others. It is an original story by Maurice Raff.

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NOTED SPECIALIST MOVES INTO LARGER QUARTERS

Dr. E. C. Hamley severs connection with Dr. Kammann and moves into larger quarters in the Garfield Bldg., Los Angeles.

Graduated from Rush Medical College in 1902, Dr. Hamley was in charge of Sprague Hospital, Sprague, Wash., 1905 to 1914, leaving there to accept the post of Surgeon for the Northern Pacific Railway Co. Member of Surgical Staff, Por Lady of Lourdes Hospital, Pasco, Wash., 1915-1925; member of the Walla Walla County, Wash. State and American Medical Association and an active member of American Academy of Ambulant Proctology.

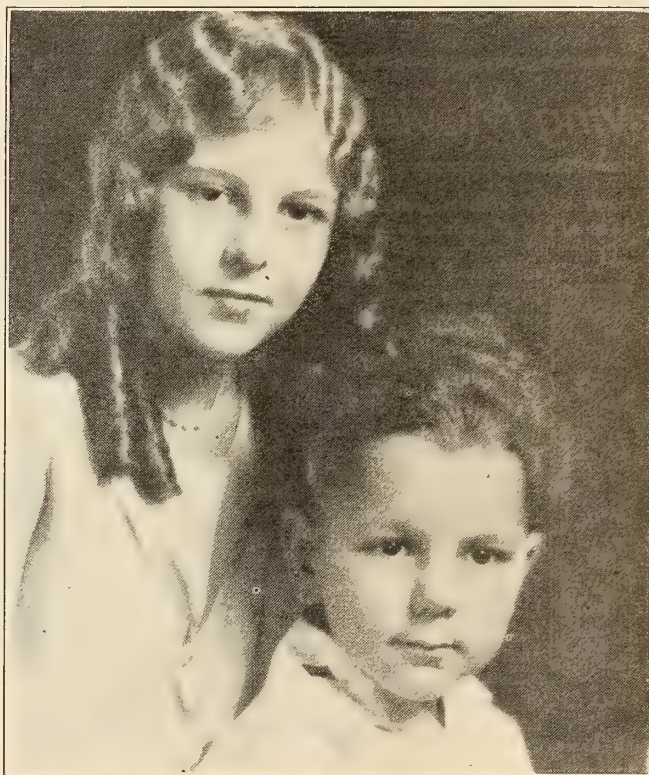
Dr. Hamley will gladly welcome any of his old friends in the motion picture industry at his new office.

KIDDIES

Two names were added yesterday to Norma Shearer's supporting cast in "Smilin' Through," which Sidney Franklin is now directing at Metro-Goldwyn-Mayer. They are five-year old Cora Sue Collins and Forrester Harvey.

Little Miss Collins will play the scenes which represent the childhood of Kathleen Sheridan, one of the two roles which Miss Shearer portrays. Harvey, who has appeared in numerous M.G.M. productions, most recently as a detective in "Arsene Lupin," will play an army orderly who accompanies Leslie Howard back from war service.

Baby Meredith, Skippy Holt, Barbara Hamm, and the Smith twins are working for Doane productions at Universal—Douglas Haig added to "Once in a Lifetime," as a page boy—Gloria Fisher, Shirley Jean Rickard, Edythe Fellows, and Suzanne Ransom playing flower girls for "Once in a Lifetime"—Bradley Metcalf back in our midst again—another Bob Gilbert kiddie act opens at the Strand, including the following children, Ruth, Dennis, Jean Morrow, Mitzi Carp, Mildred Friedenburg, Beverly Brown, Julia Baraz, Marilyn Scott, Colleen Stokes, Geraldine Stokes, and Doma Tassell—Annette Cox returns and is seen dancing again—Dickie Moore very busy at Paramount Studios and posing for publicity pictures.



Ruth and Gifford Guy Grace

(10 and 5)

Phone Douglas 7604

Courtesy to All Agents

JUST AS SOON AS EVALYN KNAPP, the golden haired actress recently signed to a long term contract by Columbia, finishes as Lee Tracy's heroine in "Night Mayor," she will essay another choice leading role in "Polo," which will be Jack Holt's next stellar vehicle. The story was written by Dudley Nichols, former star reporter of the New York World.

STAR'S CHILDREN—Francis Bushman, Jr., Creighton Chaney and Marie Desmond with Roxy Jr., writing the dialogue, may all be seen in a Pathe Serial, "The Last Frontier."

This one is being directed by Spencer Bennett who is rightly titled "King of the Serials," and the famous Doc Joos is assisting. Eddie Snyder and Gilbert Warrenton are at the cameras and Dorothy Gulliver, Slim Cole, Judith Barrie, Claude Peyton, Joe Bonomo, Dick Neal and Yakima Canutt are in the cast.

Subscribe for The Filmograph



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Office Phone, Hillside 1146

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Chin Up—Look Straight Ahead

We have been looking downward long enough and it is about time we raise our CHIN UP AND LOOK STRAIGHT AHEAD. To our way of thinking we have struck bottom and dropped as low as we can go and are on the rise again. Everybody seems to have learned their lesson about this old life of ours. From now on we will have to start a "NO-MORE-CARE" CLUB and leave our troubles outside of our doors.

"WRAP YOUR TROUBLES IN DREAMS" is a song published by a London firm and we borrow that caption to further our argument for this editorial. ALL IS BRIGHT AND FAIR, even our unusual weather. FOGS AND WINDS rush down on us when we least expect them, but they soon fade into nothingness and ALL IS QUIET AND STILL AND PEACEFUL. So—CHIN UP—LOOK STRAIGHT AHEAD—don't look back lest you stumble on your way to greater success than you have ever hoped for. DEPRESSION has made a hasty exit to make room for more HAPPINESS.

Moving Movie Throng by John Hall

A well known writer calls a conference "an intensification of the gregarious instinct." Hollywood victims of "conferences" don't call them that. By and large, the conferees wouldn't "get" them.



JOHN HALL

Malibu Beach home until such time as his services were required."

For the benefit of the uninitiated, Blank is a supervisor and he was on his way—er, er—on a vacation.

Now Malibu Beach is a dandy place for visionaries—even super-visionaries. And any Hollywood Supervisor rich enough to own, or even rent a Malibu Beach bungalow has a lot more than visions.

The Supervisor gifted with super-visionary powers need not strain his vision to understand that his sentence to Malibu Beach is the result of an executive rash hidden under "an intensification of the gregarious instinct," known to all official Hollywood as a "conference."

Being super-visionary, he will strongly suspect that the Big Boys at the studio don't want him around. The fact that he is officially invited to take an indefinite vacation at Malibu, where go all Hollywood's great, is indeed very suspicious. Maybe they don't want him any more, and are using this gentle scheme to break the bad news. You know, for some mysterious reason, the Malibu crowd is rushing Santa Barbara during week-ends. They are going away from there.

Supervisors gifted with super-visionary

powers are gentle souls, seldom noticed by anybody below the rank of studio watchman, who have to notice everybody to hold their jobs. Knowing this, the Big Boys use the gentle indirect method with them. They invite them to take an indefinite vacation "until their services are required." That's where Malibu comes in. We wonder if that's why everybody is running away from it?

Super-visionaries are just like that. Time was when Hollywood supervisors were tough guys; real hard-boiled eggs. When their detractors started forgetting all but the "egg"—supervisors became "Unit production managers." The "egg" was too adaptable to be tolerated.

To call a super-visionary production manager an "egg" is grossly undignified. Only the gods among men can be super-visionary—until the "gregarious instinct" of the Big Shots becomes "intensified." After that—"Good-by, and close the doors as you go out."

Here's more of it: "The country at last appears to be recovering from its economic jag. . . ."

"After all, a banker cannot avoid his trusteeship. He is custodian of his depositors' funds. . . ."

"Unfortunately, the somewhat pessimistic belief that human nature is so constituted that many of us are unable to profit from experience is not lacking in substantiation."

The above is from the president of a large and important bank. And when important bankers talk like that, why make a joke at the expense of innocent, hard-working and honest movie magnates showing "an intensification of the gregarious instinct?" It ain't fair.

Just now the gregarious instinct has Hollywood producers "farming out" to each other their best box-office stars, which is indeed becoming very gregarious, not to forget altruistic. It is very unusual. Super-visionary supervisors are having a tough time being insulted by big stars from other studios. A "borrowed" star, being chided by a sensitive super-visionary supervisor for reporting for work at 4 p. m., instead of 8 a. m., wise-cracked the gentle soul until the "juicers" and "grips" of the home plant glared the haughty one to silence. Poor thing Hollywood is becoming highbrow.

DAD SAYS

Bert Wheeler and Robert Woolsey reunited to make "In the Jungle" for Columbia. . . . Welford Beaton writes a text book titled "Know Your Movies" . . . J. Frank MacDonald has an important role in "Free, White and Twenty-One" starring Constance Bennett, George Fitzmaurice directs. . . . David Torrance in cast of "Smilin' Thru" M.G.M. . . . Millard Webb, director, writes an original screen story called "Ladies of the Press" . . . Ben Lyon signs for lead in "Crooked Circle" . . . Lucky Humberstone directs for Educational World-Wide Pictures. . . .

Al Green to direct Edward Robinson in "The Silver Dollar" for W. F. N. Bette Davis has the lead. . . . Norman Foster plays opposite Sally Eilers in "The Hat Check Girl"—Fox. . . . Raymond Hatton, C. Henry Gordon and Burton Churchill are in the cast of "The Crooked Circle" E.W.W. . . . Perc Westmore made Jean Harlow's wig for "The Red Headed Woman." It's a masterpiece.

Charles Erskin replaces Harry D'Arrast as director for Al Jolson's picture "The New Yorker" . . . Corinne Griffith may sign for one of the feminine leads in "Animal Kingdom" . . . Don Dilloway has a spot in "Night Mayor"—Columbia. . . . Stan Laurel and Oliver Hardy off for Europe, back by September 1. . . . Maria Alba in cast of "Hypnotized"—at Mack Sennett. . . . Zazu Pitts and Slim Summerville to be featured in "Silk Stockings" by Universal. . . . Constance Cummings has the feminine lead in Jack Holt's picture, "Polo"—Columbia.

Al Santell to direct Janet Gaynor and Charles Farrell in "Tess of the Storm Country"—Fox. . . . Lyon Talbot has the romantic lead in "The Thirteenth Guest", Al Ray directs for M. H. Hoffman. . . . Norma Shearer's next picture is "Salute" M.G.M. . . . E. H. Griffith directs "Animal Kingdom", R.K.O.-Radio. . . . Lois Wilson not Veree Teardale in cast of Jackie Cooper's picture "Father and Son", M.G.M.

Constance Cummings plays opposite Charles Bickford in "The Thirteenth Man"—Columbia. . . . Wilson Mizner's story, "Hollywood Ballyhoo," to be produced by Educational World-Wide Pictures. . . . Ken Maynard to make eight westerns for the same company. . . . Paramount to star George Raft in "Manhattan Rhythm", Gary Grant in cast. . . .

Roland Young has the lead in "Wedding Rehearsal" . . . Marion Nixon has the feminine lead in Charles R. Rogers' production "Madison Square Garden" . . . Marian Marsh plays opposite Reginald Denny in "All the Evidence," Jack Bachman production.

David Manners has the juvenile lead in "Bill of Divorcement," R.K.O.-Radio. . . . Richard Wallace to direct "If I had a Million" for Paramount. . . . Robert McWade in cast of "Once in a Lifetime" at Universal. . . . Mack Sennett to direct one scene in "The Kid from Spain," Eddie Cantor's picture. . . . Joyce Compton signed by M. H. Hoffman.

Wynne Gibson has an important role in "Night After Night," Archie Mayo directs for Paramount. . . . Helen Swordling, a newcomer, in Eddie Cantor's picture, "The Kid from Spain" . . . Benny Rubin—himself—to star in "The Comeback," produced at the Majestic Studios.

Among the folks recuperating at the La Vida Mineral Springs we had the pleasure of meeting the ever popular social executive of the Breakfast Club of Los Angeles, Nan C. Norris.

Would like to see Mrs. Tom Mix in a two-reel acrobatic comedy. Tom himself can perform a couple of acrobatic stunts. . . . "Jail Bait," Al Martin's new book, out soon—it's a corker. . . . Hardie Albright has a big spot in "Twenty Thousand Years in Sing Sing," William Wellman directs—W. F.N. . . . Creighton Hale—remember him—in cast of "The Most Dangerous Game"—R.K.O.-Radio. . . . Ross Lederman to direct

IN HOLLYWOOD NOW

By Bud Murray

Up at 7 a. m. for breakfast—at the Breakfast Club—where a special morning featuring the majority of the cast and chorus of the "Record-RKO-Opportunity National" contest—which opens today at the Orpheum Theatre, for one week's engagement—Staged by Wilbur Cushman (producer) and "Ripley It or Not," we did the dances and ensembles—(75 people—count 'em)—You must come over. Nick Lucas crooned several old-timers at the "Hammandeggfest," wonderfully received—Tom Mix blew in without his horse—his Missus got a big hand—Bumped into one of the old school press agents whom we work with many, many years ago, with the "good ole



BUD MURRAY

Shuberts"—we refer to Frank Wiltach, who has been with Will Hays for some time, and also writes books as a side-line—Al Rogel, the motion picture director, on the list of guests—Mr. R. D. Moss, manager of the Orpheum at the same table—Mr. Greenberg, one of the head brothers of the noted Western Costume Company—Everywhere you look you see a Greenberg—just like the Marx Brothers—and so to another rehearsal of the RKO Revue—where Vladi Guterson, Maestro of the Orpheum Theatre, drops in to have a "look-see" at the amateur Revue—Bern Bernard back from the East after a long tour looking for new talent—Ken Daley ventures a peep too—One of the Meiklejohns giving the Eagle eye to the embryo stars, and there are plenty of them in HOLLYWOOD, NOW.

At the Friday Nite Fites we chaperoned Ben Bard, who has seen the light of day and says he never realized there were so many human beings IN HOLLYWOOD, NOW. During his convalescing period, he received hundreds of wires and letters of sympathy, and well wishes from people he never dreamed of—To hear Ben talk one would think he was turning "Evangelist"—But he has the "RITE" idea—The influx still is on—We noticed Sid Silvers, the up and coming dialogue writer, back in town—George Riley of Heller and Riley, back after a long eastern vaudeville tour—L. Wolfe Gilbert one of the old school song-writers, when Tin-pan alley was an alley—Andy Rice, Jr., has been away a long time—and so to a midnite ride to Mr. and Mrs. Ben Bard's cute little home on the hillside, where the charming (Missus) Ruth Roland is busily engaged writing a long gabfest, and how we went back over the days gone by—the good old "Farm Days," up in Noo Yawk State, and then home to our Town "shack" in HOLLYWOOD, NOW.

To the Friday Nite Fites, we had Rob Roy, sports writer of San Francisco, a guest of Mr. and Mrs. Gene Brooks, (local oil man) and Ballet Mistress (that's the Missus) Rob got a great kick out of three knock-outs in a row—On our left we had Mrs. Jack Lewis and our old playmate Fern Redmond—Arthur Klein, one of the most noted Noo Yawk booking men, now with Lyons & Lyons—In HOLLYWOOD, NOW.

To the Jonathan Beach Club with the Brooks' and Helen Burroughs and Bud Beck—bumped into Walter Heirs—Noticed Pat O'Brien on the Fairway—Mr. and Mrs. Al Herman winning prizes—A new foreign find in Lupita Tovar, the Mexican Mary Pickford, is also IN HOLLYWOOD, NOW.

"Soldiers of the Storm"—Columbia. . . . Mack Sennett to star Bing Crosby in "The Girl in the Transom" . . . George Sidney and Ernest Torrance teamed in "Scotch and Soda"—Reliance Film Co. . . . Louise Fazenda plays the columnist in "Once in a Lifetime"—Universal.

TOM MIX Starts Another Picture Soon---RAY TAYLOR Directs

"Footlights" Opens Next Wednesday at the Mayan Theatre

"TOM'S IN TOWN" IS STORY
SELECTED BY UNIVERSAL
FOR OUTDOOR STAR'S
NEXT PRODUCTION

With "Pony Boy," written by Nina Wilcox Putnam, his latest Universal picture in the cutting room and ready for preview shortly, Tom Mix is now preparing to start his next outdoor epic, "Tom's in Town," a story from the pen of Jack Netterford, to be directed by Ray Taylor, who has for years directed westerns and serials for the big U.

Production to get under way within 10 days, and we can look forward to something unusual in westerns, for Tom Mix has found himself since returning to the screen from his triumphant circus season. Each picture he appears in tops its predecessor by far, taking into consideration that the big U likewise have grown to know and love Tom and Tony, the wonder horse, just as much as the public throughout the civilized globe.

• • •

Nit-Wits of a Nit-Nee

By JERRY LESTER

"WHY WE HAVE RAINBOWS"

"Go home!" You hear this statement again and again, and then maybe again, and what happens? You follow your nose, which in itself proves that the wanderlust in some people is entirely due to their physical make-up.

Makeup—Isn't that truly a beautiful word? Ah, but it's worse on the tip of your cigar, which brings us to ashes, but what takes us back? To be sure, we are taken aback by a false statement, "Thirty words, no more, no less." So! you feel as though you can go through life with the likes of me as a burden, which brings excess baggage into the argument? No! Sold! To the little fellow with the floating fingernails. Doesn't that bring your thoughts to the good old summer time? But even in the summer time, there is work to be done. Ah! tedious labor, you say, but what is my retort. Only this, that some day nature in her customary uplifting frame of mind, will unite man and vegetable, animal and fruit, force baseballs to stick in gloves, and vanity cases in pocket books.

In fact, she might go so far as to make a sweetheart out of Rain, and that, my friends, is why we have rain-beaus.

• • •

Clarence Muse writes song entitled "Liberty Road" to be used in Liberty Road film . . . James Donlin added to cast of "Thirteen Women" RKO-Radio . . . Edward Sloman is directing the first of a new series of Masques' Comedies at RKO-Radio studios. Listen! title is "Two Lips and Juleps" or Southern Loves and Northern Exposures" Conway Tearle, Lillian Rich, Edmund Breese and Florence Roberts are in the cast.

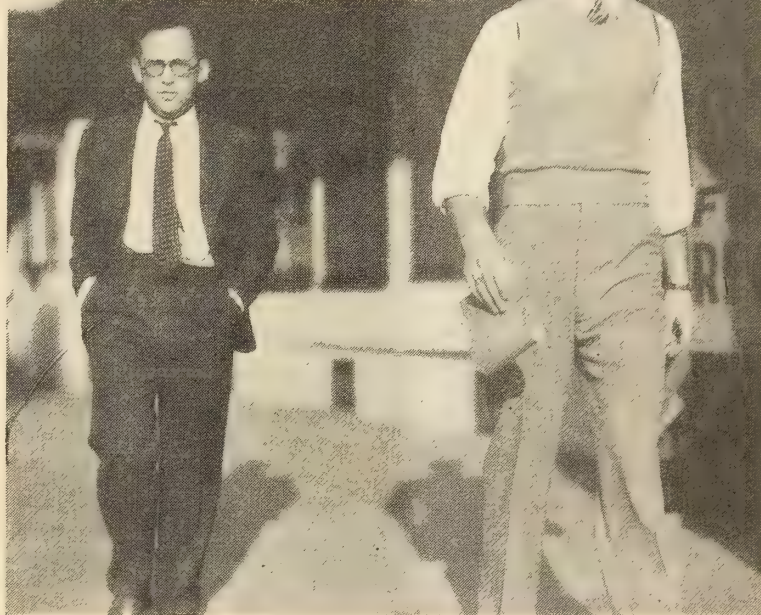
M. G. M.'s CAPABLE CASTING TRIO AIDES TO BEN PIAZZA



PAUL WILKINS

M. G. M. have three hard working and likeable chaps looking after the casting of bits and extras for that lot. Paul Wilkins is in charge, with Frank Ranaldi and Leonard Murphy as his aides. Benjamin Thau is the casting director and is on six months vacation in Europe, to look at some shows and new talent.

Ben Piazza, who has been on a scouting tour for M.G.M., fills Casting Director Thau's position during his absence, and is making a fine job of it. Paul



FRANK RANALDI

LEONARD MURPHY

Wilkins, to our way of thinking, is ready to take a major post in any of the studios as casting director. His assistants, too, are very well known and liked, having an unusual knack of knowing their talent so that they can make the M.G.M. atmosphere shine up to the high standard of the leading players.

• • • • •

FAR BE IT FROM ME—

But it would take a mathematician like Einstein to get the proper slant on Hollywood. While Paul Muni was aboard the S. S. Virginia, the ship's purser was fearfully anticipating a meeting with the "tough" Scarface. Finally, it was arranged that the floating movie fan would have his wish. He approached "menacing" Mr. Muni, took a deep breath and murmured a silent prayer while he grasped Muni's hand and in his anxiety nearly broke the actor's wrist. Imagine his chagrin when he learned, alas, too soon, that Paul Muni was only fooling when he played Scarface!

Paramount has announced the shooting of a picture to be titled "College Humor" with the usual permission from said magazine. Will this start a run on pictures with magazine titles? Suggestions are in order. JUDGE for Warren William; LIFE for Mickie Mouse and PHYSICAL CULTURE for Marlene Dietrich.

Who was the helpful soul who summed up the much maligned Clara Bow by casting her in a picture that orders the public to "Call Her Savage?" Have you had your irony today?

Scatterings—Vera Gordon is rehearsing a radio skit with Nat Carr. Wouldn't it be appropos to adopt the well-loved Humoresque as a radio theme song? The elusive Lillian Harvey of Congress Dances has been finally prevailed upon to Go America and do some pictures for Fox. It wouldn't be such a bad idea to induce some of our surplus stars to get glamorous for Europe if there is such a thing as a movie pay-off. Gorgeous Barry Norton is back in town. After one look at his soulful aspect the other noon at the Brown Derby, we decided that the studio's neglect of him has added something to Mother's Boy's attractiveness. Call him back to the fold, say we. Eddie Cantor is still keeping count of the prolific families in Hollywood, and grits his teeth manfully when proud papas boast of their sons; and with five growing daughters, Eddie—Far be it from us, but—

Harry Sauber, comedy writer deluxe, is certainly down on women scenarists who dote on describing sunsets in place of what could be at least four reels of dialogue.

DORIS WOLFE GILBERT.

CLAUDIA DELL, DOROTHY LEE AND REGINALD SHEFFIELD HEAD STERLING CAST OF PLAYERS

Closely following the important announcement of the Mayan Theatre to the effect that the world stage premiere of the new two-act musical comedy "Footlites," will take place July 20, comes the important news that two famous stage and screen stars have been signed to head the cast of 75—Dorothy Lee and Claudia Dell. Dorothy Lee has been leading lady in all the Wheeler and Woolsey comedies for R.K.O. and among other important achievements, played one of the principal roles in "Rio Rita." Claudia Dell has appeared in the leading roles in over a dozen Warner Brothers First National Pictures and has been under contract to R.K.O. studio for the past several years. She recently concluded a starring engagement with the Henry Duffy Players.

Reginald Sheffield who plays the leading male role of "Professor Post" in "Footlites," was brought from New York via airplane especially to play the part. It is said that over 100 noted actors were giving auditions for the leading role but that only Sheffield fitted the part like the proverbial glove.

"Professor Post," as the hero in "Footlites" is seen as a young instructor at Potts College who inherits \$763,000.17.

The College president insists that Professor Timelean Zanders Post resign and tie himself to New York to study the "caldrion of life," and all in the interest of and for the behoof of the soul. With Professor Post stumbling upon a traveling company of chorus girls in the waiting room of a small railway station and subsequently upon a "speak-easy" as his first step in "seeing the world and studying life," the situations that arise throughout the two acts of "Footlites" are said to be humorous and exciting beyond words.

A beauty chorus of 50 and a male singing chorus enhance "Footlites" which is having its world premiere in Pasadena before Los Angeles and New York catch up with it.

Bakaleinikoff, noted orchestra leader will conduct the augmented orchestra for this big musical comedy, it is announced.

• • •

"MERRILY WE GO TO HELL"

Paramount.

A striking title that is sure box office draw; a cast of names that are all marquee decorations; a good story, badly told (which can be improved somewhat, by a few retakes and added scenes) and the usual Paramount excellence of production offers, in all, very good program fare.

"Merrily We Go to Hell" is Cleo Lucas' story of a newspaper man, who, in one of his sober moments, marries a rich girl, or if you like, it is a story of a rich girl who marries a newspaper man, and that's that!

Again we watch Sylvia Sidney strive to reach the heights of accomplishment she attained in "Ladies of the Big House." This time she has Fredric March to supply motives for her emotional responses. Mr. March's ability emerges in spite of unconvincing handling of scenes and consequent situations.

The rest of the cast includes Claude King, the rich father; Skeets Gallagher, who struggled with unfunny dialog; Adrienne Allen, Tully Marshall, Esther Howard and Cary Grant.

Dorothy Arzner's direction is mechanically smooth. Edwin Justus Mayer is credited with the screen play, and David Abel is responsible for the photography.

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LEGION ASCOT SPEEDWAY



RUTH EDDINGS (Famous Follies Girl) PRESENTING THE
ITALIAN HELMET TO NICK MARTINO

MONTE MONTAGUE, whose outstanding work as a character heavy keeps him hopping from one outdoor feature to another, has been over at Universal, serializing with Henry MacRae. Monte has been with Ray Taylor, directing "Jungle Mystery," featuring Tom Tyler, Carmelita Geraghty, James Marcus and a strong supporting cast. The demand for Monte's services, we opine, is greatly helped by his sense of comedy. He is one of the best comedy menaces in Hollywood

WESTERN Sales meeting of Educational World Wide Film Corporation was held Tuesday night in Al Levy's Tavern, with more than 30 executives and stars present.

Joe Brandt, president of the corporation, was in charge of the session, and among those taking an active part in the meeting were Edwin Carewe, William Sistrom, Al Christie, producer-directors; E. H. Allen, vice-president; Jess Joe Goldberg, general sales manager; and the Educational stars, Jimmy Gealson, Harry Langdon and Andy Clyde.

PRESIDENT M. C. LEVEE of the Academy of Motion Picture Arts and Sciences today announced the appointment of Clive Brook to the 1932 Awards Committee of the motion picture organization. Other actor members of the Committee are Edward G. Robinson and Jean Hersholt. Levee also said the Academy program on Awards will be announced within two weeks.

SEVERAL fine catches of yellowtail and barracuda were reported over the week end by Warren Doane, film executive who entertained a party of motion picture personalities aboard Capt. Olsen's charter boat Y. K. M., out of Santa Monica.

HARRY C. COFF, who used to work at Universal City, and who has a great colony of friends, is now connected with THE CHRISTOPHER CANDY COMPANY. We ran into him on the big U lot the other day and he handed us his card and an invitation to taste some of their sweets, and were we happy?

"FASHION AT EGAN LITTLE THEATRE

Who says we cannot turn back the pages of the Book of Time? Just pass within the portals of the Egan Theater this week; you will immediately realize, from the costumes and amazing gestures of the players, the crunching sounds of a peanut eating audience, who pause amid peanuts to hurrah the heroine or hiss the bold, mustached villain, that you are back in the early 'forties—providing you are that well read!

To be exact, the action of this jolly comedy is dated 1845, and the play is presented in the manner of that period. The production is the guest offering of Hollywood Playcrafters, under the direction of Harold Turney.

Annette Arp, Edgar Edwards and Charlotte Evans head a commendable cast. The music interpolations were in the manner of the period. Of especial mention is "The Little Brown Jug," sung by Mr. Edwards. Mr. Syd Christie's voice brought a new beauty to the old classical ballad "How Can I Leave Thee." Miss Francis Tomlinson presided capably at the piano.

RUTH FLORENCE



IRVING AARONSON

Who, with his Commanders, are making 'em dance to their hearts content nightly at the Frolics Garden, has just completed a most successful engagement at Loew's State Theatre, Los Angeles.

TO HENRY MAC RAE

(Universal's Veteran Serial Producer)

He sits in a dingy little room,
That is dark and unromantic
But he peoples the dusk and the gathering gloom,
With heroes of deeds gigantic.

And the jungle cats creep through the grass,
On the track of the lady frail,
And the hero arrives, with guns and knives,
To turn the tide of the tale.

And airships fight and circle and fall
Through the 'fade-out' pierced with screams
But the man at the desk, in the dingy room,
Pushes the pencil and dreams.

And in many a far flung movie house,
The kids shall shout with delight,
With the villain's foiled and his scheming spoiled
By the guy who fights for the right.

And in many a moving picture sheet,
The critics will sing the praises
Of the hero who dared and the girl who shared
The moment that thrills and amazes.

And no one will know or think or care,
When the villain faces his doom,
Of the man who pushes his pencil and dreams
In the dusk of the dingy room.

Basil DICKEY

LIFE

Life is what you make it,
So they seem to say.
But knowing how to "take" it,
That's the better way.

When you're playing a part,
You forget that you have
Troubles, they all fade away.
You don't mind rehearsing,
You don't mind the "takes,"
You know that they'll get an O. K.

So forget all your worries,
There's no need to fear,
Somehow there's been a mistake.
This scene's much too long,
Let's take it again.
There's always another "take."

Paint a smile on your face,
PLAY THE PART OF A CLOWN,
Tho the smile is only a fake
The director of Life sees your courage,
And there'll be another "take."

If you play the game on the level,
Life will always be square;
No matter how many N. G. "takes,"
O. K. is bound to be there.

—Irene Lloyd.

"THEY NEVER COME BACK"

At the Fairfax Theatre

Here is an interesting story of a prize fighter which should interest the general theatre attendant.

Fred Newmeyer directed with his usual flair for clever situations as this one is many sided.

It covers a multitude of subjects from the squared circle, night clubs, jails and the wholesome atmosphere of the home.

Regis Toomey, he of the pleasing smile does wonders with the role of the prize fighter who did come back, while Dorothy Sebastian is equally clever at the other end of the love interest... She even essays a Cooch dancer with effect.

Greta Granstedt is another feminine member of the cast who gives a good account of herself in the role of the young sister of the fighter.

Eddie Woods has a disagreeable role but he plays it so well that you sympathize with him in his weakness.

Earl Foxe is a typical villain while Gertrude Astor in the character of a "Night Club Hostess" rivals our famous Texas Guinan.

Jas. J. Jeffries, former world champion, is quite a Thespian and George Byron and Jack Richardson and a host of others are valuable members of the cast.

At the preview the picture was a trifle tiresome but with judicious trimming it should gain great favor with patrons who desire action and melodrama.

LEND A HELPING HAND

BURL R. TUTTLE wounded over seas and one of the many veterans who spent five years in government hospitals is again broken down in health and unable to resume his activities as a writer. Mr. Tuttle has been writing for a number of years and has several finished stories for sale. The sale of one of his stories would help to pull him through his grave condition. Lest you forget, Burl R. Tuttle wrote the dialogue, adaptation and the continuity for "A Son of Oklahoma," Bob Steele's recent picture for "Trem Carr." No doubt, there are many of you who remember how you got your start thru the kindness of this same Burl Tuttle and too, many of you will come to his aid in this hour of need. Address, Burl R. Tuttle, Box 730, Hollywood, or phone Crestview 0791.

A LECTURE ON CHRISTIAN SCIENCE ENTITLED
Christian Science: Humanity's Liberator

By CHARLES V. WINN, C. S., of Pasadena, California

Member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts.

The invitation to a Christian Science lecture could be given in no more appropriate words than in these of Mary Baker Eddy, the Leader and Founder of this great religion: "Divine Love hath opened the gate Beautiful to us, where we may see God and live, see good in good,—God all, one,—one Mind and that divine; where we may love our neighbor as ourselves, and bless our enemies" (The First Church of Christ, Scientist, and Miscellany, p. 132). To enable us to enter this gate Beautiful and see what divine Love hath prepared for all of His children is the purpose of a Christian Science lecture.

If one were to sum up the needs of mortals today they could be expressed in one word—freedom. As we look about us and see the unrest, the dissatisfaction, the failure, the despair of humanity, surely no one would deny that we all need liberation and deliverance from wrong conditions and intolerable burdens. That the prevailing systems of education, theology, and healing have failed to meet humanity's need is self-evident on every hand. That we must have something different than we have known, to attain different results, cannot be gainsaid. The failure of material theories and systems proves conclusively that we must look in another direction for peace and healing. Those who look to the human mind, human will, human ways, and material methods for deliverance will look in vain. Divine Truth alone will solve the problem of being.

That there is a way to attain freedom and harmony is the joyous message of Christian Science. This way is not one of creeds and speculative theories, but a way of certainty, a way that is open to all, a way where demonstration replaces mere belief and where unailing proof displaces doubt and uncertainty. That there is such a way our great Master, Jesus the Christ, proved over nineteen hundred years ago. That it was an eminently successful way is attested by the fact that he had dominion over every adverse condition and was triumphant over every phase of mortality, even death itself. He said that he was the way, and as we follow his way healing, deliverance, freedom, and dominion are our sure possession and inevitable reward. There is perhaps no more significant sign of the times than the fact that seekers are turning back to the simple but provable teachings of Jesus the Christ for salvation and freedom. At the recent Lambeth religious conference in England a serious discussion of Christian Science healing took place and a committee was appointed to look into it still further. One has only to attend a Wednesday evening testimony meeting in a Christian Science church and hear the testimonies of those who have been redeemed from disease and sin to know of a surety that the Christ-healing is again being demonstrated in our midst and is available to all.

What was the way of the Christ? What was it that instantly released his patients from sin, deformity, suffering, and death? Surely it was nothing material. He never employed any material means, agencies, or methods. It must have been something entirely apart from anything material in its nature, method, or design. His own words answer the question fully and completely: "The Father that dwelleth in me, he doeth the works." It was Jesus' understanding of God, the Father, the source, cause, and origin of all being, that enabled him to overcome and destroy error and discord of every name and nature, and he promised that if we believed on him, or, in other words, gained the same understanding, we would be able to do the same works. What a priceless opportunity is ours to know God so accurately and definitely that we can follow in our Master's footsteps and win our freedom as he won his from every phase of mortality and evil! As our textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy.

Preview

"DISCARDED LOVERS"

At the Fairfax Theatre

Fred Newmeyer directed this story with a background of the Motion Picture Studios and Tower Productions will please many with an insight into something that they are always interested in.

The story is of a leading woman of a film company who is not at all particular as to her lovers and eventually is murdered by one of her inamorates. A number of them are suspected, until the crime is fastened on a former husband.

Natalie Moorehead both looked and acted the part of the leading woman to perfection, and was greatly aided by Jason Robards, who played opposite her. Russell Hopton once more

demonstrated his abilities as a young reporter who unraveled the mystery.

J. Farrell McDonald and Fred Kelsey greatly amused by their clever work as detectives trying to detect the crime.

Sharon Lynn was shown in a minor role and acquitted herself creditably, and Roy D'Arcy once more showed us another of his deep dyed villains.

This is all good entertainment, and should please the average audience who enjoy mystery and an insight into the Hollywood studios.

OPENS

"Charlie Foy's Bughouse," a new Fanchon and Marco idea, opened cold in Portland, Oregon, on July 9th. The show is headed by Foy and his gang of stooges, with Maxine Lewis, Olga and Mischka, the Balaika Sextette, and four specialty girls in the cast. Larry Ceballos directed.

"RESERVED FOR LADIES"

A Paramount Picture.

Here's a bright idea which is a sure success from the comments of the critics present after seeing this one.

Making a picture in the natural surroundings with the players perfectly adapted to their several roles.

A delightful, bright, frothy, based on a story by Ernest Vajda and concerns a Head Waiter in one of the smart London hotels who falls in love with a girl whom he thinks far above him socially.

There are so many amusing complications in which a King, travelling incognito comes to the rescue of the waiter.

He wins the girl and eventually discovers that her family originated from a dishwasher.

As for the cast it is "perfect" and is headed by Leslie Howard as 'The Head Waiter.' This young actor's work is always a delight and in this he enters into the spirit of the story.

George Crossmith, who has been famous on the London stage for decades is splendid and amusing as "The King."

The feminine portion of the story is well taken care of by Elizabeth Allen as "The Young Girl" who is quite refreshing and her diction is a delight and Benita Hume who plays the other section of the triangle in the character of "A Countess". Morton Selter and Ben Field are seen in characterizations which are noteworthy. The dialogue is clever and witty and is delivered by this English cast which is a rare treat.

Paramount have given this picture a lavish production and the sections of the story emanating at the Sports Hotel in the Austrian Tyrol shows some lovely snow scenes.

Ernest Vajda not only wrote the story but directed the production in a manner which demonstrated perfect accord with his noteworthy cast.

Just the thing for all of us who are tired of having our entertainment "work" in fathomless deep plots but this one is "pure enjoyment" from beginning to end.

"FLAMES"

An I. E. Chadwick Production.

You could almost class this one as "Oh For the Life of a Fireman," as it shows all the vicissitudes of life in and around the fire house of a big city, but it's mighty interesting with the fun mixed with the dangers of our fire laddies.

An original story with adaptations and dialogue by Carl Brown and Lee Chadwick, and let me tell you the dialogue is snappy as well as funny and naturally told.

Just a simple story of two boys (the firemen) and two working girls who meet under strange circumstances.

Karl Brown directed and did good work in this one and evidently knows his business.

Archie Stout, whom we know by his excellent former efforts, showed us what fine photography means.

Of the cast, Johnny Mack Brown, and Noel Francis supplied the serious love interest and George Cooper and Marjorie Beebe were responsible for the comedy, and this Beebe girl is certainly a bright shining star in her line.

Howls of glee from the pre-view audience greeted her peculiar mannerisms.

Then Russell Simpson, while seen briefly, played a death scene as only a trooper could do. Richard Tucker was the aristocratic villain who almost broke up the budding romance of the fireman and his girl.

Trem Carr certainly knows the pulse of the average theatregoer as this one should draw from any quarter.

Romance, laughter, stirring situations of something that happens in every day life should please father, mother and the entire family.

Again and again and again the dialogue and action of Hollywood talking pictures insult human decency, and worried (literary) producers, too busy to scan every line and analyze it for hidden dirt, can't understand bad business. They know that good CLEAN pictures NEVER fail.

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HOLLYWOOD FILMOGRAPH

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Charles Ray Seeks Suitable Story for Return to Screen

Monte Blue Starts on Fanchon and Marco Tour

WAS GIVEN GREATEST OVATION AT EL CAPITAN THEATRE EVER TENDERED AN ACTOR IN SOUTHLAND

By HARRY BURNS

Charles Ray made a place for himself in filmdom, and then left us trying to get along the best way we could with the place he had built in the hearts of theatregoers and studio workers. Upon his return here five years later, at the El Capitan theatre, in "The House Beautiful," we heard an ovation that was never before equalled or heard of in local theatrical and screen circles. Now that he is back to stay, he is seeking a suitable screen vehicle that fits his unique talents.

This in itself speaks volumes for the famous funster and what his work and life has meant to the amusement world. Ye Editor has known, admired and respected Charles Ray for many years, and when he made his last picture, "The Courtship of Miles Standish," he had an idea and stood on his own two feet, produced it, started a wave of costume pictures which the producers saw fit to put on and make money.

Charles Ray left Hollywood and went out into the world to learn more about life and its people. He felt the urge to get away from Hollywood for a while and travel. He arranged to appear in a vaudeville act and followed this with appearances in some legitimate shows, educating himself in a greater measure—more so than he had ever had an opportunity to do during the silent days. And now he is back, ready and prepared to appear in our talkies and certain producers who have made overtures to him, are interested in finding a suitable vehicle for his return to the screen. Charles Ray is one of the happiest men in Hollywood, and rightly so. His friends and admirers join him in his sentiments and happiness. They look eagerly for his first picture to reach the screen.

MOVED

Transcontinental and Western Air and the newly-formed Hollywood Travel Center jointly now occupy the ground floor of 6679 Hollywood Blvd. Together they represent every form of regularly scheduled travel—air and railroads throughout the United States and steamships throughout the world. Exceptional facilities are being provided for needs of studios and the motion picture personnel.

WRITERS

Horace Jackson was assigned to write the screen play of "Animal Kingdom," Phillip Barry's latest Broadway hit, in which RKO-Radio Pictures will present Leslie Howard in his original role.

Edward H. Griffith, who has made two other Phillip Barry plays into pictures, "Paris Bound" and "Holiday," will direct.

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SATAN'S PLAYGROUND

Read Mr. Forde's Review

EUGENE STARK, *Maitre d'hotel* at STARK'S BOHEMIAN CAFE, Tells ye Editor What They are Eating These Days

Joseph M. Schenk—Pope's Nose from Turkey; Fresh spare ribs with sauerkraut.
Mary Pickford—Smothered chicken livers—Hungarian style.
Douglas Fairbanks—Turkey wings.
Louella Parsons—Cucumber with sour cream.
Dr. Harry Martin—Patted meat balls with egg barley.
L. B. Mayer—Assorted fresh fruits; New York cut steak from Eastern steer beef.
Raoul Walsh—Frankfurters and sauerkraut.
Carl Laemmle Sr.—Matso ball soup.
Carl Laemmle Jr.—Imported Russian caviar.
Townsend Netcher and Connie Talmadge—Suckling pig, sour broten, German pancakes.
Jack L. Warner Sr.—Fillet of Marinated herring.
Jack Warner Jr.—Hamburger steak with onions smothered.
Mrs. A. Lehr—Sweet and sour red cabbage.
Al Jolson—Short ribs of beef with fresh horse radish.
Sid Grauman—Roast young duck with mashed potatoes.
Mrs. Sid Grauman—Rack of Lamb.
Mrs. Jackie Coogan—Pulatshinken with jelly.
Jack Coogan—All German dishes with lots of gravy.
Noah Berry—Trout—farm style.
Wallace Berry—Roast duck; red cabbage.
Roscoe (Fitty) Arbuckle—Chipped beef with cream.
Mr. and Mrs. Monte Blue—Paprika chicken with noodles.
Irving Berlin—Italian Spaghetti with garlic.
B. P. Schulberg—Gedampfte; Rinderbust with noodles.
Leo Diegel—Hungarian goulash with Spatzel.
Jack Dempsey—Pigs knuckles and sauerkraut.
Barbara Stanwyck—Steak a la Stark.
Wm. Fox—Eszterhazy; Roast broten.
John Stahl—Rinderbrust with potato pancake.
Sol Lesser—Pineapple and cottage cheese.
Adolph Zukor—Potato soup and Paprika chicken.
Albert Kaufman—Stuffed cabbage.
Clara Bow—Fresh Apricot pie.

PLAIN TALKS

By a PLAIN MAN

The world-famous wit whose head (according to the aforesaid movie writer, quoting a wisecracker) is sunk in failure, once innocently remarked that certain movie producers knew more about beefsteaks than stories, which sage observation, we suspect, has much to do with his "failure." "The wheels of the gods—" You know the rest. In Hollywood they grindeth so fine that even the desert dust hideth the remains. Truly, "Dead men tell no tales."

To be a combined picture critic and society reporter with one's biggest competitor working for one's own boss, who happens to be a movie producer with one hand and a newspaper proprietor with the other, places one in what might be called an "ambiguous position." It is like being "on the spot," as they say in the underworld. On the usual run of financially disinterested dailies the society reporter and the stage and screen critic live in very different worlds—but not in Hollywood!

The society reporter-picture critic in Hollywood gets them going and

coming: He gets their gin and he gets their "tin." Successful employment of spare time accounts for the "tin." Absolutely uninfluenced criticism of all productions gets their gin. After all, it's a soft "spot." One should not mix beefsteak with one's metaphors, similes or what-not. All harsh criticism of Hollywood and its movie workers comes from "failures"—people who have failed to be "successful," if you know what we mean.

Every producer in Hollywood possesses a normal sense of common decency and respectability. These men will recoil in rage at the very thought of offending the wholesome decency constituting the very foundation of every home on earth housing normal people. But they unwittingly sponsor a lot of dirt. This is because they are misled by wisecrackers who argue "modernism" and "sophistication"—meaning just plain dirt. Their unskilled juggling with words is—to them—budding genius. This type of genius is costing Hollywood millions of dollars.

Common human decency—respectability—is inherent in men. It was an act of human decency when the St. Valentine's Day killers refrained from killing a chained, furiously barking police dog, a living witness to their

BREAKS IN ACT AT MANCHESTER THEATRE IN L. A. UNIT, DIRECTED BY GAE FOSTER

Continuing with the policy of injecting star names into units, Fanchon and Marco announce the signing of Monte Blue for a nation wide tour. Blue's contract is for forty weeks, beginning immediately.

He will be starred in a Hollywood musical revue, being directed by Gae Foster, and titled "Movie-Go-Round." This unit will open in Sacramento July 17, marking the induction of California's Capitol into the route. Thus far the supporting cast includes the Monroe Brothers, Realtor, Paco Moreno, and a chorus of Sunkist Beauties.

The Fanchon and Marco roster now includes such names as Betty Compson, Gilda Gray, Blanche Sweet, Trixie Friganza, and Raquel Torres.

GEORGE RAFT TO DO "NIGHT AFTER NIGHT"

George Raft, proclaimed one of the greatest finds in many moons has been assigned by Paramount to "Night After Night," to be directed by Archie Mayo.

When you remember his splendid performances in "Scarface" and "Dancers in the Dark," it is no wonder that this fine actor is rapidly rising to stardom. George Raft will add much to the capable cast already assembled which includes Wyne Gibson, Nancy Carroll, Allison Skipworth, and May West.

Never before, since the days of "Rudolph Valentino," has an actor commanded the attention of both the public and the Motion Picture Industry at large. This acclamation was very much in evidence, when George Raft went east to make a personal appearance at the Paramount Theatre in New York, at which appearance he was literally mobbed by the people who thronged just to catch a glimpse of him.

"SWEET AND LOVELY"

Blanche Sweet will do a new song routine by Arthur Gettler in the forthcoming Fanchon and Marco unit, "Sweet and Lovely." Al Rinker, formerly of Paul Whiteman's Rhythm Boys, appears with Miss Sweet in this number.

bloody work. When you insult human decency, you insult the whole human family—including gangsters. "Scarface" kills his own pal because he thinks the pal has violated his ("Scarface's") sister. Anomalous—but true to nature.

This is not a plea for high-brow pictures but for entertainment that does not yield momentary pleasure or disgust, but rather something for the public to remember and discuss. The average picture-goer leaving the theatre, turns to his friend and says, "Terrible," "Pretty good!" or "Well, I don't know." If the public could watch each new performance of a star with increasing interest and expectation, the almighty dollar would be a consistent rather than a fluctuating thing in the company's tin box. But that interest has to be built up with intelligent treatment of story and characterization, and not by one-track ideas and a habitual treatment that seems to have gone off well before and might do so in the future.



GEORGE RAFT

REVIEWS AND PREVIEWS

BY DORIS WOLFE GILBERT

UNHOLY LOVE

Allied Pictures.

Producer—M. H. Hoffman.

Associate Producer—M. H. Hoffman, Jr.

Photography—Harry Neuman, Tom Galligan.

Production—Sidney Algiers.

Director—Albert Ray.

Story—Frances Hyland; suggested by Flaubert's *MADAME BOVARY*.

Cast—H. B. Warner, Joyce Compton, Lyle Talbot, Lila Lee, Ivan Lebedeff, Jason Robards, Kathlyn Williams, O. P. Heggie.

Cleverly adjusted to modern morals and sympathies, Gustave Flaubert's *Madame Bovary* ceases to be a melo-unfortunate character and becomes for the audience's pleasure, a selfish, conniving, but appealing woman. So much for the essence of the story; as for the locale and characters, that has been thoroughly familiarized to present-day understanding. With comprehensive dialogue that is human without being maudlin, treatment that is always convincing, and a cast that is above reproach, *UNHOLY LOVE* is beyond the shadow of a doubt, a good picture.

Dr. Gregory (H. B. Warner), broken-hearted at his son, Jerry's (Lyle Talbot) marriage to the heartless little schemer Sheila (Joyce Compton) and disappointed in Jerry's jilting his childhood sweetheart Jane Bradford (Lila Lee), is torn between the conflicting emotions of telling his son about Sheila's infidelity or else keeping Jerry's illusions intact. But Sheila rides to a fall with no one to push her but herself. Ken Chase, the novelist and dilettante (Ivan Lebedeff) is instrumental in this. Thus, Jerry's future is assured and his precious illusions are still there, when Sheila deliberately crashes her automobile over a bridge, after Chase has spurned her. So Dr. Gregory and Jane are happy in getting their Jerry again.

The scenes between Lila Lee and H. B. Warner are truly the dessert of this film fare. Both give fine performances, with Lila Lee back again and more lovely than ever. Joyce Compton plays an unsympathetic character with such capability that you like her anyway. Lyle Talbot, as the deluded young medico, gives a delightful performance. We look for bigger and better things from this chap.

Albert Ray has done excellent directing, in that he keeps all the situations well in hand. Pictorially speaking, there's nothing unholy about *UNHOLY LOVE*. Thanks to Harry Neuman and Tom Galligan, ace cinematographers, for the photography.

THE BOILING POINT

Allied Pictures.

Producer—M. H. Hoffman Jr.

Director—George Melford.

Production—Sidney Algiers.

Story—Donald Lee.

Photography—Harry Neuman, Tom Galligan.

Edited by Mildred Johnston.

Cast—Hoot Gibson, Helen Foster, Wheeler Oakman, Skeeter Bill Robbins, Lafe McKee, Billy Bletcher, Chas. Bailey, Bill Nye, Tom London, George Hays.

THE BOILING POINT with Hoot Gibson is a "hoss opera" that goes along smoothly, humorously and with sustained interest. M. H. Hoffman Jr., by way of a thoroughly entertaining production, afforded the audience at the preview, plenty of opportunity for excited squealing, laughs and undivided attention. Hoot Gibson has assumed a newer and more pleasing personality under the direction of George Melford. Conclusive proof of the appeal of this movie, its favorable reactions not only came from the children, but over-grown kids as well. This one is perfectly photographed by Harry Neuman and Tom Galligan.

Jimmy Duncan (Hoot Gibson) has a red hot temper; Jimmy's uncle is making it red hot for Jimmy because of aforementioned temper. So Jimmy is put on probation at Kirk's ranch, where he must not fly off the handle during a period of thirty days unless he would forfeit his claim to the Duncan ranch. Jimmy doesn't like Kirk's ranch but he likes Kirk's daughter, Laura. Jimmy, altho at the boiling point, keeps out of hot water until the last day of his agreement. But his scuffle with the villyun (Wheeler Oakman) over the girl, on the last day of his agreement settles the matter until he finds the bank robbers and their ring-leader, who is, ladies and gentlemen, none other than the blackguard.

Billy Bletcher who plays Stubby is an excellent foil for Hoot Gibson. Most of the comedy centers around these two. Helen Foster is well cast opposite the star and a mirth-provoking bit is done by Eda Belle Robins, as the colored cook. Swift-moving and smooth, *THE BOILING POINT* is a good Western.

SPORTS

By EDDIE DEMEREE

FIFTY LAP MAIN EVENT—THREE TEN-LAP SPRINTS—AND FIVE-LAP MATCH RACE AT LEGION ASCOT SPEEDWAY NEXT WEDNESDAY EVENING

And "merrily we go to hell"—or words to that effect—"all for our 'public'", remarked Wilbur Shaw after his exciting match race with Mel McKee, the winner last Wednesday night. "The mortality may not be high but when you feel one of these Millers bucking around under you out on that slickery track you sometimes wonder 'what it's all about'—and them's my sentiments, too, Wilbur. There are more thrills packed into one forty or fifty lap race at Legion Ascot than there are in the entire 500 miles in the Big Riot. No wonder the stands are packed every race night.

Changing the program from the usual five-lap sprint races, Dr. Fred Loring has arranged a program consisting of three ten-lap sprint races, a new fifty lap main event which is to be known henceforth and hereafter as the Olympic Handicap, in honor of—yes, you've guessed it—the 10th Olympiad, and a five-lap consolation race—with, perhaps, one of those exciting wheel changing affairs thrown in for good measure.

By the way, that Rotary Valve Special you've been seeing; bringing up the tail end of every race is a success. That may sound strange when you remember that it hasn't won a race but you must remember that the rotary valve is entirely new and the fact that it has stood up under the terrible beating a motor gets in one of those races is sumpin'. Then you must take into consideration that the motor is the smallest on the track—eight cylinders but with only 91 cu. in. disp. The boys are working on a 203 four cylinder job and when it is completed you can expect to see Bill Hart out in front. We'll beseech you.

HOLLYWOOD LEGION STADIUM

Two ex-champions, Sammy Mandell, once king of the lightweights and one of the flashiest boxers of his time, and Tod Morgan, former junior lightweight champ, filled the Stadium last week, and to the credit of both, gave the fans a bout filled with all they had left after their years in the game. The Mandell speed is gone; gone is the rugged wallop and fine boxing of Morgan, but the boys were in there doing their best, without stalling a second and making his job easy for Abe Roth, referee. Morgan's wallops had Sammy in a bad way more than once; Mandell's feeble smacks failing to hold him away. As usual, Mandell finished without marks; Morgan was not so lucky, a cut eye and a bleeding nose being his share. Morgan got the nod. If Mandell expects to make any headway among the welters, he should forget his boxing and develop a sock. If he does this, he will get somewhere. Morgan still has enough left to justify an occasional appearance. The present crop of welters won't bother him much. Other results: Artie Durand, 120, knocked out Pete Bautista in the third. Fred Schell, a giant heavy with a terrific sock, stopped Buck Weaver, substituting for Hugh Shropshire in the second. Fred Dunner, 162, won from Johnny Kerns. Ace Dodge, heavy, fighting his third professional fight, after being floored twice by Jack League, came back in the third and won by a knockout. League was slow in getting up. This Dodge lad looks like a real comer. Bozo Kamisher, 120, continued his series with Eddie Lloyd, winning the decision. These two meet each other every few weeks. Bozo was in there moving too fast for Eddie. This weeks Wesley Ketchell, sensational light heavyweight with a devastating sock, meets Mickey McFadden, Chicago. This should be a sell-out.

OLYMPIC FIGHTS

Speedy Dado saved the night for Promoter Jack Doyle at the Olympic Club, when he toppled Hilo Hernandez, a southpaw scrapper who looked too timid to even be a fighter, although for a while he gave the Filipino plenty of trouble to keep out of harm's way. But when Speedy found himself, why it was just too bad, and he turned loose enough fireworks to beat his opponent to the floor in jig time. Or should we say three rounds. The Harry Smith and Yale Okum match looked like a room mate affair, with Mister Smith the best ducker and Yale the worst attempter to make the fight look good, that we have seen stall through ten slovenly rounds. The prelims were fair, the crowd better than the show was worth, unless you accept the brilliant show given by Speedy Dado. The Olympic will be dark until after the Steve Hamas and Lee Ramage match at Wrigley Field, July 25, and what a fight that will be. Get your tickets early boys and girls, or you might have to sit next to the skies to get even a peek at the fisticuffs.

CULVER CITY FIGHTS

A fast program of eight four-round bouts will be presented Monday night at the Culver City Arena, featuring Mickey Erno, the Irish 112 pounder, and Yg. Speedy Dado, Filipino buzzsaw. Matchmaker Cy Saenz has harkened to the old Vernon four-round days for this one, believing that the twelve minute sessions are the most popular and result in the most action for the money.

Pete Engle, slugging 126 pounder, will go up against his old rival, Rod Alcantero in the semi-windup.

Buck Weaver, the Culver City 195 pounder, who has fought them all, will go up against Jack Willis, hard hitting negro, in another outstanding match.

The card: Nick Raya vs. Joe Andriou, lightweights; Ramon Navarro vs. Gay Alaria, featherweights; Walter Howard vs. Jimmy Rivers, welterweights.

May we beg pardon of Lyle Talbot, for neglecting to give him due credit for his performance in *THE PURCHASE PRICE*. As the Broadway boy-friend of Barbara Stanwyck, Lyle Talbot was certainly good in a certainly bad picture. It must have been the inferior quality of the production that caused this reviewer to suffer from a lapse of memory. After seeing Talbot in *Unholy Love* and looking forward to seeing him in *THE THIRTEENTH GUEST*, well, there's nothing else to do but apologize.

JACK DUNN and HIS ORCHESTRA

NOW PLAYING AT THE

FAMOUS BEAUTIFUL RAINBOW GARDENS

THIRD and VERMONT

LOS ANGELES

As Seen and Heard by Arthur Forde

"DOWN TO EARTH"—At last Fox Films have given Will Rogers something worthy of his talents and reputation. The story was written by Homer Croy and David Butler directed, with credit to both of them.

The story is timely, being of a homely man who got his riches easily and while "his feel never left the ground" his family let their riches "get to their heads" in a big way.

However, it's the screen play and delightful dialogue by Eddie Burke that shines.

Of the cast—Mary Carlisle was "head and shoulders" above them all as "The blonde cutie," whose riches try to "carry the day." She is clever.

Irene Rich, as "The wife," Matty Kemp as "The Son" and Dorothy Jordan as "His Fiancee," all fit nicely into their parts, while Brandon Hurst secured many laughs as "The Butler." Theodore Lodi, Clarence Wilson, Harvey Clarke, and Louise McIntosh were others who pleased.

As two sweet old ladies remarked in the lobby after the preview—"I like this sort of a picture," and audiences everywhere will show Fox Film Co. that a good Will Roger's picture will "cash in."



ARTHUR FORDE

FILMARTE THEATRE—German speaking people and even those who do not understand foreign languages will enjoy "Opera Ball," the latest foreign pictures.

Greenbaum-Emelka made a very elaborate production with the plot emanating at the famous Opera Ball in Vienna.

The story concerns the lovely wife of a diplomat, who becomes enamoured of a famous philanderer, and just as she is about to be caught, she emerges by proving mistaken identity.

There are other interesting complications, but you must see the picture to really appreciate it.

Of course, tuneful music and songs such as "The Music," "The Dance and the Night," and "In Santa Lucia," a Tango, are quite a treat. The cast is excellent, with the lovely Diane Haid in the principal feminine role; Ivan Petrovich and George Alexander are clever and Betty Bird is cute, as "Vicky" the maid." Max Neufeld directed masterfully and Otto Kanturek photographed the production.

Interesting from every angle, but the Filmarte Theatre has an additional attraction in "Satan's Playground," one of the most interesting films of Death Valley.

Plenty of entertainment with two such attractions and the Home of Foreign Films are holding up their reputation as the Theater with "something different."

MADE ANOTHER VISIT—to the Bohemian Cafe a few nights ago and found Buddy Fisher and his Merrie Men, just as full of the old Pep as ever. You can order any sort of a dance number your little heart enjoys, as these boys invite you to name your numbers.

Not only have they the best of dance music but the floor show has a "Golf Number" that is a novelty and a "Hurdle Number" which should appeal to the Olympic Athletes. Everything from the lovely blonde who takes your hat at the door to "Goldie," the genial host, are "all there" at this popular night resort.

NEXT—The Frolics Garden looked like Press Night with Jimmy Starr, Jerry Hoff-

man, John Medbury and Harry Burns entertaining merry parties.

THEN—we saw Eddie Sutherland, Helen Costello, Rudy Cameron, Charles Gemorra, Nancy Carroll, Bert Hanlon, Howard Hughes and a host of other M. P. celebrities who were on the dance floor, enjoying the famous Aaronsons Band.

AS FOR THE SHOW—Milla Sonde is a "singing sensation," for we were in Florida, when Aaronson's Band "put over" Helen Mehrman, their latest find, but Milla Sonde is far ahead.

AND HAVE YOU SEEN—Christine Marson in her famous rhythm dances? If not "You haven't seen nothing." Red Stanley is a scream and with Phil Saxe taking care of the floor they keep things lively.

BUT—Irving Aaronson and his Commanders are just as tuneful as ever and the night we were there, a dancing contest was under way but **THE GIRLS**—Magazine cover girls, Spanish dancing girls—in fact girls from every clime, and we don't wonder that Howard Chandler Christie came to California in his search for models.

THERE'S SOMETHING NEW—in Santa Monica these nights, the Arena, presided over by Frank Kerwin, are giving wrestling bouts on Friday nights and fights on Wednesdays. The night we were there we found a crowd of people interested in wrestling and in the audience were Tom Gallery and Tom Kennedy as well as a host of Southern California sports lovers.

THE FIRST YEAR

The second hit picture of the year from the Fox Studios was previewed at the Ritz Theatre.

Most of you have enjoyed Frank Craven's play but no one has carried "The Boy and The Girl" of this charming play to such perfection as Janet Gaynor and Charlie Farrell. A great production and William K. Howard most certainly demonstrated that he knows "his small town life."

Every little detail was attended to and for humor, "The colored servant girl" provoked continuous chuckles of laughter.

"The Father and Mother" of Robert McWade and Maude Eburne were so natural that you almost "lived with them," while "The Uncle" of Dudley Digges was a gem of acting.

Who better than Henry Kolker and Minna Gombell could have carried off the honors in the roles of "The Railroad Purchasing Agent and His Wife" who were the means of the young couple coming to affluence after all their troubles and George Meeker was splendid as "The Rival" of the affections of Janet Gaynor.

Hal Mohr held up his reputation as a "Top Notch" cameraman and the technical department "did their duty" with the realistic settings of this homely play.

Fox Films are to be congratulated for their selection of play, players, director and cameraman as this one will not only attract the members of the entire family but will continue to draw for a long time.

TIFFANY STUDIOS—best news of the week is that Robert Florey has been re-engaged to direct "Those We Love." F. K. Laurens and John Abbott's New York stage play. The enthusiastic reports from New York on the reception accorded Bob's last picture, "The Man Called Back," cut short his vacation in Mexico.

IT'S GOOD TO SEE—Sig Neufeld carrying on for the late Morris Schrank and Norman Huston, a well known stage director, is getting the production in great shape and another good sight in this company is the return of Lila Lee, in the leading role.

ANOTHER ONE—with space at Universal City is M. H. Hoffman with "The 13th Guest," with Al Ray directing.

We watched Al directing Ginger Rogers and we don't wonder at the popularity of this clever girl.

CAMERA MEN—should rejoice at the news that they are to have their names restored on the title sheets, as we felt sure that Carl Laemmle would never allow injustice to be shown the most important people in production—what picture can survive with poor photography?

THE TENT THEATRE—on Washington Blvd. went big this week with a mammoth production of the old classic "Uncle Tom's Cabin." They packed them in at every performance and Bob McKenzie and his talented players are promising something equally good for the coming week.

SPOTLIGHT THEATRE—Again this Bandbox Theatre registers with "With Even as You and I," which is one of the best thing they have so far accomplished.

The play is by Ruth Haggin Cole and splendidly directed by Clarke Painter with a cast of which Finis Barton, a newcomer from the Antipodes is a "Rare Find." This girl has good looks, a beautifully modulated voice and "she can troupe."

Marshall Wynne, Edward Earl Kaye, Dorothy Merriman, John Deering, Bud Rose, Steward James, James Farley, Marshall Wood, and Philip North gave a good account of themselves. They've done some fine things at this little theatre but the present offering well merits your attention.

SARDI'S OF HOLLYWOOD—If you know this famous place in New York you will be pleased to know that Eddie Brannstatter is building a duplicate right on Hollywood Blvd., that will seat 200 people.

You all know Eddie for his other famous places, that included the first Victor Hugo's and the Embassy, as well as the world renowned Montmartre. Sardi's will be located near Vine Street, which seems to be the home of most famous Hollywood's eating places.

Every innovation from the latest food purveyors of Europe and the East will be embodied in this one and promises to be one of the smartest establishments east of Chicago. In other words Sardi's will be the last word in "food purveyance," but will cater to the popular taste and should be "The Meeting Place" as well as "Eating Place" of famous people of stage and screen.

"THE VANISHING FRONTIER," A DARMOUR PICTURE—but not much to the story unless you enjoy old vintage with endless chases of the bandits by the "Boys in Blue."

Johnny Mack Brown essays a Spanish accent in this one, which is no great help.

A story of early California, in which the Robin Hood theme is exploited to the limit. The photography by Jim Brown stands out "head and shoulders" above the rest of the production, and some of his scenic shots are as lovely as we have ever seen.

Of course, exhibitors can buy this one cheaply and Paramount can cash in on this western. The cast was excellent and consisted of Evelyn Knapp, Wallace McDonald, J. Farrell McDonald, Raymond Hatton, Zazu Pitts and Joyzelle.

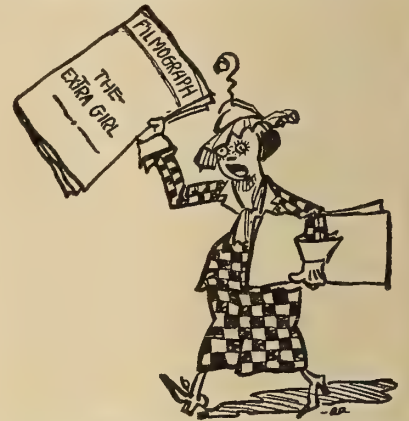
RALPH LIKE Productions are well under way with "The Missing Witness," a mystery drama with plenty of comedy interspersed and you know theatre audiences everywhere "eat up" this sort of film fare. E. Mason Hopper, famous for his clever handling of story and players will direct, with Vernon Keays assisting.

THE EXTRA GIRL

BY THE SPOTTER

It was only in the last issue that we noted the return of June Striker, a very striking "platinum blonde" more beautiful than ever.

After three years of stock work around New York, June comes back to Hollywood and a try at talking pictures. She told us very confidentially that she was very anxious to learn all she can about the spoken cinema; and now, we find her working at the R.K.O. studios doing just that.



With Jean Harlow turning "Red Head" we see a demand for a new "Platinum Blonde"—and we hope a demand for this same lovely June Striker. When producers see her they will note some 114 pounds of loveliness, very soft blue eyes, and a girlish smile—this, of course, is only part of the new "Platinum Find"—no doubt, we'll be seeing lots of you June—and thru this column we want to be the first to welcome you home and to wish you lots of luck.

OPENS OFFICES IN HOLLYWOOD

Col. Harry M. Baine, the M. stands for Moses, who is our Supervisor De-Luxe of L. A., has opened offices in Hollywood so as to enlighten our good people that his hat is in the ring for re-election. **THAT ABOY, COLONEL.** We are on the firing line. Fire away.

Zoila Conan changed her name to Suzanne Talbot and was assigned to "The Night Flower," Barbara Stanwyck's current picture, the cast of which also includes Lyle Talbot. The picture was directed by William Wellman from the Saturday Evening Post story, "The Mud Lark." From this set Miss Talbot was asked to move her make-up box over to the busy stage where the maternity ward story, "Life Begins" was being directed by James Flood.

As for the cast—Just Read—Noah Beery, Barbara Kent, Gilbert Roland, Dorothy Reviere, Carroll Naish, and Otis Harlan are among the well known players engaged so far by Ralph Like.

This one will be made at the International Studios and the locale is of the big cities.

Jules Cronjager will preside at the battery of cameras necessary in the production of this magnitude.

WILLIS KENT—is to start his production next week of "The Woman in Purple Pajamas." This story is taken from the novel written by his namesake, Willis Kent. The screen treatment is being written by Oliver Drake who has so many successes to his credit.

METROPOLITAN STUDIOS—will have Lucky Humberstone directing "The Crooked Circle," with Zazu Pitts, Ben Lyon, Berton Churchill, Roscoe Karns, Raymond Hatton, Tom Kennedy and Frank Reicher in the list of players.

Night Hawk

BEN TURPIN IS TO HEAD FUNMAKERS' NIGHT AT STARK'S BOHEMIAN CAFE

The past week at Eugene Stark's Bohemian Cafe has been one brimful of interesting and amusing evenings. Fifi Dorsay dropped in with Mr. and Mrs. J. G. Mayer. May West slipped in and gave the place the once over and enjoyed a fine dinner and dance. Gilda Gray, the Darling of the Dance, showed off her new boy friend, Louis Calhern. Captain Calcutt of the Panama Mail Line who is here on a vacation after piloting his ship City of San Francisco through the Panama Canal 47 different times. Ben Turpin clown-ed with Ruth Nagel, their dance number was a riot of fun, Judith Vosselli and her charming sister Ruth, Mr. and Mrs. Ben Turpin, Mr. and Mrs. Mel McKee, Chet Chandler, Mr. and Mrs. Harry Burns, Mr. and Mrs. Eddie Demeree, and hundreds of other celebrities, all joined in the merrymaking. Mel McKee won the Italian Helmet Dash at the Legion Ascot Speedway and celebrated the event at Stark's Bohemian Cafe with the Missus and some friends. Ben Turpin has promised to be on hand next Friday evening, July 22, with an even dozen other funmakers and afford every one a chance to join the merry-makers. Buddy Fisher by that time will be up from his sick bed, caused by sunburn, and able to disport his acting wares along with his ability to lead his great dance orchestra, and we can look forward to one of the greatest funfests ever staged in a cafe. **RIGHT NOW** Eugene Stark's Bohemian Cafe offers one of the best floor shows in Hollywood.

THE FROLICS GARDEN IS IN THE SOCIAL WHIRL OF L. A.—IRVING AARONSON DRAWS 'EM IN

The music is the thing that draws the elite of the Southland to the Frolics Garden and Irving Aaronson and his Commanders are the cause of bringing swelldom to the Culver City Cafe doors. A night at the Frolics is like a hundred pages from the blue book of the Southland. Atop of this great attraction you will find a floor show staged by Moe Morton that won't offend the most fastidious person, which reveals twelve of the prettiest and most captivating girls. Phil Saxe shares honors with Red Stanley who is the chief funmaker and such sterling artists as Milla Sonde and Christine Marson. The Three Bachelors and other entertainers under the Irving Aaronson banner.

TROUPERS AMUSE MEMBERS SUNDAY NIGHT

Joseph De Grasse, Stage Director of the Troupers, Inc., has a dinner show on tap Sunday evening at the Green Room on El Centro that promises to top all other events of its kind.

ACTRESS LOSES HUSBAND—SHOULD BE GIVEN WORK

Julian Ancker, husband of Florence Dudley, passed away Saturday at Catalina while on a fishing trip. The couple were well known and liked in film circles. Florence Dudley should be given every opportunity to carry on, since she is an actress of ability.

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BUDDY FISHER

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ORCHESTRA

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All-Star Variety of Acts
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Three Shows Nightly

8:30-11:30 p.m., 1:30 a.m.

**NO COVER CHARGE AT
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**Dinner \$1.50 Nightly
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Special Fun-Makers' Night
Friday, July 22.

BEN TURPIN

The Guest of Honor, with
many famous Fun-makers
to help make merry.

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Join the Merry Throng Tonight. Phone Crestview 9414 for Reservations

Gilda Gray Says Good Bye to Hollywood

Gilda Gray, America's most famous exotic dancer, Tuesday evening was the guest of honor at Eugene Stark's Bohemian Cafe, during her engagement at the Pantages theatre in a Fanchon and Marco revue "UBANGI" in which the Hot Cha Mistress of the dance thrilled her audiences as they have never been entertained or startled by a star on any stage. Miss Gray was greeted by Stark's Bohemian Cafe followers and her many admirers by a capacity attendance. She motored direct from the theatre to the cafe and was greeted by the genial host, Eugene Stark, who was introduced by the charming actress to Louis Calhern, the noted New York actor who is here working in pictures—and what a handsome devil he is. Gilda sure picks 'em nice and handsome, and Louis, to our way of thinking, tops 'em all. Miss Gray was forced to make a speech as she was introduced to the great audience, and she told how elated she was with Sunny California, that she is coming back after her tour and make her home in Hollywood, and how she just loves the Bohemian atmosphere of Stark's Bohemian Cafe, and that upon her return to Los Angeles she would make this (Stark's) her favorite dining and dancing spot. For the present she bids Hollywood good bye and resumes her tour to San Francisco, followed by Oakland, Portland and eastern points. Buddy Fisher, who like Miss Gray has built a niche in the musical world for himself as a maestro with his dance band, paid Miss Gray a tribute when he hobbled onto the stage direct from a sick bed from sun poisoning which he suffered Sunday at the beach, to be present at Miss Gray's dinner and pay his respects to this great artiste of the amusement world, whom he has been a great admirer of for years.

RAINBOW GARDENS

Jack Dunn has quite a problem on his hands—the question of a vacation for his band. Jack Dunn's orchestra has such a popularity that habits of the Rainbow Gardens wouldn't think of letting the entire band off for a much deserved rest at one time so Jack has to let them go one at a time, putting in a relief musician to fill each one's place. That's popularity for you.

There's been a lot of rumors about a change in the Lucky Strike Program recently and the latest, from our New York correspondent, is that Lucky Strike is going to use the four leading ball room orchestras on the Pacific Coast. In other words, they will pick the most popular band from Los Angeles, San Francisco, Portland and Seattle, with Jack Dunn heading the list of the L. A. bands.

"HULLABALOO"

For the first time in the history of show business has Henry Duffy brought a show from the Pasadena Community Playhouse to the El Capitan, and when such is the case it must be an exceptionally good show, for we will have to admit that Mister Duffy knows his show business. He did this with "Hullabaloo," written and directed by Paul Girard Smith, staged by Harold Hecht and music by Ralph Grainger. The beautiful ballet by Collette, with Ralph Schrader conducting the orchestra.

"Hullabaloo" is chuck full of life, spice, animation, color, Funmakers Galore, Captivating girls, in fact an all-star aggregation of performers, who work hard and earnestly to put the show over the top. Honors go to John Sheehan, Sterling Holloway, Phyllis Du Barry, Al Kvale as M. C. and for parts he plays, Sylvia Picker cute and clever Comedienne as you make 'em, Leonard Sillman, Carmen de Lara and the Collette Ballet. Milla Sonde, discovered by Al Siegel, stepped into the picture quietly and without any hurrah, and took the audience by storm with two songs which were different from any we have seen on the local boards in years. She will be a tremendous draw within a short time. The dance numbers of Josephine Bernhardt and Clayton Romler could easily be another Jack Holland-June Knight combination.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Barbara Stanwyck Charles Bickford All-Star Stanwyck-Asther	Unassigned H. Higgins Unassigned Frank Capra	Unassigned Sam Nelson Unassigned Buddy Coleman	Unassigned Ben Kline Unassigned Joe Walker	"Brief Moments" "The Thirteenth Man" "The Double" "The Bitter Tea of General Yen" "Night Mayor" Screen-Snapshots	Staub-Sweeny Thompson-Higgins Unassigned Edward Taramore Gertrude Purcell	Coope G. Rominger E. Bernds	Preparing Shooting Preparing Shooting Shooting Preparing
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345	Mickey McGuire	J. A. Duffy	Wesley Morton	James Brown	Untitled			Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Andy Clyde Harry Langdon World Wide Prod.	Harry J. Edwards Arvid Gilstrom L. Humberstone	Unassigned Unassigned Jack Sullivan	Unassigned Unassigned Robt. Kurrle	Untitled "The Photographer" "The Crooket Circle"	Pagano Connelly Frank Griffin Ralph Spence		Preparing Preparing Shooting
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Edmund Lowe Will Rogers Bennett-Bellamy Sally Eilers Unassigned	Eric Von Stroheim Varnel Menzies John Blystone Alfred Werker Sidney Lanfield William Dieterle	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned James Howe Unassigned Unassigned Unassigned Unassigned	"Walking Down Broadway" "Chandu" "Jubilo" "Pier 13" "Hat Check Girl" "Six-Hours to Live"	Eric Von Stroheim Oldham-Morgan Conselman-Roth Conners-Klein Rian James Morris-Barteaux		Preparing Shooting Preparing Preparing Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Ralph Like Prod.	E. Mason Hopper	Vernon Keays	Jules Cronjager	"The Missing Witness"	Norman Houston		Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Norma Shearer Unassigned Unassigned Cooper-Stone	Tod Browning Sidney Franklin Charles Riesner W. S. Van Dyke Charles Reisner	Unassigned Harry Bucquet Unassigned Unassigned John Waters	Unassigned Lee Garmes Unassigned Unassigned Bill Daniels	"China Seas" "Smilin' Thru" "Turn to the Right" "Eskimo" "Father and Sons"	Unassigned Allen Langdon Martin Smith-Hazzard Unassigned Maurice Rapi	A. Macdonald A. MacDonald	Preparing Shooting Preparing Preparing Shooting
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern, Casting	All Star Ginger Rogers Rex Bell	Unassigned Al Ray Harry Fraser	Unassigned Gene Anderson Unassigned	Unassigned Harry Neuman Archie Stout	"Klondike" "Cheyenne" "The Girl Calgary" "The Thirteenth Guest" "Arizona Bound"	Christam Tupper Unassigned Frances Hyland Robert Quigley		Preparing Shooting Shooting Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	The Four Marx Bros. Marlene Dietrich Bankhead-Cooper Hayes-Cooper Erwin-Crosby Raft-Carroll Cohan-Durante March-Landi Clive Brook Hopkins-Marshall Sylvia Sidney Laughton-Carroll All Star Hopkins-Gable Chas. Rogers Prod. Chas. Rogers Prod. Lombard-Arlen	Norman McLean Josef von Sternberg Marion Gering Frank Borzage Frank Tuttle David Burton Norman Taurog Cecil B. DeMille Stephen Roberts Ernest Lubitsch Unassigned Unassigned Wm. K. Howard Unassigned Harry Joe Brown Ralph Murphy William Seiter	Charles Barton Bob Lee Arthur Jacobson Arthur Jacobson Sil Brod Henry Hathaway William Kaplan Russell Mathews Charles Barton Unassigned Unassigned Unassigned Unassigned Unassigned Raoul Pagel Raoul Pagel Unassigned	Ray June Bert Glennon Charles Lang Unassigned George Folsey Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned	"Horsefeathers" "Blonde Venus" "The Devil and The Deep" "A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Madame Butterfly" "Island of Lost Souls" "The Lusitania Secret" "No Bed of Her Own" "Madison Square Gardens" "70,000 Witnesses" "Hot Saturday"	Kalmar-Ruby Lauren & Furthman Levy-Hervey Oliver H. Garrett George Marion, Jr. Elliott Clawson Thompson-Cohan Young-Buchman Leahy-Marlow Raphaelson-Jones Zoe Akins Boylan-Gates Hugh Strange Austin Parker Rivkin-Wolfson Garrett Fort Lovett-March	E. Merritt H. Mills J. Goodrich J. Goodrich E. Hayman	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Our Gang Charles Chase	Robert McGowan Jimmy Parrot	Unassigned Jack Roach	Unassigned Art Lloyd	Untitled "Now I'll Tell One"	The Staff The Staff		Preparing Shooting

Just finished another fine part **JAMES MARCUS**

In Universal's latest serial "THE JUNGLE MYSTERY," which was directed by that capable megaphone wielder, **RAY TAYLOR**, with **HENRY MCCREA** as **SUPERVISOR**. It was a most enjoyable engagement.

Arranged by Fred Robinson

Phone HE. 8887

R.K.O.-PATHE Culver City RE. 0252	Horkheimer Prod. Van Buren Prod.	Unassigned Spencer Bennett	Unassigned Doc Joss	Unassigned Ed. Snyder	"I Shot My Husband" "Last Frontier"	Dan Whitcomb Hill-Plynton		Preparing Shooting
R.K.O.-RADIO. 780 Gower Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Bennett-McCrea Tom Keene Fay Wray Dunn-Cortez Richard Dix Cortez-Louise Dunn-Howard Dix-Harding Billie Burke Unassigned King Productions Bennett-McCrea	George Fitzmaurice Robt. Hill Merian C. Cooper Geo. Archainbaud Roland Brown J. Walter Ruben E. H. Griffith Wm. Wellman George Cukor Casey Robinson V. Schertzinger Geo. Fitzmaurice	Unassigned Unassigned W. Daniels Doran Cox Jimmy Anderson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Nick Musuraca Eddie Linden Leo Tover E. Cronjager Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Untitled "Come On Danger" "Kong" "Thirteen Women" "Liberty Road" "Phantom Crestwood" "Animal Kingdom" "The Conqueror" "Bill of Divorcement" "Sport Page" "All The Evidence" "Free, White and 21"	Jackson-Ornitz Lester Iseld James A. Creeman Bartlett-Cornack Ornitz-Jackson Bartlett Cornack Uncredited Uncredited Willis Goldbeck Robinson-Markson Frank Drake St. Johns-Murfin	Geo. Ellis H. McDowell J. Tribby	Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	All Star	Robert Florey	Unassigned	Unassigned	"Those We Love"	Uncredited		Shooting
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Eddie Cantor Ronald Colman	John Erkins Leo McCarey King Vidor	Lonnie D'Orsa Unassigned Unassigned	Lucian Andriot Unassigned Unassigned	"The New Yorker" "Kid from Spain" "Way of a Lancer"	Charles Lederer Uncredited Uncredited		Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned O'Brien-Stuart Unassigned Summerville-Pitts Boris Karloff All Star All Star Lew Ayres Gibson Gowland All-Star	Cyril Gardner William Wyler John M. Stahl John Ford James Whale Unassigned Unassigned Russell Mack Jame Horne Tay Garnett Dr. Arnold Fanch Cyril Gardner	Unassigned Unassigned Unassigned Scott Beal Unassigned Unassigned Unassigned Billy Reiter M. P. Hackney Bob Fellows Unassigned	Unassigned Unassigned Unassigned Carl Freund Unassigned Unassigned George Robinson Lew Powers Arthur Miller Hans Schneebarger Unassigned	"The Invisible Man" "Laughing Boy" "Left Bank" "Air Mail" "The Road Back" "Auto Camp" "Gagliostro" "Once in a Life Time" Untitled "O'Kay U. S. A." "S. O. S. Iceberg" "All-America"	Fort-Balderston John Huston Unassigned Schayer-Van Every R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Seton I. Miller Shorts McGuire-Pembroke Lt. Comm. Wead Uncredited	J. Lapis R. Pritchard Jess Moulin	Preparing Preparing Preparing Shooting Preparing Preparing Preparing Shooting Preparing Shooting Shooting Preparing

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HARRY BURNS

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JUL 27 1932

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HOLLYWOOD, CALIFORNIA, SATURDAY, JULY 23, 1932

PUBLISHED WEEKLY

Makeup Artists at War Over Cosmetic Control Industry Needs Law to Stop Fake Promoters

TRY TO BREAK DOWN MAX FACTOR MONOPOLY OF STUDIO BUSINESS

There is a makeup war on tap in filmdom. Makeup artists charge that the Max Factor-Westmore Brothers combination, which has ruled the studios as far as cosmetics and crepe hair goods, is due for a shakeup and that their monopoly of the motion picture business is unfair, and that they are out to get some of this business.

The prime movers in the opposition to the Max Factor-Perc and Ern Westmore control of the business as charged, are former members of The Motion Picture Makeup Artists Association, in fact there have also been some court proceedings over the use of the name of Makeup Artists with claims on infringement of the name established by the M. P. M. A. A. which has its headquarters in the Max Factor building in Hollywood.

Those in opposition to the Factor-Westmore interests have joined hands with others and formed a cosmetic company and are manufacturing and selling their own products. The makeup men connected with the insurgent organization are all good crepe hair workers as well as makeup artists, so it looks like the fireworks is on in the cosmetic business.

RICHARD THORPE DIRECTS ANOTHER FOR INVINC- IBLE PICTURES WITH ALL-STAR CAST

Invincible Pictures are once more making a feature on the West Coast. This time it is "Modern Madness" in which June Clyde, loaned by Universal, Allen Vincent, Ethel Clayton, Matty Kemp, George Irving, Lucy Beaumont, Tom Ricketts, and many others are in the cast. Richard Thorpe who has been directing all of Chesterfield and Invincible Pictures here, once more is handling the megaphone. M. H. Anderson is the chief cinematographer. While Melville (Buddy Shyer) is the assistant to Director Thorpe.

Messrs George Bachellor and Maurey Cohen are making the Chesterfield and Invincible Pictures, and have kept their units intact here. Richard Thorpe up to date has never turned out a bad picture for the firm, press and public everywhere have compared his work favorably with that of major studio directors. In fact he would be an asset to any of the companies. Assistant Director Melville (Buddy) Shyer should come in for some of the credit along with the director, for he has been his right hand man, and given him every aid needed to obtain the necessary results and background for the pictures that they were working on. M. H. Anderson too has held up his end by a class A standard of photography, making it all in all a perfect organization.



TOM MIX

Star of the great outdoors, master showman, who stands at the top of his class today. Universal Pictures can well crow about their signing the ace of cowboy stars for another series of six features when he completes his present contract. Beloved by every theatre going follower of the cinema world, he likewise rules the popularity roost of circusdom.

HARRY WEBER OFFICES REPORT—

Maria Alba plays lead in Sennett Picture called "Hypnotized." Ferderick Burton now playing in "OK America" for Universal, is also working in "Sign of the Cross" for Paramount Studio.

Robert McWade, in "Once in a Life Time" for Universal, doubles over to "Phanton of Crestwood," for RKO-Radio, and "Merry Go-Round" for Universal.

Walter Percival and Arthur Hoyt, in "Madison Square Gardens," a Charles Rogers Production for Paramount.

SO-CALLED PRODUCERS ARE STILL FLEEING INNOCENT PUBLIC IN HOLLYWOOD

By HARRY BURNS

Every day our offices are flooded with complaints about some would-be producer who is about to make a picture, through sucker money. Having made the grade he sees to it that every one from the director to the smallest paid extra can hold the sack for their wages, using all sorts of excuses why they will have to wait for their money, while he goes on looking for some more boobs to interest in his racket.

These sort of gags should be tabooed in filmdom, and the only way to stop them is to legislate against such actions, by making it illegal for any one to start producing a picture without the necessary money to be invested actually in the bank and bonds furnished the State to protect the same, much after the fashion that The Actors Equity forces legitimate producers to protect the actors by posting bonds to cover two weeks' pay.

The Academy of Motion Picture Arts and Sciences can render the industry and the public in general a great service if their offices could be used to protect all interests concerned, having the State appoint their institution the point of contact, where permits to produce could be procured by the independent producers.

SAM PARKER—THE SHIRT MAN—NEEDS A LIFT

Years ago when Archie Mayo used to sell custom made shirts, Sam Parker had a big business, and was very prosperous. Today Archie Mayo is a big director working for Warner Bros., while Sam Parker, with a wife who has been sick so long that it has become a habit of seeing her in a wheel chair, is now sweeping the streets of La Vida Springs. Time has been cruel to Sam but he is far from licked. He is game, has a heart of gold and has stood by his invalid wife. This is life, and which goes to show us how much we have to be thankful for these days.

DENIES THE RUMOR

JIMMY DURANTE, funster of "The Phantom President" who wonders how his nose, Joe Brown's mouth and Clark Gable's ears would look together, denies the rumor that Olympic swimmers are going to use his schnozzle for a spring board this summer.

DIRECTS FOR SWANSON

IN RESPONSE to a telephone call from Gloria Swanson, from London, Carl Laemmle, Jr. of Universal has loaned Director Cyril Gardner to the celebrated star for the direction of "Perfect Understanding" slated to go before the cameras July 25, in England.

THE INSIDE DOPE

Warren Doane, formerly of the Hal Roach organization, is over at Universal, where his own unit, Warren Doane Productions, is producing twenty-four two-reel comedies for Universal release. Of the series eight are finished; three of these feature James Gleason and two Louise Fazenda. Skeets Gallagher will be featured in three. Robert McWade, Richard Carle and other eminent players will appear in the series. George Stevens and James Horne alternate in directing and preparation of stories. Assistant, Billy Hackney; cameraman, Lem Powers. Marie Prevost has been paying opposite Gleason. Judging from the all-star supporting casts used in these Warren Doane Productions comedies, the exhibitors are in for a treat of real box office shorts.

B. B. B. was operated on the night of July 18, for appendicitis. He is in the California Lutheran Hospital. Will be able to have visitors in a few days.

Mrs. Von Hardemberg and Mrs. Edward Reinach, international hostesses, are arranging with other international hostesses of the Olympiad, a benefit bridge tea next Monday afternoon, July 25, from 2 p. m. to 5 p. m. at Frank Sebastian's Cotton Club on West Washington Boulevard.

Tickets, fifty cents, at the door. Interesting entertainment will be furnished by European artists. A number of celebrities will be present.

MR. AND MRS. KYRLE BELLEW notified Ye Editor that they will soon arrive in Hollywood from England, where Mr. Bellew has appeared in some British films one particularly, "Antoinette". The noted actor says that English pictures are improving, and that ere long they will find their place in the movie sun.

JACK OAKIE has a two hour rest period in his contract with Universal during the filming of "Once In A Life Time." He is supposed during that spell to exercise under the eagle eye of Teddy Hayes, the trainer-manager of noted prize fighters, thereby holding down his weight for Charles Rogers' picture "Madison Square Garden," now being produced at Paramount.

BILLY REITER assisted Director William Wyler on "Tom Brown of Culver" and is holding down a similar post with Russell Mack on "Once in a Life Time." He is one of the most capable, conservative aides to a director on the big U lot.

BEN HERSHFELD is studio representative for FOX FILMS with JACK GAINS in charge of the casting. Picture back but a short time and recall how these men have changed their positions inside of the industry, and then figure what will happen within another year to our movie map.

LE ROY PRINZ, who created the "GRAND HOTEL" prologue, is associated with SID GRAUMAN, who was responsible for "UBANGI," starring GILDA GRAY, has been engaged by CECIL B. DE MILLE to aid him on "THE SIGN OF THE CROSS" at the Paramount studios.

"FOOTLITES," WITH DOROTHY LEE, CLAUDIA DELL, BILLY TAFT, ARE HIGH SPOTS OF SHOW

The Mayan theatre is housing "Footlites," a new show, which everyone had high hopes of seeing, a most successful musical comedy because the story was taken from "Speak Easily," by Clarence Budding Kelland's story which M. G. M. made into a comedy for Buster Keaton. But the opening night audience was certainly disappointed, for there wasn't a new star to be found in the play. Honors, however, if there were any, must go to Dorothy Lee, who worked like a trojan to lift the play out of the dumps. But even poor Dorothy suffered in her own work by doing it. Claudia Dell, pleasing and sweet, showed she can sing as well as act and times she fairly stole the honors. Reginald Sheffield did remarkably well, in a thankless part. Taft is OK, especially in his dancing, but he better let the singing go to some one else. Petro Gentile was dragged in for some songs, the last song more appropriate than the previous number. Don Douglas was acceptable, his singing pleasing. The lyrics and music being the outstanding parts of the show. Constantine Bakaleinkoff's orchestra along with his leading, was one of the highlights of the show together WITH THE ARTISTS. John Webb Dillon, Harry Stafford, Arthur Lovejoy, John Cameron, Anthony Merlo and others, did the best they could with the parts assigned them. The adagio dancers were a show in themselves, and are entitled to quite a bit of credit, for raising what interest there was towards the finish. The show may run the two weeks, owing to Equity contracts if such exist. WHAT THEY NEED is plenty of rehearsals, more pleasing costumes; with a good makeup man, to show some of the girls how to make up, especially their limbs. Their wardrobe looked like everyone of the girls brought their own.

MARY JO DESMOND knocked 'em all for a goal at the RKO-Pathe where she worked in her first picture "THE LAST FRONTIER," directed by Spencer Bennett and supervised by Fred McConnell. Keep your best eye on this kiddie who is the young daughter of MR. AND MRS. WILLIAM DESMOND.

CARTER'S CHICKEN CART is located at 127 Channel Road, Santa Monica. Everyone of those buckaroos who have worked with his honor, Mister Carter, will now have a chance to disprove that actors don't eat. The line forms TO THE RIGHT.

RAN INTO TWO FOLKS who enjoyed birthdays within the week, MRS. CHARLES MIDDLETON and JOAN MARSH were made happy, while their friends MADE MERRY. And who could say anything sweeter than CONGRATULATIONS at such a time and place?

JIMMY SAVO, fresh from making a hit in some big shows in the East, is back in Hollywood listening to some proposals for picture work. In the mean time he is resting on his nut ranch. SOUNDS NUTTY.

VICTOR McLAGLEN, having finished in "RIDDLE ME THIS," with Erle C. Kenton directing at Paramount studios, is considering going back into vaudeville or staying here and doing some more pictures. VICTOR made a big hit wherever he appeared in VAUDEVILLE.

THE ROYALTY OF RADIOLAND will be featured in the series of thirteen one-reel subjects to be released by STANLEY DISTRIBUTING CORPORATION.

Harry Richman, recently awarded title "King of Radio" by virtue of his victory in the Daily Mirror Radio Contest, stars in the first picture of this series, "I LOVE A PARADE." Norman Brokenshire who captured all honors in the Radio Announcers' Division of the same contest and Lew White of organ fame appear with Harry Richman in this picture.

Those humorous and highly popular Jesters, "Pep, Vim and Vigor," appear in the second subject and beloved Sophie Tucker stars in the third. Ensuing pictures in the series will feature every famous name in radio today.

DONALD COOK will play the role of the idealistic young United States Senator in Columbia's big production "Washington Merry-Go-Round," which will have for its background the arena of national politics, as well as the social and diplomatic circles of the nation's capitol.

James Cruze, who made the "Covered Wagon," and who will direct the political epic, has been collaborating on the story.

Columbia plans to release the film early in the fall to add additional fuel to the steaming hot political campaign between Herbert Hoover and Franklin D. Roosevelt.

MACK SENNETT signed Wallace Ford to play the juvenile lead in his super-comedy production "Hypnotized," which will begin shooting the first of next week. W. C. Fields, grand old comedian, Charlie Mack of the famous Moran and Mack, and Charlie Murray have already been signed for this spectacular roadshow production. Sennett has definitely decided to direct "Hypnotized."

CHARLES GODDARD'S hair-raising adventure thriller of 1914, "The Perils of Pauline," most famous of silent film serial pictures has been purchased by Carl Laemmle, Jr., and will be produced as a talkie serial in 1933.

Sir Arthur Conan Doyle's "The Lost Special," Robert W. Service's "Men of the Mounted" and "Phantoms of the Air" will be produced prior to "The Perils of Pauline."

VERREE TEASDALE, noted New York stage actress, was stricken with an attack of tonsillitis just as she was about to start a featured role in "Father and Sons," Jackie Cooper's new Metro-Goldwyn-Mayer feature. Lois Wilson was signed yesterday to replace her in the cast.

Others in the cast chosen so far includes Jackie Cooper, Lewis Stone, Conrad Nagel, Maurice Murphy and Lawrence Grant. Charles Reisner is directing.

A whirlpool of speed.

That's the prediction for next Thursday night at White Sox Park, the motorcycle racing plant at 38th Street and Compton Avenue. In fact, each Thursday Floyd Clymer and the Los Angeles association presents a card of twelve or fourteen races that stand the hair on end and tingle the nerves.

"Sprouts" Elder, that Fresno boy who went unheard and unsung to Europe in 1928 and astonished English racing fans—some ten millions of 'em—is to appear again Thursday.

Minny Walsh, the American champion, meets "Sprouts" for the first time this year in a special match race.



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M. D.

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YE EDITOR VISITS REST AND HEALTH RESORT—FINDS INTERESTING PEOPLE AND FACTS THERE

By HARRY BURNS

LA VIDA SPRINGS, (Carbon Canyon) Orange County, Calif.—The statement made by the doctor in the "Grand Hotel" play and screen version aptly fits these hills—"People come and go and nothing ever happens here." That is, nothing ever happens, but good health catches up with you, for it is the most restful and quiet spot in Southern California that we have found. THERE IS NOTHING TO DO BUT REST and REGAIN ONE'S EQUILIBRIUM.

Let us introduce you to some of the personalities you will meet either upon your arrival or at some time or other during your stay at the springs.

To commence with—W. N. Miller is president and general manager of La Vida Springs. A fine host, who knows his public and who has made the waters of this resort a household word. Mrs. Rachel Babcock is the hostess, and what a real human soul she is. The minute you set foot on the grounds and shake her hand, why you are sold on her 1000 percent, and you will never want for a thing if she has anything to say about it. She is a Darling of the Gods all rolled into one busy little body. But wait, you haven't see or heard anything yet, as our good friend Al Jolson would say. For there is a little monkey all caged up that they call BENNY LA VIDA, who is a show all by himself. If you love birds, there are so many species that you can spend hours studying and watching 'em. One of the interesting personalities who is a guest there at this time is DAD—you know him if you read Hollywood Filmograph weekly. He writes "DAD SAYS," he's a lovely character way up in years, who can't hear. He was at one time famous the world over as clown, the head of the FAMOUS ZAN-FRETTA FAMILY, and has entertained KINGS AND QUEENS. During the San Francisco world's fair he did a parachute drop and was hurt so badly that he has lost his hearing. He swears by all that is holy that some day he will regain his hearing, just think of it, at 76 years of age. Well, he is the life of the Springs, he can tell you more inside dope about La Vida and its people and the topics of the day than most of us who have all our physical faculties working in perfect order. To quote his own words: "I will be a new-man when I return to Hollywood, looking 20 years younger than when I came to La Vida, after drinking the water and taking the baths."

We take you into La Vida Springs Cafe, over which Mr. and Mrs. Archie Rosenbaum preside. Here is a couple of good Samaritans, who came from Derver, and who are always alert and shedding good cheer with their fine food. Archie, lest you already know, was at one time the sparring partner of Abe Attell, and was some "punkins" of a man with his dukes himself. Ye Editor best knew him during the good old 20-round boxing days, when Archie managed and trained Sammy Morris and other pugs, always a square shooter, and a chap who never let his left hand know what his right hand was doing. He has helped many a man over the rough spots in life, and is today the moving spirit of La Vida, where the finest people of the Southland visit him and never go away dissatisfied, for Archie has a happy faculty of always believing that the customer is always right and that their welfare is his gospel duty. Mrs. Rosenbaum does likewise. Then they have a cute young lady who at this time we only know as ANNA and she seems to have gotten the spirit of the Rosenbaum's imbedded in her heart and soul and does everything like they do it, just to make the guests feel at home and they are IF THEY ARE THE GUESTS OF THE ROSENBAUM'S AT LA VIDA.

KIDDIES

Richards leaves to take over a new position in the picture business. His new association will be announced in a few days.

FEW HERE

Tenen Holtz flew here from New York and is considering some picture offers.

ARRIVES SOON

Eddie Lambert arrives Monday or Tuesday from New York and will play a vaudeville engagement at the Paramount theatre as soon as he can arrange his act, shortly after his arrival in Hollywood.

PHIL FRIEDMAN AT FOX'S

Fox Films are determined to obtain the best casting results, so they placed Jack Gains in charge with Phil Friedman casting. This is a fine combination. Friedman was formerly Universal casting director and made many friends while there. Jack Gains was the union representative for the producers up to his joining Fox.

OUT OF HOSPITAL

Duncan Renaldo is out of the hospital and is home, he expects to be able to again start working within a week.

APPOINTED

Mel Forrester was appointed Major of the California Lancers who are to escort Gov. Rolph Jr. and five other governors to the State building at First and Spring July 29, at 2 P. M., to dedicate the building by opening it to the public. Lewis is Major of the 2nd Division of California Lancers.

STARTING PLAYS AGAIN

Sarah Padden is getting the "stage bug" again after spending a strenuous year in pictures. She is looking about for a proper play which she plans to produce at a Downtown Theatre soon. Miss Padden left yesterday for Lake Arrowhead where she will spend a brief vacation, taking along a trunk full of plays to read while she is away. She has just completed a long engagement in the new Marion Davies picture. Her last stage appearance here was in "Window Panes", which enjoyed a prosperous and lengthy run.



LYLE TALBOT

Lyle Talbot, film star, who is gaining in popularity through his arduous work and very apparent success in his pictures appeared in person last Tuesday at the Citizen-News Cooking School. Mr. Talbot, in a very interesting manner related several of the incidents of "Strangers In Town," a new Warner Bros. production. A packed auditorium enjoyed his brief resume of picture making, and above all, acclaimed their approval of his appearance; and it is no wonder, for Lyle Talbot seems to be headed for stardom.



BRADLEY METCALF

Age 8

PHONE GRanite 0196

Courtesy to all AGENTS.

HOLLYWOOD filmograph INC.

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THE LIFTING HAND

When you realize that you can be toppled off of your high horse within a jiffy, you will become more human and lend a **LIFTING HAND** to your fellow man. And whenever you do this sort of a thing you will find that **THE SUPREME BEING** appreciates your trying to help your fellowman and will lighten your burden, for according to the Scriptures we read—

Matt. 5:5—Blessed are the meek: for they shall inherit the earth.

Ps. 9:12—He forgetteth not the cry of the humble.

Ps. 147:6—The Lord lifteth up the meek.
I Pet. 5:6—Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time.

There is a round trip ticket to everything that you do. A sort of a boomerang. Keep your eyes and heart wide open to everyone in need and while you are giving your Brother a lift, he directly or indirectly will be helping you, if it is only in the satisfaction that you have done your duty by mankind.

Moving Movie Throng by John Hall

Hollywood suffers from an "under the gun" complex. It is too close to itself—mentally.

"We cannot, perhaps, ever know the full relation between cause and effect." Science.



The everlasting crudities of what the picture producers call "program pictures" is a symptom of the malady largely responsible for current lack of public interest in films.

The "Bigger and better" slogan, coined by a press agent, seems to have been lost. It had the merit of being a solid idea. It doomed dull, boresome mediocrity.

JOHN HALL

Less intelligent minds, thinking only of "commercial" pictures—meaningless stories with box office names—cunningly(?) planned to make ONE "Bigger and better" film sell a whole series of "programs," hence the iniquitous block booking system.

This brilliant (?) scheme—one good one and a whole series of screen trash—worked out logically. It failed. The cash customers paid to see the good pictures and passed up the crude "programs," regardless of who was in them or who wrote or directed them. Without quality, names meant nothing.

Cause and effect, in the motion picture field, as at present, needs no scientific mind to explain. Any bright school boy of fourteen understands, and can explain this particular working of the absolute law of cause and effect.

He would say that people willingly, even cheerfully, pay to see good pictures and refuse to pay to see poor "program" pictures. And it is just as simple as that; yet all our great Hollywood production "genuises" continue to produce "programs."

The "program picture" idea died with the Silent Drama. Both thrived in the Early Stone Age of motion pictures. They were solemnly buried by Sound Pictures and Radio. Old days, old thoughts. New days, new thoughts. Today, movie fans are not **THINKING** as they thought in the Early Stone Age of pictures. Being "under the gun," lacking in perspective, Hollywood producers men-

tally live in the Early Stone Age. The millions of kids daily viewing their **GOOD** output are years ahead of them. The selling strategy of present-day Hollywood is of ancient vintage.

From the days of the nickelodeon, when people paid a nickel to look through an eyepiece to see a picture move, to say "Grand Hotel," is a long leap. Down through the years when people went to see **ALL** motion pictures—those happy, golden days—to "The Birth of a Nation," the current movie thought was good; in fact, thought did not matter. From "The Birth of a Nation" to "Broken Blossoms," movie men started to realize the possibilities of the **SILENT** motion picture. De Mille and others expanded. Then came the sound film. Since the fateful "Jazz Singer" revolutionized motion pictures producers have been in a daze from which they have failed to emerge.

It took the organized independent exhibitors to startle them out of their lethargy. The block booking system was attacked in the courts. There was a rising demand that each picture be sold on its individual merits. Happily, one big organization had the courage to accept this challenge from the exhibitors, and a second following. Reason is beginning to dawn. Soon all the big producers will be producing pictures up to their advertising.

There are hold-outs. There are men in Hollywood—big men—who cannot see actualities. They are mentally in the Early Stone Age of pictures. They cling to "programs," believing that ONE "special" will sell their mediocre output. They are doomed to failure. Financial ruin will be the child of the cause and effect involved. Fossilized minds cannot grasp the new conditions of today. The sound picture is a speaking play, and, like a speaking play, if the dialogue and action don't click like an actual stage production—the warehouse for the production, just what happens in New York when a stage play flops.

The Silent Drama just ain't no more. The "Movie" is extinct. The Spoken drama has been transferred to the screen. Real players, with real voices, with all the technique of the stage, play their parts and their work individually and collectively, satisfies—or flops the first week. Cause and effect. Hollywood must look beyond its nose to the far reaches of the known world. The pygmies of the African forests are enjoying the radio and portable talking pictures outfits. Soundless pictures would disappoint them. They are too primitive to differentiate between good and poor pictures. Civilized people are NOT

DAD SAYS

Madame Schumann-Heink breaks into talkie via an original story by her son Ferdinand and Harry Leahy, title "Cajon" . . .



DAD

Feyder directs for RKO-Radio.

Mary Astor plays opposite Kenneth McKenna in "Those We Love"—Phil Goldstone production . . . Irene Dunne renews contract with RKO-Radio . . . Howard Hawks to direct for M.G.M. . . . Joan Bennett and Ralph Bellamy have the spots in "Salomy Jane"—Fox . . . Rowland Brown 'tis said will direct Jean Harlow in "The Wild Party"—M.G.M. . . . William Gargan has a big spot in "Sport Page"—RKO-Radio . . . Helen Hayes slated for "The White Sister"—M.G.M. . . . Irene Ware has the feminine lead in "Chandu"—Fox.

Edward Everett Horton signed for "Honest Finder." Ernst Lubitsch directs for Paramount . . . Irene Purnell plays opposite Ben Lyon in "The Crooked Circle" Jimmy Gleason has the comedy spot . . . Ernest Torrance added to cast of "Hypnotized," Mack Sennett's . . . Alexander Kirkland plays opposite Janet Gaynor in "Tess of the Storm Country"—Fox . . . Charles Morton has an important role in Marlene Dietrich's picture "Blonde Venus"—Paramount . . . Spencer Tracy has the lead in "20,000 Years in Sing Sing"—W.F.N. . . . Arthur Hohl, stage actor, plays Titus in "The Sign of the Cross."

Lila Lee has the lead in "Exposure"—Universal . . . 'Tis said that Universal will make a talkie version of "The Perils of Pauline" . . . Paramount will team Frances Dee and Gene Raymond in "11th Avenue," Stephen Roberts directs . . . Donald Cook has a spot in "Washington Merry-Go-Round"—Columbia . . . Dorothy Burgess to star in screen version of "Decency," Arthur Gregor directs—Phil Goldstone production . . . Charles Farrell loaned for a spot in "Central Park"—W.F.N. . . . Ralph Morgan plays Czar Nicholas in "Rasputin" . . . Paul Lukas has a big spot in "Rockabye"—RKO-Radio.

Louis Sobel, columnist, doing a turn at the Palace Theatre in New York. Christian Rub added to cast of "The Crooked Circle" . . . George Brent and Loretta Young as a team in vaudeville . . . Eleanor Boardman has the feminine lead in "The Phantom President," George M. Cohn picture . . . El Brendel in cast of "The Little Teacher"—Fox.

Charles R. Rogers "The Billion Dollar Scandal," Harry Joe Brown directs . . . Screen rights to "Brief Rapture" bought by M.G.M. . . . Leo McCarey replaces Al Rogell as director of "The Kid from Spain" Eddie Cantor's picture . . . Vivi Tobin in cast of "The Sign of the Cross."

primitive. They **KNOW** the poor from the good—and they pay only to see the good. The crude "program picture" system is dead. Wise picture men should know it.

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IN HOLLYWOOD NOW

By Bud Murray

The Olympic Gold Rush is on **IN HOLLYWOOD NOW**. All sorts of "co-operative," "Play-along," "Percentage," and "high pressure promoters" are putting shows on to



BUD MURRAY

whet the appetite of the prospective incoming Olympic visitors. And so we see where an operetta rehearses for four to six weeks, postpones an opening, then gives a free performance and tries to collect enough money out of the audience to pay the cast and chorus—(BUT, NO GO) So up to this writing the show does not reopen. Another flock of producers grab the

Music Box to stage a Musical. Gerhold Davis producing "Footlites," opening Wednesday, at the Mayan. Looks like Henry Duffy will keep "Hullabaloo" going at the El Capitan. The Biltmore will get "Cynara"—and "The Best of Families" at the Playhouse—besides that The Hollywood Bowl packing them in—and the cream of all the shows in town is the Sid Grauman "Olympic" suggestion, in a tremendous stage prologue, and real high-class acts (none of them billed) which they should do—The Picture "Strange Interlude" is just fair, but enough "intrigue" in it to interest. The Orpheum Theater giving a two-hour stage show, with the regular five acts and the "RKO National Opportunity Revue" in conjunction. Noticed a flock of booking agents giving this the once over for prospective "New Talent." Harry Wallin of the Fanchon & Marco offices—Johnny Beck of the Harry Weber offices. Sam "Blood" Kramer of the Bert Levey offices. Out front the "The Jury" consisting of J. J. Franklin, Ben Serkovich, R. Moss and Bern Bernard—and then the "knife came out"—But still our boy friend, Wilbur Cushman, and your humble correspondent, withstood the "cuts"—and so there is a shorter and better Amateur RKO Revue. Vladi Guterson and his gang are playing plenty of music this week with the combination show—but never a whimper out of Vladi and his boys. (Fine co-operation) and with a smile, and that's Rite in **HOLLYWOOD NOW**. (L.A.)

"The Dummy," Joe Herman, just finished a nice part in "Liberty Road," starring Richard Dix, a Radio picture. A visit from Herman Redmond Wells, now break—in a new act with Dell Chain—and not bad. (Watch this Act grow) in **HOLLYWOOD NOW**.

At the Friday Nite Fites a packt house—Bobby Woolsey with a lobster sunburn—Eddie Quillan says the new "Wheeler & Woolsey, Columbia picture is going to be titled "You Try Somebody Else, But We'll be Back Together Again." Woolsey had a nice spare room for Bert when he left so suddenly, unbeknown to Bob. Mrs. Woolsey just received a cute wire from Bert, inquiring if the room was still there for him. Al Jolson blacker than his "cork-make-up" at ringside and that ever faithful Jimmy Donnelly rite at his side. Mr. and Mrs. Al Herman at ringside. Bing Crosby and the Misus. B. B. B. yelling in his native tongue to the Mexican flirts—and so to the Wilshire Brown Derby for a change, bumped into our old playmate Jimmy Hanley, a real scng writer, and Nick Lucas in a booth with his cute grown up daughter.

Over at Fanchon & Marco a few words with Fanchon wearing the smokt glasses and gaining weight. Larry Ceballos grinding those F. & M. shows out. There is a job. Archie Goettler back in town visiting the F. & M. offices—and so to the Beach "shack" for a quickie.—That's all folks—Be seeinyah around **IN HOLLYWOOD NOW**.

Actors Pan Producers for Seeking New Talent in Colleges

Italy, for the First Time Includes Motion Pictures in International Art Exhibit

World-Wide Have A Great Production Lineup

Trem Carr Announces Rest of Monogram Program

CHARGE UNFAIR COMPETITION DEPRIVES THEM OF LIVING—JUST LARK FOR BOYS AND GIRLS

Over on the United Artists Studios lot they are picking college boys and girls to appear in Eddie Cantor's picture, "The Kid from Spain," according to some of the actors and actresses who have been crowded out of the picture are losing no time to voice their sentiments, AND ARE PAN-NING THE PRODUCERS. We for one don't blame 'em, for they are studio workers who have given their all to help maintain this industry; men and women of family obligations, who, instead of being discouraged are entitled to be encouraged and given a chance to make an honest living instead of bringing in more people in this already overcrowded business. To the college boys and girls most of them from wealthy families, it is more of a lark than anything else, a chance to meet some movie actors, get the stars to autograph their books and even annoy them for personally signed pictures.

Ye Editor recently voiced our sentiments anent this self same thing when David Selznick sent a representative to the colleges of the country to find new faces. We came right out in the open and told Mr. Selznick that he was wrong, and that First National and Universal in the past tried this self same thing and failed and that all they found, was a lot of boys and girls who went heywire—yes, Hollywood—and the best that they received out of it was a ruined life for they were no longer fit to carry on their studies in their colleges. You can locate plenty of FINDS right here in Hollywood if you are really sincere—outside of here, ONCE IN A LIFETIME.

ABOUT THE ARTISTRY OF ONE HENRI SABIN

Henri Sabin, who drew the picture of Tom Mix that adorns our cover this week, has been in Hollywood about 18 months and is already beginning to realize his ambition. Henri has high hopes of becoming a very successful artist, and even though he is practically a newcomer here, has made paintings of many motion picture stars, including Clark Gable, Jackie Cooper, George Raft, Thelma Todd, Sidney Fox, Walter Huston, George Stone and others. He states that George Raft is his favorite subject, but it is no wonder for hasn't he gone in a big way for the latest star find and who reminds one so much of the late Rudolph Valentino of whom Henri was one of the staunchest admirers back in those days.

Bernard Dye Works

In Hollywood Since 1917
Phone GL-1501

U. S. A. IS TO BE WELL REPRESENTED IN LIDO HALL OF THE EXCELSIOR AUGUST 1

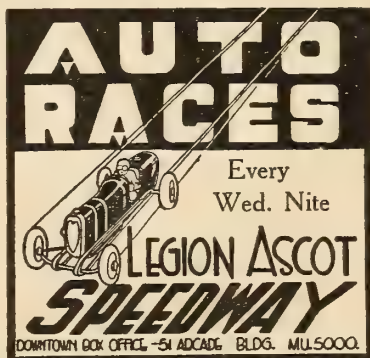
VENICE, Italy—Marking the first time that the great Inter-National Exhibition of Art held here has recognized the cinema as a separate and distinct art in any of its biennial art shows, an "International Artistic Cinematographic Exhibition," backed by the City of Venice and the Italian Ministries of Education and Corporations, will open at Lido on August 1st. The annual International Exhibition of Art has been held here for the past forty years, attracting visitors from every part of the world.

Outstanding films by leading producers, both American and European, will be shown nightly from the 1st to the 15th of August in the hall of the Excelsior at Lido. American films will be exhibited without cuts or modifications in their original English-language versions. Elsewhere in Italy films with Italian dialogue only are allowed to be shown.

Prizes will be awarded to the producing companies represented. A conference on the artistic progress of the screen will precede the showing of each group of films, to be given by eminent English-speaking, French, German, or Italian authorities.

The decision reached by the International Exhibition of Art to include a motion picture exhibit this year, marks officials recognition of the progress made by the cinema as a medium of art and education. International movie stars have assured their cooperation in the series of festivals, masked balls and processions of illuminated and flower gondolas that will feature the celebration of the event.

The Executive Committee of the Film Exhibition is headed by H. E. Count Volpi of Misurata, ex-Minister of Finance. American members of the Honorary Committee associated with the Exhibition include: Hiram S. Brown, R. E. Cochrane, Earle W. Hammons, Carl Laemmle, David Sarnof, Joseph M. Schenck, Nicholas M. Schenck, E. R. Tinker, Albert H. Warner, Harry M. Warner, and Adolph Zukor.



JOE BRANDT GIVES WORKERS NEW HOPE AS MAJOR STUDIOS TIGHTEN UP

World Wide Pictures, Inc., announces 21 features and eight Ken Maynard Westerns on the new season's program, which, with its line-up of story material from the pens of a list of prominent authors headed by Eugene O'Neill and Edna Ferber, bears out the promise of Joe Brandt, president, that World Wide is geared to produce pictures with box-office appeal. His announcement gives workers new hope, since the major studios are slow on getting into action.

Drama, mystery and comedy are all included in its line-up of pictures, which includes the following:

"Gambling in Souls" screen version of the play "Recklessness" by Eugene O'Neill. "Summer Resort" by Edna Ferber; "Up-town New York" by Vina Delmar; "A Study in —? —? —?" by the late Sir Arthur Conan Doyle; "The Way of All Women" from the novel "Rosalie's Career" by Faith Baldwin; "The Death Kiss" by Madelon St. Dennis; "Tempest and Sunshine" by Mary J. Holmes; "Guilty Conscience" by Rex Beach; "Baby Face" by Donald Henderson Clarke; "False Faces" by Kubec Glasmon; "West of the Pecos" by Zane Grey; "The Crooked Circle" by Ralph Spence; "Fool's Paradise" by Sada Cowan; "My Son" by Martha Stanley; "Snake Bite" by Robert Hichens; "Breach of Promise" by Rupert Hughes; "Alimony Racket" by Gouverneur Morris; "Two Kinds of Love" by Ursula Parrott; "Where Lonely Ladies Walk" an original by Tiffany Thayer; "Hollywood Ballyhoo" by the wit of Hollywood—Wilson Mizner.

World Wide's first actual release of the new season will probably be the big Mack Sennett feature now in production, "Hypnotized," featuring Moran and Mack and a galaxy of other big star names.

Eight Ken Maynard Western dramas, with the popular hero of action pictures, and Tarzan, the wonder horse, featured, will complete the World Wide program for the season, with a new type action thriller which will reach out into a new field for material that will lift this series out of the "usual western" class.

World Wide announces this line-up with titles subject to change.

OPENS OFFICES IN HOLLYWOOD

Col. Harry M. Baine, the M stands for Moses, who is our Supervisor De-Luxe of L. A., has opened offices in Hollywood so as to enlighten our good people that his hat is in the ring for re-election. THATA-BOY—COLONEL. We are on the firing line. Fire away.

Janette Beauty Shoppe

Specials—Mon., Tues., Wed., Thurs.,
Choice of
Manicure, Arch or Hair Trim with
Shampoo and Finger Wave, \$1.00
Expert PERMANENT WAVES
\$2.95, \$3.95 and \$4.95
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HIGH CLASS MELODRAMAS AND WESTERNS TO COMMAND HIS STRICTEST ATTENTION

With two pictures on the new program already completed and in the cutting room, Trem Carr, Monogram production head, today announced the production schedule for the next six months. The completed pictures are "From Broadway to Cheyenne," starring Rex Bell, and "The Thirteenth Guest," an M. H. Hoffman production for Monogram starring Ginger Rogers.

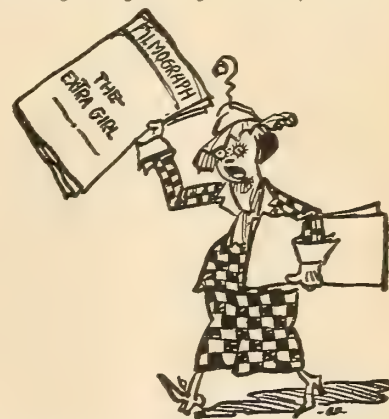
The melodrama schedule gives productions the following order: "The Girl from Calgary," starring Fifi Dorsay, "The Wayne Murder Case," "Guilty or Not Guilty," "Black Beauty," "West of Singapore," "The Return of Casey Jones" and "The Ape."

Rex Bell westerns will be produced as follows: "Arizona Bound," "The Rangers Ride Again," and "The Trail Beyond," while the first four of the mystery star series will be "Hidden Valley," "West of the Rockies," "Singin' Sandy" and "The Trail's End."

THE EXTRA GIRL

BY THE SPOTTER

We were enjoying a very clever floor show at Stark's Bohemian and in the midst of the gaiety we heard shouts of "we want Esther." Curiously enough our gaze fell upon Esther



Brodelet, a luscious brunette. In dedicating this column to Esther, this week, we need make no apologies.

Esther has danced her way through many motion picture productions and was, for about 18 months, under contract to Warner Bros. First National Studios. In recalling some of these pictures, we well remember "Top Speed," "Show of Shows," and "The Last Flight." Esther has been dancing nightly at Stark's Bohemian for about seven months, being held over by popular demand. More recently Miss Brodelet has been the target for considerable attention by motion picture people, and it is the opinion of the "Spotter" that the "czars" of the motion picture industry will also be shouting, "we want Esther."

ISLE OF LOST SOULS

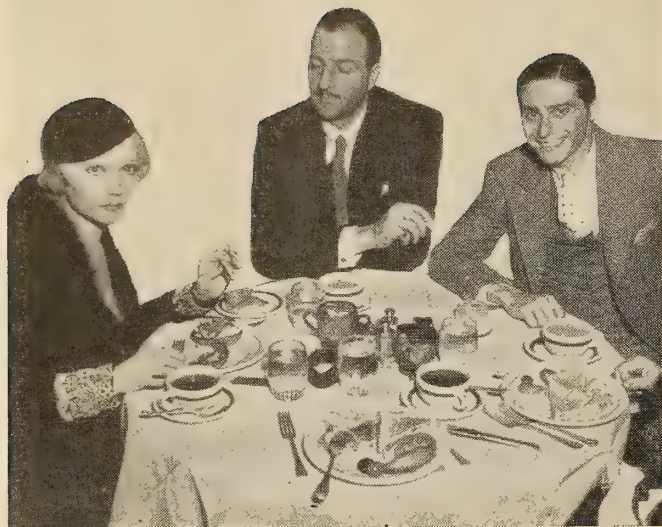
CARRETT FORT having finished the continuity and adaptation of "70,000 WITNESSES" for Charles Rogers has been assigned to "THE ISLE OF LOST SHIPS" which is to be a starring vehicle for CHAS. LAUGHTON, the English actor who recently appeared in "THE DARK HOUSE" for the big U.

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GILDA GRAY, LOUIS CALHERN AND BUDDY FISHER

It is a nightly occurrence at Eugene Stark's Bohemian Cafe to have stars of stage and screen drop in for a bite to eat and a dance. Here we have Gilda Gray on her visit at the playspot, while she was working at Pantages Theatre. Seated at the table with her are Louis Calhern, the New York stage actor, and Buddy Fisher, *The Joy Boy*, who with his Dance Orchestra has been nightly entertaining and amusing great crowds at Stark's Bohemian Cafe. Miss Gray was high in her praise about Eugene Stark's food, the Buddy Fisher Orchestra and the entertaining floor show with its pretty singing and dancing girls, comedians and novelty numbers offered by Billy Daniels, Kirby and Duwall.

Appearing Nightly at
EUGENE STARK'S
Bohemian Cafe

FRANCIS
RENAULT

The Slave to Fashion
with his \$50,000.00
wardrobe.

FRANCIS SAYS: "You must come over, and when you do, you will say, I am glad you asked me."

AL JOLSON GOES "OLYMPIC"

Inspired by the forthcoming Olympic games in Los Angeles, Al Jolson today proposed a special Hollywood Decathlon for representatives of the various Hollywood studios.

The United Artists star, who has just launched work on his new picture, *"The New Yorker,"* lists the events in the Decathlon as follows:

YESSING—This includes both vocal endurance and noddings, but with arm waving barred.

PASSING THE BUCK—Form, as well as speed and distance, will count.

CHISELING—This is a battle-royal, staged in the dark, contestants to be equipped with knives and brass-knuckles, and the last man on his feet to be declared the winner.

ALIBING—Contestants will be required to bring their own petards for the hoisting exercises.

KIBITZING—Entries will be confined to those who have functioned during the making of three or more flop pictures.

SUPERLATIVING—This event to be staged on a sidewalk outside a theatre after a preview, and only contestants who can hurdle "Marvelous," "Terrific," "Colossal," "Stupendous," "Gigantic" and "Gargantuan" in the preliminaries, will be permitted to compete in the finals.

CONFERRING—This is planned as a sort of Marathon, the winner to be determined by the high score of the pinochle game inside private offices and the number of people waiting outside at the end of the day, with special points awarded for the total "Who's calling?" by secretaries.

CREDITOR-DODGING—Only those who have five separate collection agencies and three automobile finance companies on their trails simultaneously are eligible.

CONTRACT JUMPING—Entries limited to actors who have three or more agents suing them for commissions.

PREMIERING—Contestants must show affidavits that they never have deviated from the radio blurb, "Folks, I know this is going to be a great picture; wish you were here," at any Hollywood opening in the past five years.

BELIEVE IT OR NOT—

TAY GARNETT carries a cane while directing a motion picture—as a protection against splinters!

Garnett never affected a megaphone, but for three years after he became a director he always provided himself with a stick after he came on the stage, solely from a nervous desire to have something in his hand. From continual tapping on the floor, he usually had his right hand filled with splinters. And then, a year ago, somebody took mercy on the director and gave him a bamboo cane, which he always carries when "on the set," but at no other time.

Garnett is now directing "Okay, U.S.A.," the Universal newspaper drama which stars Lew Ayres as a broadcasting columnist, and also includes in its cast Maureen O'Sullivan, Walter Catlett, Allan Dinehart, Margret Lindsey, Emerson Treacy, Henry Armetta, Louis Calhern and other screen favorites.

"EVERYONE engaged
in motion picture pro-
duction should see it."

STRANGE INTERLUDE

NORMA **SHEARER**
CLARK **GABLE**

M-G-M ACHIEVEMENT

Directed by ROBERT Z. LEONARD

. . . EUGENE O'NEILL'S
revolutionary play that startled the
world becomes even more amazing
in its brilliant transition to the screen.

SID GRAUMAN
SUPER PROLOG

GRAUMAN'S
CHINESE

Sam Kress Makes Place for Himself in the Cafe Business

FRIENDS JOIN YE EDITOR IN WISHING HIM WELL IN HIS NEW PLACE OF BUSINESS

Hollywood now harbors another beautiful eat emporium. It is one created for Sam Kress by William Seigelman, of the Stone Construction Company. It is a masterpiece as far as such business places are concerned, for it is designed the new and ultra modern store front, the cafe proper and the soda fountain. Serving delicious and wholesome dishes will be the byword of Sam Kress' Cafe.

One can't help but marvel at the beauty and unique arrangement of the

various departments, so as to permit Sam Kress to render his many friends a greater service than he has ever before been able to do in any other line of endeavor that he has followed.

Ye Editor joins his many friends in wishing him well, when we say what we do here, we just voice the sentiments of those who could be reached at this time. However, we venture to say that Sam Kress has more friends in and around Hollywood than any other twelve men you can gather together in his present line of business, or any other walk of life.

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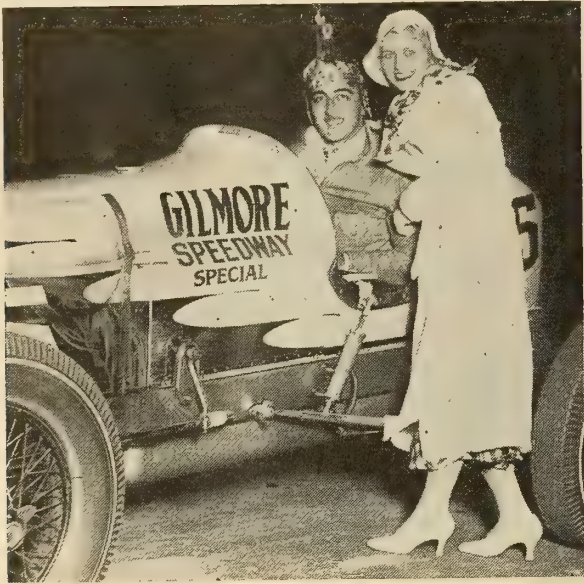
By EDDIE DEMEREE

SPANGLER CONTINUES WINNING STREAK AT LEGION ASCOT SPEEDWAY

Is there no stopping of this boy Lester Spangler? Danny De Paolo seems to have the right combination on that number 19 of his, and Les is the boy who can drive it. In the fifty-lap feature race of last Wednesday's brilliant program, Lester jumped out in the lead and, except for a few laps when Triplett got close to him, had things pretty much his own way.

Here's some good news for all to whom it may concern—Shaw's trouble with Fred Blauvelt's car is about over, or so they hope. Leon Duray, internationally famous for his driving or race cars and a mechanical genius, has decided to pitch in and help that little sawed off specimen of manhood—Mr. Wilbur Shaw, to youse.

Duray has convinced Shaw and Blauvelt, that if they can get a battery to stand the gaff, they will go places with a Mallory ignition unit. Duray points out that all their, and everyone else's trouble is in the magneto and the minute they can eliminate that they eliminate the trouble. Fred and Leon have been experimenting on batteries for the past two weeks and they just about have the secret. Watch them do their stuff next Wednesday evening. We'll beseeyna.



ELLEN CHILDS AND NICK MARTINO

Every Wednesday evening the Legion Ascot Speedway runs a special Italian Helmet Dash, the winner is crowned by some beautiful girl. Last week Miss Ellen Childs was given the opportunity to do the honors and we herewith picture her doing her duty by the Legion. Miss Childs is the young star of "Hi Diddle Diddle," previewed at the Florence Theatre last Friday and Saturday evenings.

HOLLYWOOD LEGION STADIUM

The meteoric career of "Assassin" Wesley Ketchell, lighthweight from Washington, was suddenly halted at Hollywood last Friday by a tall, lanky lad parading under the nom de guerre Mickey McFarlane, of Chicago. Ketchell nailed Mickey in the first round and crashed him to the canvas twice, but the gent with the Irish monicker, disdaining a count jumped to his feet and smothered Ketchell until the bell. After that McFarlane boxed Ketchell's ears up and down with his left and smacked him with an open right until Ketchell looked foolish, winning the nod from one judge and referee Freddie Gilmore. The fans, who seem to delight in razzing Gilmore, should show him a lot of respect. He was in a tight spot. Ketchell's downfall spoils a big outdoor show planned by Jack Doyle. But Gilmore acted without hesitation. He had one judge with him if he was wrong, but he ignored the opening and sided with the judge favoring the unknown McFarlane, the dark horse who was given Stadium fans the biggest upset of the year. Other results: Rudy Mendoza, 156, won from Johnny Berto; Guy McKinney, 150, beat "Wild Man" Cozzens; Joe Skube, 147, outslugged Johnny Martinez. In the hottest bout of the night Tony Chavez won from Rito Martinez. These boys fought like wildcats. Two knockdowns by Chavez in the first and one in the second won the nod. Ray Macias, 155, looked like a winner, until Tommy Hoffman got his bearings. The judges split and referee Abe Roth gave it to Hoffman. The attendance was close to capacity.

WRESTLING: Last Thursday's bouts: Everett Marshall won two out of three falls from "Bull" Hefner. John Pesek defeated Barney Ostopovitch in a sensational bout, throwing his man so hard he could not continue. Wladek Zbyszko drew with Glen Wade. Al Baffert and Harry Kruskamp, draw. Pat McClarey, using an airplane spin, tossed Julius Strongbow in six minutes. The crowd was good.

OLYMPIC GAMES STARS FEATURED AT CULVER ARENA

Tuesday night will be surprise night at the Culver City Arena, when eight action bouts will be staged—all four rounders. The bouts will be on Tuesday this time instead of the customary Monday, on account of the Lee Rammage-Steve Hamas fight that is scheduled for Wrigley Field on Monday.

Promoter Cy Saenz has arranged for many Olympic stars to be on hand for introduction at the Culver stadium, and he is also planning for many of the country's well known athletes to appear.

CHATS WITH CONNIE

Have you been down the boulevard lately? As I wandered along, my attention was attracted to a gown which was very chic. It wasn't just my size, but Miss Dean, the owner, and a charming girl, said that taking orders was one of their specialties. She has some really adorable hats too. The shop is located at Hollywood and Western Avenues.

Children's feet need attention these vacation times. We took the kiddies to the Children's Bootery on the corner of Vine and Selma, and bought two of the best looking pairs of shoes. This little shop is a very attractive place, and is the last word in this line, being especially planned and designed by Miss Nolan who gives a perfect fit. Barbara Blue and Thomasina Mix and several children of famous people frequent this popular shop.

The last time I was at Jeanette's Beauty Shop, I had an excellent bleach. It is a pleasure to enter this parlor, as it is a particularly cheerful place, and the girls are bright and snappy. They give a grand permanent. Just try one, and see for yourself.

It was a hot day so I dropped into the Jassby Drug Store and ordered one of their famous drinks. The store was crowded as usual, but I soon got a seat. Their sandwiches are excellent, too, I've tried them.

Girls—Have you ever longed for a fur jacket? You should see these at Furguson's at 353 S. Vermont Ave. They are the cutest things and so smart. You can get one made of most any fur, and they are so comfortable—grand for cool evenings. Well, you just look "a million" in one. I weakened and bought one for myself and was the envy of all the girls in my set.

We visited the Round Table, not the one at the Court of King Arthur, but the one on Hollywood Boulevard, near Bronson Avenue. It was more fun to go there, and help yourself to the daintily prepared dishes, as it passed quickly on. A nice place too, and convenient for most of us. Better go early to this place, as it has a waiting line.

Shorty's—a funny name, but it's quite important to the high school boys, and the young college student. The co-eds of the campus and the fraternity house, are always attracted to the boys who know Shorty, as at his little store, at Bronson and Hollywood Blvd., something different will be found, such as ties, socks, suspenders, sweat shirts, sport coats, and all the things that make fun on the beach so important. Shorty isn't new to Hollywood, having been at the same stand a number of years.

STEVE HAMAS MEETS LEE RAMAGE MONDAY NIGHT AT WRIGLEY FIELD IN RETURN MATCH

Steve Hamas is going to try and prove to the fistic world that Lee Ramage's victory over him recently was a fluke, and Mr. Ramage is going to fight to stay in the top notch running, and if he does he will be one of the most popular scrappers in the heavyweight division here. If he doesn't—why, it will be slow music for Lee Ramage and a quiet exit. His last showing here against Yale Okum was the most disappointing thing we have seen in some time. The crowd will go out to see Steve Hamas get revenge, and they are liable to come out happy over the outcome.

WHAT—NO FISH?

Isadore Bernstein, who considers himself one of the foremost fishermen of the motion picture industry, took Irving C. Franklin, of Franklin & Stoner, and Carl Ruprecht, business manager of that firm, on a day's fishing trip yesterday. Included in the party was Wendell Franklin, Mr. Franklin's ten year old son, who was the only member of the party to catch any fish.

HIPPODROMING WRESTLERS FLOCK TO SOUTHLAND

The best comedians that filmland has today, and this includes Charlie Chaplin and the rest of funmakers, cannot for a minute outshine the wrestlers that have flocked into the Southland since Lou Darro and Billy Sandow have cornered the grappling situation. How the public stands and falls for this sort of stuff is beyond us. It is evident that all matches are SET ahead of time and it is just a matter of thinking up STUNTS to fool the PUBLIC so as to keep them guessing as to who will win. From all appearances it seems to be an out and out racket which takes us back to VAUDEVILLAINS playing the HONKY TONK tours about the country. YES, ONE NIGHT STANDS with sucker galore swearing by their local idols who face RINGERS under different names, NEW CHAMPIONS spring up over night and are defeated in the WRESTLING GAME and then pass out of view. If anyone ever tried to carry a record book on wrestling they would need a truck to cart the volumes to a final resting place, where the public can forget how they were artistically gypped.

SANTA MONICA BAY GRAPPLERS PLEASE

Frank Kerwin started off with Abie Coleman as the main attraction at the Santa Monica Bay Arena wrestling show, and what he did to their idol, Myron Cox, suited the best town's people just enough to put the show over as a regular Wednesday night diet for the beach arena. Last Wednesday evening, they brought Mister Coleman back and you no doubt have read the results in your daily paper.

PUT — PUT — PUT

Floyd Clymer, chief of the Los Angeles Motorcycle association who is arranging an attractive program for Thursday night at White Sox Park, featuring a match between Miny Waln, national champion and George Lannom, predicts that there will be racing almost every night in Southern California before the summer is over.

Clymer points out that, with San Diego running each week, and with the races there attracting large crowds, Covina, Santa Barbara and Fresno are ready to start. "Sprouts" Elder, world's short track champion, holds sway at Fresno where races were held two months ago.

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LOS ANGELES

REVIEWS AND PREVIEWS

"Back Street" Outshines Any Universal Picture Made Up to Date

Found at last, a director who knows his Fannie Hurst—enter, Mister John M. Stahl, master director of "Back Street," and take a bow. Many directors in the past have attempted to transpose to the screen the very life and soul of the characters envisioned by the fertile mind of this great authoress but have failed. We refer to the latest flop, "Symphony of Six Millions," made by Radio Pictures. "BACK STREET" is the life and breath of the human story that it was intended to be. You can turn over the pages of the book in your mind and see the living characters before your very eyes, speaking what is closest in their souls. The RAY SMIDT, as brought to the screen by Irene Dunne, so outshines her portrayal of SABRA CRAVAT in Cimarron, that you won't recognize her as the same actress. Her coloring of her inner emotions, as she goes through "The Back Street" of life with JOHN BOLES playing the lover, smacks of one of the greatest screen offerings in years.

The best part of it all is that it is as natural as we ourselves would live, were we victims of the same circumstances. John Boles never acted as he did in this one. He makes you forget even his great work in "SEED." The women will go mad about him, and the men will fall head over heels in love with Irene Dunne. This may sound like a critic's rave, but, think what you may, the work of both of these players under the eagle eye of John M. Stahl will stand the acid test of time for years to come. Who ever said that John Boles can't act, that he is an out and out singer, better hold their tongue until after they see him in "BACK STREET."

"BACK STREET," directed by JOHN M. STAHL, offers plenty of room for the supporting cast to keep interest running at fever heat. For instance, we find Zazu Pitts, who never gives a bad performance, greeted with an old fashioned reception the minute she appears on the screen. George Meeker and June Clyde lend a refreshing note to the many situations. William Bakewell helps materially. Dependable performances are given by Doris Lloyd, Walter Catlett, Noel Frances, Archetta Duncan, Paul Weigel, Andrew Cheron, Jane Darwell and Shirley Grey, while there are others not listed, but well placed in some very fine settings and backgrounds. GLADYS LEHMAN outshone her past efforts by her screen play. The dialogue of Lynn Straling was convincing and commanded the strictest attention. The photography by Karl Freund was that of the Cameo order, his work made a symphony of life out of the picture, so that you forgot at times you were viewing a motion picture talkie.

EXHIBITORS CAN PLAY THIS ACROSS THE BOARD AS THE BEST UNIVERSAL-JOHN M. STAHL PICTURE, WORTHY OF THE BIGGEST THEATRES THROUGHOUT THE WORLD.

"The Age of Consent"

THREADS ON THIN ICE—IS MADE LIKE A QUICKIE—FAILS MISERABLY TO OFFER ANY MORAL AT FADE OUT

"The Age of Consent" is the second attempt of Radio Pictures to make a puppy love picture. This one does a nose dive—a flop, because when they came to the very finish of the story, they sort of lost themselves in the whirl and failed to clear up a nasty scandal. The hero is allowed to go scot free after he had been charged with adultery, so he could marry a good, clean, innocent girl, while the youth who admitted that he was in a measure responsible for the wild doings and carrying on about the college of the girl in question, failed to clear the hero. It could easily have been done by a scene at the death bed where he could tell those present that Richard Cromwell (the boy involved in the case) did not have a thing to do with the GIRL aside from drinking her father's gin and falling asleep, thus helping to clear a nasty mess, and sending the young couple away to be married, instead of being an out and out black eye to all colleges, where children are sent to be educated and uplifted rather than degraded by such episodes as revealed in the Radio Picture.

Arline Judge steals the picture, as the young waitress, "on the make for the boys," and who finally gets into trouble. Dorothy Wilson is the sweet and innocent girl who is especially excellent in the love scenes with Richard Cromwell (the boy), who falls for the waitress. Dick seems to improve with each picture we see him in, and is worth watching for future references. ERIC LINDEN hasn't an equal as far as a wise-alec goes. He looks the part, in everything that he plays, all because he knows his acting and the value of each situation. John Holliday, as the professor, more than held up his end of the picture. COL. REGINALD BARLOW is one of the most versatile actors we have on the screen. He changes his voice so well to fit the character that one wonders if he really can be the same actor you saw in other pictures or plays. AILEEN PRINGLE was good as far as her part ran. She was ideally cast and looked very striking. GREGORY LA CAVA did a good job, as far as he was concerned, in the direction. "The Age of Consent" was taken from the play "Cross Roads," by Morton Flavin. Adaptation and dialogue by Sarah Mason and Francis Cockrell was fine. J. Roy Hunt's photography was good, and edited by H. N. Swanson.

The old gag, "I don't need a book, I have one" doesn't hold good so far as Al Martin is concerned. It was generally believed that Martin has a book for he wrote "Dog Gone Hollywood" and it would be natural that he kept a copy of it. Now he has authored another humorous tale which he calls "Jail Bait." This satire on a gal's experience in a small town jail is being published by David Graham Fischer and is now for sale at all book stores.

"The Strange Interlude" is the Most Daring Story Ever Filmed—Proves Norma Shearer Great Artiste

Hollywood waited patiently for "STRANGE INTERLUDE" to reach the screen, with more interest than they did "GRAND HOTEL." Now that this latest M.G.M. epic has had its world premiere at Grauman's Chinese theatre, filmdom is divided as to its potential drawing power and what it will do to further the reputations of Norma Shearer and Clark Gable, as well as add new laurels to the company that produced it. Miss Shearer, to our way of thinking, never gave a greater performance. Her makeup at times was hideous, her fans and admirers, that love to accept her as the sweet darling of the screen, are going to be somewhat disappointed, for she permits herself to become a party to an affair with the doctor (Clark Gable) that lacks any moral purpose. Especially so under the circumstances involved by her husband, whom it is said to be suffering from a malady known to their family tree. Clark Gable seemed miscast, in fact, his makeup towards the end, looked dirty, making him anything but a young romantic physician. He played the part like any actor would have done; making the best of it. Only at times did he rise to any great heights, and when he did, he was handicapped by a makeup that mislead what the fans expected of him.

The work of the balance of the cast was well done, especially Ralph Morgan and Alexander Kirkland, who could easily have overplayed their parts. TAD ALEXANDER, a youngster who seems to know what it is all about, as far as emoting with the grown ups, COMMANDED A WHOLE LOT OF ATTENTION for the brief time he was on the screen. Maureen O. Sullivan had very little to do but what she did was OK. Robert Young looked and acted acceptably. Two old favorites, MARY ALDEN and HENRY B. WALTHALL stood out in their short opportunity to emote what they had.

Miss Shearer did entirely too much weeping and crying; too many anti-climaxes, had the people restless with some walking out. However, you will find many people who like Eugene O'Neill's play and book, hence enjoy the picture. The opening night caused a riot of curiosity seekers, for they surely saw everybody there, that was anybody. M.G.M. did themselves proud, with their settings outside of the Chinese and Sid Grauman's prologue. Robert Z. Leonard's direction, helped put the picture over the top, while the dialogue and continuity by Bess Merydeth and C. Gardner Sullivan, passed muster. Lee Garmes did a good job of photography. Cedric Gibbons looked after the art work. Douglas Shearer the sound. Exhibitors will draw 'em in by selling Norma Shearer in her greatest role with Clarke Gable playing opposite her, along with Eugene O'Neill's masterpiece, revealing an improved art in acting and talkies.

THE GRAUMAN PROLOGUE or REVUE IS OUT AND OUT PROPOGANDA FOR THE OLYMPICS. It is too bad that this same stunt couldn't be staged in every key city in the United States, for it would so enthuse the natives that they would break all speed records coming to the Olympiad. However, those who viewed it here, will make their own tracks to the grounds to see the greatest show of all times staged in the Southland, which has caused the world's eye to be focused on Los Angeles.

PREVIEW

"The Devil and the Deep"

Previewed at the United Artists, Pasadena

Score one for a potential star and the most perfectly sustained characterization of the screen year. Charles Laughton as an insanely jealous British submarine Commander in "The Devil and the Deep" scores sensationally. His personality is so amazing that it is impossible to even look at another character while he is on the screen. His work is so perfect that he makes Tallulah Bankhead appear a pallid dishrag, and Gary Cooper a frightened school boy.

But in spite of Mr. Laughton's performance (or perhaps it makes the rest seem shabby) this Paramount picture is pretty much of a mess. It suffers from a highly artificial story by Harry Harvey. Had von Sternberg directed, it might have been as successful as Harvey's "Shanghai Express." Marion Gehrig, however, lacks the knack of making unbelievable plots seem dreadfully important and realistic.

Further, the film shifts disconcertingly from sophisticated drama to melodrama and back. It forces Mr. Laughton to speak lines which are incredible even for a lunatic. The realism of the whole picture smashes in the absurd scene in which Tallulah confesses that Gary Cooper is her lover. The vigor and life of the submarine disaster scenes cannot quite recapture this lost realism, excellent though they are for the most part.

A great deal of credit should go to Charles Lang for his splendid photography which reaches its heights in the under sea scenes. The African atmosphere is also well established, photographically, in the earlier part.

Tallulah Bankhead as the Commander's wife, contributes nothing to the picture, slumping through it with a perpetually discontented look. Gary Cooper is too repressed. The two of them spend perhaps a third of the picture standing side by side, looking out at the camera, and speaking lines. It becomes very boring. In fact, the whole picture suffers from the common Paramount fault of too much talk.

Others in minor roles were Cary Grant, Juliette Compton, Henry Kolker, Gordon Westcott, Jimmie Dugan, Dorothy Christy, and Arthur Hoyt. Ben Levy adapted the story.

"The Devil and the Deep" suffers from conflicting lines of interest which have a disintegrating effect on the attention of the audience. It should have been solely a character study of Charles Laughton. When he is off, the interest lags.

—HAROLD WEIGHT.

As Seen and Heard by **Arthur Forde**

ON BOARD THE S. S. PLAYA—After a hard day's grind, you may find relaxation and fun on a palatial liner, miles at sea.

A TRIP TO NOWHERE—sounds odd but that is just what this one is and you do not need to step on the "Magic Carpet," but step aboard the ship and in less than an hour, you are gently removed from "snoopers" and other disagreeable people and "real LIBERTY" reigns.

A DELIGHTFUL DINNER—and will wonders never cease—We were handed a real "Wine List" which, of course, called for a special cocktail to whet the appetite.

THOUGHT THE OTHER PARTY had won the election but realized that we were on the high seas.

AFTERWARDS—a splendid orchestra gave us the latest in dance music and between times, "GAMES" were indulged in by those who enjoyed this sort of fun.

WE NOTICED—quite a few celebrities who were really enjoying themselves, including James Dunn, Jimmy Greer, Bert Hanlon, Chaz. Chase, Ruth Eddings, Eddie Foy, Jr., Larry McGrath, Anita Garvin, Ann Greenway, Dorothy Culliver, Billy Snyder, and Red Stanley of the Frolics.

WE HEARD from Moe Morton, you know, he of the Frolics, on Washington Blvd., that Dave Butler, Tom Mix, Howard Sheehen, Roland Brown, Frank Fay, and Barbara Stanwyck, each with a number of guests, had booked passage during the week.

OUR GENIAL HOST—Jack Lewis stated that on the Saturday before, at least 200 people had been unable to find accommodations.

IF YOU WANT—"real entertainment" and a night away from the hot city, take a "TRIP TO NOWHERE" on this wonder boat.

"HOLD 'EM JAIL" is the funniest comedy seen in years and certainly establishes Wheeler and Woolsey in the hearts of theatre patrons who like amusements in the lighter vein.

NORMAN TAUROG—was the director and perhaps this is the reason for the success of this one as this boy knows his comedy angles.

BUT—the story by Tim Whelan and Lew Lipton and the screen play by S. J. Perleman, Walter De Leon and Eddie Welch were strong factors.

The story is of two salesmen who are thrown in jail and of the amusing complications which follow; but a comedy story is almost impossible to tell, suffice it to say that the situations called the best from the cast and they kept "the pot boiling" at top heat.

EDNA MAY OLIVER was a strong support to the boys and her unctuous comedy was priceless.

WARREN HYMER is always good, but in this one he excelled his usual self in the character of "A Dumb Convict." **EDGAR KENNEDY** as "The Warden" was perfect and Paul Hurst, Roscoe Ates and Robert Armstrong were great aids in the fun-making. **BETTY GRABLE** is the new feminine support for Wheeler and Woolsey and this girl is dainty, full of pep and "An Attraction." **DAVID O. SELZNICK** is starting right by giving us "amusement fare" of this character and RKO-Radio Pictures are heading the right way to box office success with their recent pictures.



ARTHUR FORDE

JESTERS' LAWN PARTY was an enormous success and this lively little club of the younger set interested in pictures and the theatre are certainly adept at entertaining.

MANY STARS were present and among those we noticed Claire Windsor, Lillian Rich, Jameson Thomas, Matty Kemp, Arthur Johnson, Sam Coslow, Georgie Harris, Charles Ober, Sandra Arleaux, Marcella Morin, Dorothy Dix, Leonard Smith, "Connie" of the Filmograph, Buddy Daggett and Billie Moritz.

HOW THOSE GIRLS—must have worked to get up such cute decorations, not to mention the refreshments as well as the miniature dance floor on the lawn, which was crowded all the evening.

THE BEST—dance music we have ever heard, or was it the Moon, but we stayed overtime with the rest of the crowd.

A FEW—more parties of this sort and The Jesters will surely "be on the map," as one of the liveliest clubs in the movie colony.

WENT OVER—to the Florence Theatre, to see the opening of "High Diddle Diddle," a miniature musical comedy revue.

IT WAS GOOD—and the Lewis Lane Producing Company should reap great benefit, if they continue to produce revues of this high calibre.

TUNEFUL MUSIC—by Jack McGuire, Lovely costumes by ADREANA and a scenic production which would do credit to a "full size" musical show.

THE CAST—was excellent and Jack Egan, Ellis Childs, Don James, Myrtis Cringle, Ria Van, Charles McAvoy, Penny Alden, Jo Ann and Jean Carroll, Dixie Wayne, Honey Dey and Frances Starr, not counting a chorus of beauties with credit to Skeets Wagner, Earl Wallace and Mildred Morgan for the snappy numbers.

JULES CRONJAGER—seems to be the busiest camera man in Hollywood as this veteran photographer is now working on "The Missing Witness" at International Studios, for Ralph Lake.

WE HAVE VIEWED—several excellent pictures recently in which Jules contributed his art—

THE RECENT DECISION—of a prominent company to retain the camera man's name on the credit sheet was brought about by men of such high calibre.

CHARLES FRENCH—an "old timer" of the stage and screen, told us recently that "better treatment" is accorded the players at the studios, than formerly.

WHAT HE MEANT—was that a couple of years ago it was extremely difficult to even see a casting director, but that courtesy and kindness now reigns, and especially to experienced players.

HARRY MYERS—you all know him, is getting ready to produce a series of two reels, centering around the life of the average married couples.

OF COURSE—Rosemary Theby is to work with Harry and he has already secured ten well known players, and an experienced camera man, who are ready to start at any time.

BEN LYON—made a clever remark a few days ago when a harassed and immature director, came to a full stop in the production, over the story. Ben's remark to the other players assembled was "Let's sit down and write the story over." It can't be much worse than the thing they have given us.

TOM RICKETTS—has a record that no one else can attain, in that after producing musical shows in London and New York, he also directed the first picture in Hollywood, on November 11, 1911.

QUITE A RECORD—but Tom is still "carrying on" and as we watched his clever work in an Invincible Picture, at Universal studios, "Modern Madness," a few days ago, we realized what experience means.

WE ARE GLAD—to know that Sol Wurtzel is "in the saddle" once more at the Fox Studios.

WE HEARD—recently that some "Unknown" had written a letter to Sol, calling his attention to a player in a remote theatre.

MOST EXECUTIVES—would have consigned the missile to the waste paper basket but Mr. Wurtzel investigated the matter and found out that the player in question was a "find."

LE ROI DES RESQUILLEURS, "KING OF THE GATE CRASHERS," AT THE FILMARTE THEATRE

A French picture with plenty of action, snappy song numbers running through the show and a view of all the sports, enjoyed by the usual crowds of Paris.

George Milton, who plays the leading character, "The Gate Crasher," reminds you somewhat of the famous Chevalier by the way he "puts over" his songs. Many amusing complications are entered into by this man, who tries to do the same as our "One Eyed Connolly." The rest of the company enter into the spirit of the play.

There isn't much of a plot but we find that the "Gate Crasher," eventually wins a beautiful girl, by his nerve.

Pierre Colombier directed, and kept the rapid tempo of the comedy at a high speed. The other members of the cast are Pierre Nay, Kerny, Helene Perdiere, and Helen Robert. Each of them are famous on the screens of France.

Paris crowds, interesting street scenes of Paris and the usual crowds that frequent the sporting events of the French metropolis are all shown in this picture and the six day bicycle races, at the Hippodrome, are particularly stirring.

Those who understand the French language would perhaps catch a little more of the humorous dialogue but the story is so well told in action that it is very enjoyable.

You know well that the French Producers have always sent us something of interest and this one is no exception to the rule.

We advise you to see this picture as you will learn how the gate crasher gets along at the French Capital, and the music is typical of Paris at its liveliest moments.

"ONE WAY PASSAGE" A WARNER-FIRST NATIONAL PICTURE

At least they didn't give this one a "happy ending" in the accepted form and that was also a welcome relief but it is interesting, splendidly directed and an excellent cast of experienced players.

Warner Brothers have teamed William Powell and Kay Francis and they make a splendid team. Both being attractive photographically and are natural in their work.

This story of an escaped man, condemned to the gallows but having escaped to foreign parts and finally being captured by a San Francisco policeman.

A lady, traveling for her health, in the care of her physician, and the meeting place is a drinking place in Hongkong.

They meet again on the boat while the policeman is taking the escaped man back. Both fall madly in love with each other but on the last day of the voyage a gabby steward discloses to the girl that the man she loves is a murderer. She waves good-bye to him as he leaves the boat which is much better than his getting a "a last minute reprieve" as the usual picture does. Dramatic, just

enough comedy by the other players to relieve the drabness and "the finish" which is a relief.

Of the cast, Arline McMahon is exceedingly clever as "a confidence woman," masquerading as a Countess and an aide to the convict while Warren Hymer, who can always be depended upon to furnish real comedy, is "the detective." James McHugh was another member of the crooked band who are helping the convict. His drunken scenes kept the audience in roars of laughter while Frederick Burton added dignity in the role of "the doctor."

Tay Garnett directed masterfully as the story, written by Wilson Mizner, could easily have been spoiled by one not having his great experience.

Warner Brothers are to be congratulated upon this one which brought Powell and Kay Francis to the screen in a vehicle entirely suited to their abilities and the theatre public will relish something new in an ending.

"THE LAST MILE," A TIFFANY PRODUCTION

Here is a picture that is a credit to the Producers, the director and the cast; and what's more, we think the usual theatre goer will agree with us.

AND if all the Producers turn directors, as Sam Bischoff did in this one, we could use more producer-directors.

Most of you remember the stage play, which ran in a local theatre and was a vivid story of a young man executed in the electric chair, and afterwards found that he was innocent.

BUT the characterizations of the condemned men in the Death House is what is shown and Howard Phillips, as "The Condemned Boy," is just as fine in the screen version as he was in the original stage play. Preston Foster, as "Mears," comes near carrying off the acting honors with George E. Stone running him a close second as "Berg."

Noel Madison, as "The Italian," Alan Roscoe in "Cell No. 7," Paul Fix as "The Crazy Man," Daniel Haynes as "Jackson, the colored convict," and formerly of "Green Pastures," does a sympathetic piece of work, Al Hill, Frank Sheridan, Alec B. Francis, Edward von Sloan, Ralph Theodore, Jack Kennedy, Albert J. Smith, William Scott, Kenneth McDonald, and Walter Walker, added their talents to the splendid cast.

Louise Crater was a particularly pitiable figure as "The Condemned Boy's Mother."

The difficulty of carrying this screen play with so little action was cleverly carried over by Sam Bischoff.

The camera work of Arthur Edson is superb, and the screen play of Seton I. Miller was natural especially the dialogue. The prison Break was thrilling and the crime, carried out in retrospect, made it particularly interesting.

E. W. Hammons, the producer for World Wide Pictures is to be congratulated on "The Last Mile," and we feel sure that he will reap a financial reward.

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See Mr. Forde's Review

Francis Renault-Greatest Female Impersonator Since Palmy Days of 'Eltinge'

THRILLS AND ENTERTAINS
GREAT AUDIENCE AT
STARK'S BOHEMIAN
CAFE

Stark's Bohemian Cafe Wednesday evening introduced Francis Renault, the greatest female impersonator since the palmy days of Julian Eltinge, to one of the most representative audiences that the famous night play-spot in Hollywood has so far witnessed at one of their floor reviews.

Mr. Renault wore the most stunning and fetching gowns ever worn on any stage in the Southland. The women folks marveled at his grace, ease, and carriage. His flare for comedy had them almost in convulsions at times from laughter.

Francis Renault headlines one of the best shows staged. Buddy Fisher, The Joy Boy, and his Dance Orchestra, have struck their stride and are making the entertainers work at top speed in order to keep up to their tempo of playing. It is one of those hotter than hot shows, but, above all, it is clean innocent fun and amusement, up to the high standard maintained by Eugene Stark, not only in his shows, but the fine food that he has served to royalty along with the satellites of stage and screen.



WILLIAM (STAGE) BOYD, FRANCIS RENAUT, BUDDY FISHER, FIFI DORSAY, AL HERMAN, BOBBY VERNON gathered together at Stark's Bohemian Cafe Wednesday night, after the conclusion of the show. The boys in the background are those who comprise the musicians of the BUDDY FISHER FAMOUS DANCE ORCHESTRA

Night Hawk

BEN TURPIN WILL SHARE
HONORS WITH FRANCIS
RENAULT FRIDAY NIGHT

Friday evening is to be funmakers' night at Stark's Bohemian Cafe, when Ben Turpin will be the central attraction, sharing honors with Francis Renault, who has caused such a sensation there where night cafe followers gather evenings to dine and dance and to enjoy the music played by Buddy Fisher and his Famous Dance Orchestra, along with such well known entertainers as Melba Snowden, Esther Brodelet, Billy Daniels, Vangie Kirby and Marion Duval, who are enjoying their 12th week of great success, Armstrong and Phelps, versatile entertainers, Halche von Rhoden, Valeda Duncan, Treg Brown, Charles Beynon, Dewey Lynch and many others. The beauty chorus is without a doubt the finest in the Southland.

Francis Renault has \$50,000 worth of wardrobe that he displays while doing some of his famous songs in which he impersonates the fair sex, he reminds one of the famous Julian Eltinge and has every ability to put over his numbers like did the once famous impersonator. Atop of this Mr. Renault has a happy faculty of mixing with his audiences and making friends, and another unusual feature is that he acts as Master of Ceremonies while garbed in the height of fashion.

Stark's Bohemian Cafe is the brightest spot in Hollywood, the broadcasting nightly with the exception of Sunday evening over KNX, between the hours of 10 and 11, are gaining many new friends for Buddy Fisher and his orchestra and are bringing many new visitors to the cafe nightly.

and ending with "California, Here I Come," the program promises to be one of variety, snap and harmonious beauty. The ball room will be completely redecorated in keeping with the motif; flags of all the nations fluttering in the refreshing breeze, pictures depicting the various forms of athletic competition on the walls, a form in white standing before the orchestra drawing the sweetest strains of harmony from the willing musicians as only Jack Dunn can, happy throngs on the side lines watching the swaying couples gliding to the dance-impelling music—there you have the picture of Olympic Games Week at the Rainbow Gardens. Your host? None other than Jack Dunn, will greet you and you may rest assured that, with Jack as your host, well you'll enjoy every minute of your evening.

PATIO ROOF

Sid Grauman headed the caravan of those who journeyed from Grauman's Chinese theatre premiere opening of "The Strange Interlude" to dine and dance. The main topic naturally was the picture and the tremendous opening. Looking around the PATIO ROOF we set our optics on MR. AND MRS. TOM MIX, Darryl Francis Zanuck and his Missus, WESLEY RUGGLES and Arline Judge (MRS. RUGGLES) Lee Carnes, who photographed the picture, NANCY CARROLL, Richard Wallace, C. C. BURR, Armand Kalix, his wife and mother in law, LOUIS BROCK, Josephine Dunn, ARTHUR UNCAR AND WIFE, Lucille Gleason, MR. AND MRS. HARRY BURNS, Charles Grayson, RAMON ROMERO, Ray Taylor, FRANK ORSATTI AND MILTON BREN, Rufus LeMaire, JAMES STARR, Ivan Lebedeff, LEW SCHRIBER, Erwin Gelsey, MR. AND MRS. JOE McCLOSKEY, Nacio Herb Brown, JAMES RYAN, EDGAR ALLEN WOLF, Polan Banks, HARRY WEBER, Milton Golden, JOAN MARSH and hundreds of others, all having a great time. Henry Halstead and his Orchestra are still on the job, with Clarence Rand doubling in singing and leading the orchestra when "Hank" feels the urge to take a rest and that is quite often.

CLUB AIRPORT GARDEN

Saturday night found the Club Airport packed to the doors. Art Jell and his orchestra were playing to their hearts' content. There was a team of girls dancing in mid floor, kicking in all directions and very much enjoyed by all the natives present. Tommy Jacobs, the Generalissimo of the place, was busier than a bird dog after his catch on the drop of the shot. Wilson Mizner strolled by and gave us the "Hello" as did John Emerson and Anita Loos, Ben Hershfeld, Rita LaRoy, Ben Bard, Ruth Roland, Francis McDonald all passed us like on review at our station at the door. Jane Jones, Mel Calish and George Lloyd chirped a few ditties in great form and panicked 'em. MAXINE GREGORY, a cute little blonde hulla dancer told a story with hands and body whirling in all directions. She looks very promising, especially for picture work. AS WE WERE LEAVING we encountered three very sweet girls, they handle the hat check department and look after the guests' wants as far as cigars and cigarettes. You will have to travel a good distance to find nicer and more gentle girls than the Missess DARLING, EDITH De VEAIGUE, and VENETE TRACY, (we hope, VENETE, that we spelled your name correctly. If not SUE US.)

"MOTORCYCLE MANIA"

"Motorcycle Mania" is the definite title chosen for the new Metro-Goldwyn-Mayer sport champion short subject completed, with Jack Cummings directing.

Featuring "Putt" Mossman, world's champion motorcycle stunt rider and horseshoe pitcher, this short contains some of the most hazardous stunts ever filmed. The young daredevil drives his motor at a speed of 60 miles an hour through a 100 foot jump into the ocean; carries four people on his motor while doing balance stunts at high speed; drives blindfolded over hurdles, and makes "ringers" in a "motor cycle horse-shoe tournament."

FROLICS GARDEN

We doubt if you will be able to find two more capable funmakers in night life amusement resorts than Red Stanley and Phil Saxe. These comics seem to fit into the cafes perfectly and know their audiences and what it takes to make 'em laugh. Frolics Garden visitors have fallen head over heels in love with these comedians and we don't blame 'em for a single moment. They are the life of the Irving Aaronson's Commanders, and are ably assisted by The Three Bachelors and other merry makers.

LOOKING AROUND THE TABLES we glimpsed Sol M. Wurtzel, JOHN STONE, Jimmie Grier, GILBERT ROLAND, Teddy Hayes, JIMMY DUNN, Richard Tucker, ARTHUR ROSSON, Rowland Harvey, CHAS. CHASE, Bill Guthrie, FRANK ORSATTI, Lew Brice, JOE BENJAMIN, Clarence Rand, BILLY SNYDER, Joe Cohen, JOHN LESTER, Jimmy Aye, BESS MERYDTH, Nick Grinde, EDDIE MANNIX, Sylvia Thalberg, SALLY BLAINE, Sidney Landfield, REED HOWES, Albert Kaufman, ERICH VON STROHEIM, Jane Talent, BERT HANLON, Larry McGrath, time and space doesn't permit us to give the names of all whom you know so well, who make the Frolics Garden their meeting place nightly with the best known satellites of stage and screen.

JACK DUNN HAS ARRANGED OLYMPIC PROGRAM AT
BEAUTIFUL RAINBOW GARDENS

In keeping with the Olympic Games' spirit, which now prevails in our fair city, Jack Dunn and Andy Muro have arranged for a special "All-Olympic" program, which is to open Monday, the 25th, at the Rainbow Gardens.

Beginning with an orchestration arranged by Mr. Dunn called, Music of All Nations,

BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Barbara Stanwyck Charles Bickford All-Star Stanwyck-Asther	Unassigned H. Higgins Unassigned Frank Capra	Unassigned Sam Nelson Unassigned Buddy Coleman	Unassigned Ben Kline Unassigned Joe Walker	"Brief Moments" "The Thirteenth Man" "The Double" "The Bitter Tea of General Yen"	Staub-Sweeny Thompson-Higgins Unassigned Edward Taramore	Coope G. Rominger E. Bernds	Preparing Shooting Preparing Shooting
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345	Lee Tracy Jack Holt Mickey McGuire	Ben Stoloff Ralph Staub Erickson-Bennison	Dave Selman Scudder Unassigned	Teddy Tetzlaff Staub Unassigned	"Night Mayor" Screen-Snapshots "Polo"	Gertrude Purcell Dudley Nichols	Geo. Cooper	Shooting Shooting Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI. 2155	Andy Clyde Harry Langdon World Wide Prod. World Wide Prod.	Harry J. Edwards Arvid Gilstrom L. Humberstone Paul Stein	Harold Lewis Unassigned Jack Sullivan Unassigned	Dwight Warren Unassigned Robt. Kurrle Unassigned	"Sunburn Sinners" "The Big Flash" "The Crooket Circle" "Breach of Promise"	Pagano Connelly Frank Griffin Ralph Spence Rupert Hughes	Wm. Fox	Shooting Preparing Shooting Preparing
FOX Wm. Crawford, Casting Dave Todd, Asst. CR. 6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Edmund Lowe Will Rogers Bennett-Bellamy Sally Eilers Unassigned	Eric Von Stroheim Varnel Menzies John Blystone Raoul Walsh Sidney Lanfield William Dieterle	Unassigned Walter Mayo Unassigned Unassigned Unassigned Unassigned	Unassigned James Howe Unassigned Unassigned Unassigned Unassigned	"Walking Down Broadway" "Chandu" "Jubilo" "Salomy Jane" "Hat Check Girl" "Six-Hours to Live"	Eric Von Stroheim Oldham-Morgan Conselman-Roth Paul Armstrong Rian James Morris-Barteaux		Preparing Shooting Preparing Preparing Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Ralph Like Prod.	E. Mason Hopper	Vernon Keays	Jules Cronjager	"The Missing Witness"	Norman Houston		Shooting
METRO-GOLDWYN-MAYER R.F. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Norma Shearer Unassigned Unassigned Cooper-Stone The Barrymores	Tod Browning Sidney Franklin Charles Riesner W. S. Van Dyke Charles Reisner Charles Brabin	Unassigned Harry Bucquet Unassigned Unassigned John Waters H. Tate	Unassigned Lee Garmes Unassigned Unassigned Bill Daniels	"China Seas" "Smilin' Thru" "Turn to the Right" "Eskimo" "Father and Sons" "Rasputin"	Unassigned Allen Langdon Martin Smith-Hazzard Unassigned Maurice Rapi Uncredited	J. Brock A. MacDonald G. A. Burns	Preparing Shooting Preparing Preparing Shooting Shooting
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Chas. Post Paul Malvern. Casting	All Star All Star Rex Bell Bob Steele	Unassigned K. Whitman Harry Fraser R. N. Bradbury	Unassigned Unassigned Unassigned Paul Malvern	Unassigned Unassigned Archie Stout Archie Stout	"Klondike" "The Girl Calgary" "Arizona Bound" "Texas Buddies"	Christam Tupper Sig Schlager Robert Quigley R. N. Bradbury	J. Stransky	Preparing Preparing Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Marlene Dietrich Hayes-Cooper Erwin-Crosby Raft-Carroll Cohan-Durante March-Landi Clive Brook Hopkins-Marshall Sylvia Sydney Laughton-Carroll All Star Hopkins-Gable Chas. Rogers Prod. Lombard-Arlen	Josef von Sternberg Frank Borzage Frank Tuttle David Burton Norman Taurog Cecil B. DeMille Stephen Roberts Ernest Lubitsch Unassigned Unassigned Wm. K. Howard Unassigned Harry Joe Brown William Seiter	Bob Lee Arthur Jacobson Sil Brod Henry Hathaway William Kaplan Russell Mathews Charles Barton Unassigned Unassigned Unassigned Unassigned Unassigned Raoul Pagel Unassigned	Bert Glennon Unassigned George Folsey Unassigned David Abel Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Blonde Venus" "A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Madame Butterfly" "Island of Lost Souls" "The Lusitania Secret" "No Bed of Her Own" "Madison Square Gardens" "Hot Saturday"	Lauren & Furthman Glazer-Garrett George Marion, Jr. Elliott Clawson Thompson-Cohan Young-Buchman Leahy-Marlow Raphaelson-Jones Zoe Akins Boylan-Gates Hugh Strange Austin Parker Rivkin-Wolfson Lovett-March	H. Mills H. Lewis J. Goodrich E. Merritt	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Our Gang Todd-Pitts	Robert McGowan George Marshall	Don Sandstrom Lloyd French	Art Lloyd Art Lloyd	"Free Wheeling" Untitled	The Staff The Staff	James Green	Shooting Shooting

HARRY JOLSON

Soon to be seen in
INDEPENDENT
FEATURE

COURTESY TO ALL AGENTS

R.K.O.-PATHE Culver City RE. 0252	Horkheimer Prod.	Unassigned	Unassigned	Unassigned	"I Shot My Husband"	Dan Whitcomb		Preparing
R.K.O.-RADIO. 780 Charles Richard HO 5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Bennett-McCrea Tom Keene Fay Wray Richard Dix Cortez-Louise Dunn-Howard Dix-Harding Billie Burke Unassigned King Productions Bennett-McCrea	George Fitzmaurice Robt. Hill Merian C. Cooper Roland Brown J. Walter Ruben E. H. Griffith Wm. Wellman George Cukor Casey Robinson V. Schertzinger Geo. Fitzmaurice	Unassigned Unassigned W. Daniels Jimmy Anderson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Nick Musuraca Eddie Linden E. Cronjager Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Untitled "Come On Danger" "Kong" "Liberty Road" "Phantom Crestwood" "Animal Kingdom" "The Conqueror" "Bill of Divorcement" "Sport Page" "All The Evidence" "Free, White and 21"	Jackson-Ornitz Lester Ildeld James A. Creeman Bartlett-Cornack Ornitz-Jackson Uncredited Uncredited Willis Goldbeck Robinson-Markson Frank Drake St. Johns-Murfin	C. Portman Geo. Ellis J. Tribby Geo. Ellis	Preparing Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	All Star	Robert Florey	Ed. Marin	Arthur Edeson	"Those We Love"		K. Zint	Shooting
UNITED ARTIST Freddie Schuessler Casting GR. 5111 Bill Schenk, Asst.	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Unassigned Unassigned	Lucian Andriot Unassigned Unassigned	"The New Yorker" "Kid from Spain" "Way of a Lancer"	Charles Lederer Uncredited Uncredited	O. Lagerstrom	Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned Unassigned Summerville-Pitts Boris Karloff All Star All Star Lew Ayres Gibson Gowland All-Star Tom Mix	Cyril Gardner William Wyler John M. Stahl James Whale Unassigned Unassigned Russell Mack Jame Horne Tay Garnett Dr. Arnold Fanck Cyril Gardner Ray Taylor	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Invisible Man" "Laughing Boy" "Left Bank" "The Road Back" "Auto Camp" "Gagliostro" "Once in a Life Time" Untitled "O'Kay U. S. A." "S. O. S. Iceberg" "All-America" "Tom's in Town"	Fort-Balderston John Huston Unassigned R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Seton I. Miller Shorts McGuire-Pembroke Lt. Comm. Wead Uncredited Jack Natteford	R. Pritchard Jess Moulin	Preparing Preparing Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Shooting

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VOL. 12, NO. 28

HOLLYWOOD, CALIFORNIA, SATURDAY, JULY 30, 1932

PUBLISHED WEEKLY

Previews Are Hurting Theatre Business Says Exhibitor

Extra Racket is Toughest in the Past Ten Years

PREVIEWS AND DOUBLE
BILLS GIVE PATRONS 20,000
FEET OF FILM TO VIEW

Exhibitors are complaining about the methods being used by some of the West Coast theatres, where a preview is advertised of a picture which has run in as many as 15 theatres. When the feature preview is exhibited, along with the double feature and shorts, the public see as high as 20,000 feet of film in a single evening, and theatergoers, who attend theatres in the same neighborhood, run into the same preview highly advertised, as a first run by the exhibitors. This is doing more to drive patrons out of the theatres than bad pictures.

One exhibitor cancelled his contract with one of the producing companies to play their pictures in his theatre first run, because the same pictures had been previewed in all opposition houses in his neighborhood. He sued the company for breach of contract but they settled out of court. Exhibitors pay the exchanges and producers \$25 to \$50 per night for some of these so-called previews. One independent producer admitted that his negative cost was earned by showing his picture in so many different houses as a preview, before the general release. Theatergoers complain after an evening of this kind, due to the strain on their eyes.

"IF CHRIST CAME TO CHICAGO"

The sensational and highly dramatic story is to be the second production that Reliance Pictures, Inc., will produce.

Edward Small, head of Reliance, announces the signing of Jack Lait to adapt the story for the screen. Lait is now busily engaged on this assignment.

Few people know Chicago better than Jack Lait. He has worked on the Windy City papers for years and some of his best stories were created in that part of the country. He is an ideal man for this particular job.

"If Christ Came to Chicago" is in novel form and was written by William T. Stead.



CHARLEY CHASE

There are few comedians in the fun-making world today, who have the background that Charley Chase has. He came up from the stage and is deserving of every success he has attained in the "Charley Chase"-Roach Comedies, which are being released for M.G.M.

AGENTS SLASH PRICES TO
\$3 PER DAY IN ORDER TO
KEEP DOORS OPEN

The war, now between the agencies who are furnishing extra talent for the independent producers, has cost the day players some good old American dollars, for gradually prices have been slashed to \$3.00 per day. Out of this extras are forced to pay ten per cent to the agency who give them the job, and what more, the other day extras were asked to go to San Pedro for a \$3.00 job, pay commission and carfare out of their daily wage. This is the lowest it has been in ten years, and will do a whole lot to drive extras out of the business.

The Central Casting Corporation, who furnish 95 per cent of the extras for the major studios, too have had to slash their prices. Every now and then they get \$3.00 calls for tremendous crowds, and are forced to go to Main Street and other poor districts to engage people who, in most cases, are undesirables, to say the least in the motion picture business. This takes the jobs away from our town's people, who have kept this industry alive, reared families here and are tax payers. This is unavoidable, since the price of admissions have been cut and Old Man Depression has made a personal appearance inside of our studios as well as in public life.

PLENTY OF FUN

An intimate revue, with an all-star cast, will be the next attraction at El Capitan Theater, Henry Duffy announced today. Negotiations are being completed and rehearsals will start immediately with a cast of "big names" which will startle even star-studded Hollywood.

This revue will be patterned after Lou Holtz's famous revue which was the sensation of last season in New York City. Ben Bard is lining up the show.

LOSES MOTHER

Herman Garfield lost his mother, who died suddenly. He and his brother Sam are eastward bound with the remains.

THE INSIDE DOPE

Harry Sanger, New York comedian; Violet Barlow, well known screen personality, and her partner, Charles Owens, have been added to the cast of the Lewis-Lane musical tabloid, "Hi Diddle Diddle."

The cast now includes Myrtis Crinley, Ellen Childs, Jack Egan, Don James, Ferris Taylor, Charles McAvoy, Harry Sanger, Violet Barlow, Charles Owens, Jean Carroll, and Jo Ann Carroll.

There is a chorus of twelve beautiful girls also.

THE DAY FOLLOWING the announcement by M. H. Hoffman, Jr. that he will produce a special feature attraction titled "I've Got Five Dollars" he received 18 telephone calls from friends who wanted to borrow money.

"I've Got Five Dollars" will be produced by Junior Hoffman as a special and will not be included in the Allied twenty-six.

"BUDDY FISHER" of the screen, has returned to Hollywood after an eight-months' tour throughout the country in vaudeville, singing the biggest song hits of the day. He is now anxious to resume his picture work.

RICHARD JOHANNES has changed his name to "DICKIE" WALLACE, an it seems like the new name has brought him added luck, for he is working with Jackie Cooper in "Father and Son" at the MGM studio, playing "Snoops" Smith. His work in "Shandy," starring Jean Herschell, produced recently and directed by William Christy Cabanne, has gained the praises of some of the most hardheaded critics.

WILLIAM F. KAY, who has just finished the script of "Lusitania's Secret," now being read by Paramount for early production, says it was his toughest assignment in 20 years of newspaper, magazine and screen work. With salvage operations under way off the coast of Ireland, writing a story in Hollywood wasn't at all easy. But, judging from the bonus check handed Kay, everyone was satisfied. His next script is "Bindle Stiff," pending adaptation of which he is en route to New York to close contracts for his forthcoming book, "Gumshoe Racketeers," scheduled for October publication and later screening. Kay will return to Hollywood in ten days.

After an absence from Hollywood of six years, Baby Peggy, now a young lady of 13, has returned to the film city with her parents, Mr. and Mrs. J. Travers Montgomery. They have taken a house on Rarglin Drive in Beverly Hills.

The young actress has been living with her parents on a ranch at Laramie, Wyoming, for the past six years. Her first appearance in talking pictures is sports featurettes.

For those who trump their partner's aces and bid no-trumps on a two-suit hand, R. K. O. Radio Pictures has a pleasant surprise coming.

The film company's New York office recently signed Ely Culbertson, foremost bridge expert and teacher, to make a series of twelve amusing short features.

The pictures will stress the entertainment possibilities of bridge, now being seriously played by twenty million fans, yet will be so constructed as to allow Culbertson to give addicts instructive tips and lessons in painless doses.

Many well-known and not so well liked bridge characters will appear throughout the series as comedy relief.

WOLFE GILBERT is in the scenario department at the Fox studios. He no more than set foot on California soil than he was deluged with offers to write acts, music, lyrics, and become a scenario writer, the latter post he accepted, and now we will see—eh, Wolfe?

BROKEN NOSE MURPHY is back in our midst, and these so-called hard boiled looking guys had better look to their laurels and jobs, for "MURPHY" is back from the circus, and how.

DUMMY, THE NEWSBOY, according to Rowland Brown the director of Radio's latest feature "LIBERTY ROAD," put over the best scene in the picture at the rock quarry, where he is shot and killed. This boost is the best evidence why other directors should use DUMMY, for he never looks for charity, he wants work and DELIVERS THE GOODS.

Starting most any day Charles Hutchinson productions will begin the first of a series of eight pictures entitled "Out of Singapore," which will be recorded on R.C.A. Photo-Phone Equipment at Tec-Art Studios.

KID MCCOY (Norman Selby) was released from the California State prison July 19. He is to go to Detroit to become physical director of a well known and famous automobile plant. Good luck to you kid, you are on your way, and more power to you.

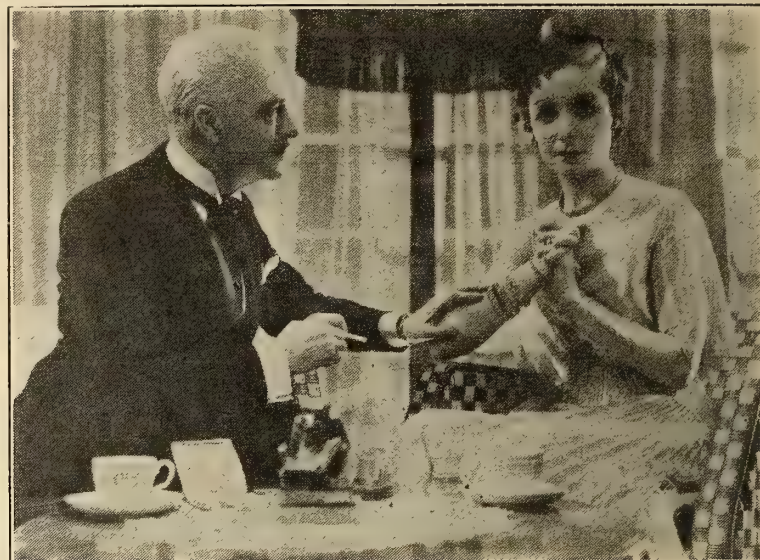
JACK PIERCE was left off of the credit sheet of "BACK STREET" through an error, and we regret it very much. For it was his great makeup work, which made the true artistry of IRENE DUNNE and ability of JOHN BOLES stand out so vividly in Fannie Hurst's beautiful story, which John M. Stahl has made into one of the best directed pictures that Universal has produced in many years.

BILLY DOOLEY is back in town after a successful vaudeville tour on the Fanchon and Marco circuit of theatres. He is considering some picture work, prior to taking up another tour.

HARRY HOLMAN tried to go east and play vaudeville but his agent, Leo Morrisson burned the wires between here and New York, and Harry hustled back, because studios were hankering for him to work in their pictures.

PAUL BERN AND JEAN HARLOW stood in the foyer of Grauman's Chinese theatre at intermission on the opening night of "Strange Interlude," holding hands and kissing like two sixteen year old children, unaware that they were in a public place. Oh, boy, were we embarrassed?

Cosmo Kyrle Bellew Back in Hollywood After Finishing Picture in England



COSMOS KYRLE BELLEW AND WINIFRED SHOTTER

It is an old but true saying about Hollywood "Once they get a taste of our film capital and what it has to offer (which includes the city, its people and the industry) THEY ALWAYS COME BACK." This is once more true in the case of Cosmo Kyrle Bellew, who came here from England, made a place for himself in the industry and then was called back. While there he played in a picture for the British Dominion, Limited, over which the noted English producer, Herbert Wilcox presides. In that picture the beautiful Winifred Shotter is starred as "Antoinette," directed by the famous German megaphone wielder, Director Selpin, who made this same story in Germany, and was later engaged to make it for the British organization. The above scene was taken from the picture and is published for the first time in America.

FLYING OVER OUR HEADS AT THE BEACHES we saw a plane with a streamer reading "KEMP FOR DISTRICT ATTORNEY." It takes a lot of nerve for anyone to run against BURON FITTS, for he has this man's town about in the palm of his hand. Rightly so; he's shot square all his life.

RED STANLEY, who is one of the chief funmakers for Irving Aaronson, should be a bet for some short reel subjects. He has an eccentric mannerism and a voice that is funny just to listen to. Who knows but here is a star funmaker of the flickers going hungry for a chance to disport his real acting wares.

THE MASQUERS CLUB is to hold its outdoor MESS AND OUTING this year at the UPLIFTERS CLUB, August 21. Their last affair of this kind at the Pathe lot on "Forty Acres" was a huge success.

WALTER HAST severed his connections with the J. G. Mayer Agency, Ltd., after working with the organization for some time.

JOHNNY CONDE, former ring warrior, who has been devoting most of his time working in pictures of late, just finished in "LIBERTY ROAD" for RKO-RADIO. Rowland Brown directed.

COL. REGINALD BARLOW finished in "SPEAK EASILY" with Buster Keaton, and joined the JACKIE COOPER troupe, working in "FATHER AND SON," directed by CHARLES REISNER. And, lest you already know, he was very much in evidence among the leading players in "THE AGE OF CONSENT" for RADIO PICTURES.

NAT SPECTOR too B. B. B.'s place in "THE CELLAR CAFE," when the latter had to be rushed to the California Lutheran Hospital for an appendicitis operation.

MAE CLARKE looking as good as ever on the MGM lot the other day with Al Kingston, who is Leo Morrisson's right hand man. Hope she gets back to work and is better than ever.

BLANCHE BRYER AND JILL BRENAN "helloed" us as we sat checking who was who at Stark's Bohemian Cafe. For the moment, we were lost in the midst of our job and failed to catch the greeting. But AHA and ALEC, we finally did. So THERE, take that and SIGN IT, GIRLS.

BELIEVE IT OR NOT, Mr. Fierce and Mr. Gentle are extras appearing in RKO-Radio's "All the Evidence," now being produced by the J. G. Bachman unit at the RKO-Pathe studio. Also, Mr. Day is head soundman and Mr. Knight is the makeup artist.

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SHORT REEL PRODUCERS SEEK ACADEMY RECOGNITION

I. E. Chadwick Stars Fifi Dorsay in Great Story

PRODUCERS ADMIT THAT SHORTS OFFER 40% OF ENTERTAINMENT OFFERED ON PROGRAMS

Ye Editor, having directed and produced short reel subjects in the past, naturally is in sympathy with the two-reel comedy producers who have recently asked the Academy of Motion Picture Arts and Sciences to include their subjects, when the votes are cast for the best pictures of the year. Their suggestion to the body is that there be three classifications. The cartoon offering first; news and novelty second, and two-reel comedies third. In this manner they feel all will have something to look forward to when making short reel subjects for the world's best theatres, which are now carrying them on their programs to the point of rendering 40 per cent of the entertainment offered.

Messrs E. H. Allen, of the Educational Pictures, and Henry Ginsburg, general manager of the Hal E. Roach studios, are the prime movers in this most interesting proposal to the Academy, and we cannot see where it can very well turn a deaf ear to the request

"THE GIRL FROM CALGARY" SELECTED BY MONOGRAM PICTURES AS VEHICLE FOR POPULAR ACTRESS

Marked by several innovations in independent production, "The Girl from Calgary," Monogram musical starring Fifi D'Orsay, went into production today at Monogram Studios.

The picture has the distinction of being the first independent production to be filmed in color, the first independent musical production, the first musical production of the season, the first independent production to use two directors, and it's Fifi D'Orsay's first independent picture.

Phil Whitman and Leon D'Usseau are the two directors, while Paul Kelly, famous stage actor, and Astrid Allwyn, Edward Featherstone, Ottala Nesmith and Rolph Sedan are featured in the cast. I. E. Chadwick is the producer with Trem Carr supervising.

of these men and those whom they represent. We must admit that the present day short subjects are part of the industry. The producers are members of the Association of Motion Picture Producers, and their votes are cast in the organization on all matters of interest to the welfare and future of this business that pays us our weekly stipend to carry on this good old game of life.

KIDDIES

Production started early last week at the Hal Roach Studios on "FREE WHEELING," the latest "Our Gang" comedy. Dickie Moore, who recently completed an important role with Marlene Dietrich, is again back in the harness of a "gangster." The comedy marks the initial appearance of little Jacquie Lyn, screen "wonder child" who played an outstanding role with Laurel and Hardy in "Pack Up Your Troubles."

The group also includes among others, "Spanky," "Stymie," "Breezy" and Dorothy. The supporting cast includes Lillian Rich, Wilfred Lucas and Creighton Hale. Robert McGowan is directing the comedy from his own story.

"WHEEZER," formerly of Our Gang, is working on "Exposed" for Trem Carr studios—Danna Whatley, four-year old blonde beauty doing the boulevard—McDonald kiddies from Glendale making a try at pictures—Bradley Metcalf rehearsing for a stage presentation for Hollywood Community Theatre School—Jean Morrow shopping at the Broadway—Ruth Grace coming out of Paramount studios.

Tad Alexander, who played the little son in "Strange Interlude," has won one of the most important child roles in years as a reward. He was yesterday chosen to play Ethel Barrymore's son, the little Czarevich, in "Rasputin," in the MCM studios.

The role is that of the little son of the Russian emperor, whose illness introduces the "Mad Monk" into the royal household, and precipitates the

superstitious awe of the Russian rulers that starts Russia toward rebellion.

In the picture Lionel, Ethel and John Barrymore all appear, John as the Grand Duke, Lionel as the "Holy Devil" and Ethel as the empress. The czar is played by Ralph Morgan, who also scored in "Strange Interlude" and "Natacha" by Diana Wynyard, famous English stage actress. Charles Brabin is directing.

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Vol. 12 Hollywood, California, Saturday, July 30, 1932 No. 28

Our Message and Duty

Every man has a duty to perform to his country, himself, and most of all, GOD. Any efforts in these directions will gain one life and happiness. Every obstacle that we place in our own way wilfully or innocently, will retard our progress. The man who knows his misgivings and tries to surmount them is numbered among the happiest men today. The unhappy masses outnumber those in the throes of happiness, hence weekly we deliver a message through these columns which we feel is our duty to GOD and MAN. Being in this spirit at this time we quote:

Isa. 61:1—"The Spirit of the Lord God is upon me: because the Lord hath anointed me to preach good tidings unto the meek: he hath sent me to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound."

Humbly and with gratitude we have done what we believe is our duty and hope that our readers will enjoy as much pleasure and also a better understanding, as we have gained by being the avenue and channel to create what ever better thinking that we have at our command and aided you to share with us this day.

Moving Movie Throng by John Hall

Wurra! wurra! wurra! Hollywood jumps from the frying pan right smack into the fire!

We are in politics! Not satisfied to be financially successful makers of movies, Hollywood producers tried the Wall Street racket—and lost their shirts. This presidential campaign finds them playing PARTISAN politics!



JOHN HALL

One may well wonder by what cunning and secret stratagems wily politicians caused a much over publicized movie man, apparently acting as spokesman, to nail to the REPUBLICAN Party masthead the colors of Hollywood's motion picture industry?

One wonders how this "babe in the wood" in politics was trapped by partisan politics, imperiling the interests of an industry, the prosperity—aye, the very life—of which depends upon STRICT NEUTRALITY in all political matters?

Because of the grossly exaggerated importance given to this individual by press agents, the statement that his partisan political activities are personal will not be accepted by the opposing political party, the Democratic. In the minds of all concerned he has impressed the fact that he represents the motion picture industry. There is no public denial of this. The Hays' office is silent.

Outwardly, to the world at large, the active and very ubiquitous Mr. Louis B. Mayer is a Republican and an active worker for the Republican party. The press hints a diplomatic appointment. In this particular case, the backfire from press over exploitation is menacing to the picture industry. The lime-light on one individual threatens to burn down and destroy political neutrality in this in-

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Prov. 15:33—"Before honour is humility." 1 Pet. 3:15—"But sanctify the Lord God in your hearts: and be ready always to give an answer to every man that asketh you a reason of the hope that is in you with meekness and fear."

dusty, with its natural reprisals from the party opposed.

Our so-called Hollywood "Big Shots" appear incapable of resisting the blinding lure of national publicity. In this matter they outdistance the players, whose professional success depends upon advertising.

As a matter of cold fact, Mr. Lou's B. Mayer no more is the political spokesman of the motion picture industry than Mr. William Randolph Hearst is the spokesman for the American press and people. However, ballyhoo gives to each a semblance of authority both are too glory-hungry to deny in cold print.

Unfortunately, the same may be said of virtually every Hollywood "Big Shot." Apparently, these men never will know that increasing financial power implies proportionately increased responsibility to the public; increased proof of absolute integrity in given words and a proper sense of moral values and the fitness of things in general.

A personal visit to the President of the United States, a courtesy shown thousands of citizens monthly, as a subject for PUBLICITY, is distinctly bad form. It is not done. Hints of a diplomatic post, without accompanying official hints, are very UNDIPLOMATIC.

The political neutrality of the motion picture industry, through the Hays' office, should be proclaimed on every screen in the country. If the candidates are to be given screen space, there should be an equal division. Radio interests see the wisdom of this. Hollywood should follow the example set. This is the time to act.

Hollywood Filmograph, longest established Hollywood film weekly, takes the attitude that the industry comes before individuals, and it takes this occasion to remind all glory-hungry individuals that all they have they owe to motion pictures. Regardless of their personal political views, they MUST work for and in every way possible sustain the absolute POLITICAL NEUTRALITY of the Motion Picture Industry as a public institution, having under its control the greatest and most effective form of world-wide propaganda ever devised by the mind of man.

DAD SAYS

With Richard Dix and Ann Harding co-starred, RKO-Radio's "The Conqueror," will go before the cameras Wednesday morning, with William Wellman directing . . . Betty Davis has the lead in "20,000 Years in Sing Sing," Michael Curtiz directs for WFN . . . RKO-Radio will star Bill Boyd in "Yukon," Casey Robinson directs . . . MGM to feature Wally Beery in a baseball story based on the life of John McGraw . . . MGM to film "Good Earth"



DAD

in China with Chinese actors . . . Johnny Mack Brown plays reporter in "Sport Page" . . . Neil Hamilton has a good spot in "Animal Kingdom" . . . Paramount will star Randolph Scott in "Heritage of the Desert" . . . Hardie Albright and Walter Byron in cast of "Polo," Jack Holt picture for Columbia . . . William Dieterle will direct "Six Hours to Live" for Paramount, Warner Baxter has the lead . . . Norma Talmadge and George Jessel as a team booked at Palace Theatre, New York . . . Fay Wray has the lead in "Monkey Paw," Wesley Ruggles directs for RKO-Radio.

Al Rogell to direct "Air Hostess" for Columbia . . . Lila Lee plays opposite Clive Brook in "Night of June 13" Hans Kraly writes screen version of "No More Orchids" for Columbia . . . Paramount signs Gouverneur Morris to write "The Piped Piper of Paris" for Maurice Chevalier . . . Geneva Mitchell in cast of "All the Evidence," John Bachmann production . . . Charles Mac Arthur writing an original screen story for William Haines on the MGM lot . . . Claudette Colbert plays her original role in "The Phantom President," George M. Cohn picture . . . Skeet Gallagher in cast of "The Phantom of Crestwood" at RKO-Radio . . . Claude Binyon writing a screen comedy for Stuart Erwin and Alison Skiworth.

Matty Kemp signed by RKO-Radio for the juvenile lead in "The Phantom of Crestwood" . . . Kay Francis has a big spot in "Honest Finder" at Paramount, will also co-star with Edward Robinson in "Silver Dollar" at WFN . . . Paramount considering to star Marlene Dietrich in Vicki Baum's play "The Shining Shark" . . . Lupe Velez booked for three weeks over Publix Theaters on Eastern time . . . James Gleason not in cast of Charles R. Rogers' production, "Madison Square Garden," spot unsuited for him. William Collier, Sr., replaces him . . . Mary Boland had a big role in "The Night of June 13" at Paramount . . . Irene Ware in George O'Brien's next picture for Fox . . . Jack La Rue plays the role of the priest in "Farewell to Arms," Paramount.

LA VIDA SPRINGS PICKUPS

There were plenty of visitors here from all parts of the country, in fact, we counted six different state licenses on the autos parked in front of Archie Rosenbaum's Eat House. The guests, who came in under the attention of Mrs. Rachel Babcock, who is in charge of the hotel and cabins, voted her a darling of the Gods, for she certainly looked after everyone as if they were her children. Among those present were: Mrs. N. W. Caswell, Mr. and Mrs. George Hineman, Mr. and Mrs. P. Schlamoutia, Olive Wood, Gladys Gordon, all of Los Angeles, and Nan C. Norris of the Breakfast Club, Lee Rose of Rose Hotel, Long Beach, Mr. and Mrs. Samuel Mouhlin of New York; Mr. and Mrs. Mann of Gardina; Dr. and Mrs. D. C. Goulding of Santa Monica; Mrs. Roxana Robinson and son, Thomas, aunt and cousin of Roy Stewart, motion picture star; Mr. and Mrs. Roberts of Brea.

IN HOLLYWOOD NOW

By Bud Murray

Sh— Sh— Speakeasily—"It's FOOT-LITES"—(so the AD reads)—and that's how the audience acted opening NITE—at the Mayan Theatre—sponsored by Gerhold Davis, who ought to know better. The Musical Director (our boy friend) Constantin Bakaleinkoff, contributed the best part of the evening's entertainment. Next came a peach of an Adagio team, and then Dorothy Lee and Billy Taft—Put all the rest together and they spell Mother, and there's a hundred million others



BUD MURRAY

like them—IN HOLLYWOOD, NOW.—At that a goodly crowd turned out opening Nite to witness "Footlites," which, if whipped into shape, with plenty of cuts in dialogue and dance, and lightened up, and some of those "Actors" replaced, might justify Gerhold Davis efforts. As usual the proverbial "booking agents" were there in clover—including Lew Schreiber and the Noo Yawk Ace Ralp Farnum, Ec Siltan—The "Opposish" producer Homer Curran of Belasco & Curran—"Skeets" Gallagher—Buster Collier down in front—Wilbur Cushman, our old confrere giving a "look-see"—Babe Kane with the boy friend—(Babe just signed a new Mack Sennett contract)—The Gleason family and Ben Alexander—Oh yes, the wizard Carter the Great—Harry Akst one of the many songsters of this piece—and so back to the Orpheum where our RKO Revue wound up a very successful week, IN HOLLYWOOD, NOW.

On the Beach and the Boulevard—HOLLYWOOD and way stations—Jerry and Jack Lester skipping merrily along—Johnny Hyams (remember Hyams & McIntyre) flitting along with a flock of new plays which he intends to produce with Lew Cantor who is on his way to HOLLYWOOD, NOW—Bill Halligan wearing a leather jerken but without a horse—Dick Carle blockt in traffic—Bert Gordon trying to get the best of a traffic signal—Ford Sterling parkt in a Red danger zone—That "Jekyll and Hyde traffic cop" Earl Reed fiendishly looking for "suckers"—Arthur Kay wildly waving his hands to Harry Jolson, back IN HOLLYWOOD, NOW. Some regulars who are running for office—Our old boy friend Arthur C. Verge for Congressman down Culver City way—Here is a regular—and then there is that ex-deputy Sheriff Irvin Taplin for Judge of Superior Court, and all the "REEL" people are going for him strong—Ask Li. Merle Swan about him—Not forgetting our playmate Assemblyman Milton Golden—Latest word from the California Lutheran Hospital, where B. B. B. has his appendix taken away from him, is "OKAY SEWER"—Nat Spector pinch-hitting for B. B. B.—Jack Lewis head man of the Frolics, now raving about his S. S. La Playa, and Folks "YOU MUST COME OVER"—Mushy Callahan will greet you—to the Brown Derby for a snack—Sid Grauman as congenial as ever, and always with a real handshake and honest to goodness smile—Ed Perkins former press agent now "recitaling" the Greek Theatre—Sid Silvers and Lew Lipton (neuritis)—George Frank gets rid of the crutches for the cane—IN HOLLYWOOD NOW.

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Academy Should Disband Assistant Branch or Take All In Rowland Brown to Direct Jean Harlow for MGM

CHARLES RAY IS TO STAR IN "WAYNE MURDER CASE"

Edward Small to Produce George Bancroft Features

CHOSEN FEW BELONG TO ORGANIZATION WHILE ASSISTANT DIRECTORS FIGHT FOR RIGHTS

The Academy of Motion Picture Arts and Sciences is supposed to be a branch of the motion picture industry that works for peace, harmony, and a better understanding between the producers and workers as well as the public at large. Right in their own rank and file they are at present harboring a body of men who are known as assistant directors. These men formerly belonged to the Associated Assistant Directors. There was a split-up in the ranks of that association which caused the Academy to form a branch for them of which Scott Beall was appointed to act as chairman for the membership. Today, the Associated Assistant Directors do not belong to the Academy, but are functioning under a Federation of Labor charter, and are causing the producers no end of worry; for the non-members of this union cannot work on locations. Hence, many companies are held up by the unions of the various cities, when the film companies arrive, and the producers are forced to put in a man who carries a union card. All this could be avoided if the Academy would take in the Associated Assistant Directors Association, which carries with it the Script Girls, who too, are an important factor in the industry. While they are standing firm and allowing the present condition to continue, they are making themselves the goats for the Union and injuring the producers instead of helping them, all because they harbor the assistants and are keeping them from joining the Union, which means nothing but plenty of trouble for the industry.

HAS JUST FINISHED DIRECTING "LIBERTY ROAD" FOR RADIO STUDIOS

His clever work with "Quick Millions" has won Rowland Brown an important assignment. He was yesterday signed by Metro-Goldwyn-Mayer to direct a picture featuring Jean Harlow. The title has not yet been decided. Brown will direct Miss Harlow in the new picture on completion of her next role which will be opposite John Gilbert in "Red Dust." He has just finished directing "Liberty Road" for Radio.



JUDITH VOSSELLI

The day of the siren is here, but, since the coming of the talkies, the vampires must be able to play all sorts of characters, and we nominate Judith Vosselli to that versatile class. On the strength of her past performances on stage and screen. New York stage producers are seeking her services for the Metropolitan this fall, and we may lose out to them, unless some of the major studios sign this charming actress for some very good parts in their forthcoming pictures.

A new unit titled "Ballet" is being prepared for Fanchon & Marco by Larry Belas. The Athenas and the Collennette Ballet have been signed, with other acts to follow.

I. E. CHADWICK DECIDES UPON THIS VEHICLE FOR HIS RETURN TO THE SCREEN

Decision to give Charles Ray a starring vehicle for his screen comeback was announced today by Trem Carr, Monogram production head, who previously had assigned Ray to a co-starring role in "The Girl from Calgary" with Fifi D'Orsay. Ray's new role will be that of an amateur detective in "The Wayne Murder Case," which I. E. Chadwick will produce for Monogram release.

Some years ago when Chadwick was making pictures with Theda Bara and the late Larry Semon, he helped Ray on his road to stardom in "Some Punkins" and "Sweet Adeline," two of Ray's most popular silent pictures. Ray subsequently lost his fortune in producing "The Courtship of Miles Standish," and is now returning six years later to Chadwick's guidance in the type of role which won him his initial popularity.

Doing the Avenue

(With Landis Buford)

Hello! Everybody, how do you do? This is a new feature of Hollywood's finest motion picture magazine. It is about the colored players of stage, screen and radio and will bring you news and views about that group of players who are appreciated by the audiences, but are not so very well known off the stage. It is the purpose of this column to act as an ambassador of good will between the performer and the admiring public.

The big city has its Harlem; Chicago has its State street on the south side and Los Angeles has its Central Avenue. There have been numerous attempts to label this part of the City of the Angels Brown Broadway, Harlem of Los Angeles, Beale Street of the Angel City and others, but the moniker of Central Avenue has withstood the assaults of its most ardent opponents and thus this city has something as indicative as the other cities of our fair land.

A STREET SCENE—

Alma Travers breezes by in a free wheeling car, Eddie Anderson and Alex Lovejoy stop crowds with their jokes, Stompy Celustan talking about the grandeur of the Madri Gras in New Orleans, Dewey Johnson looking for good tenors and promising them a long term contract, Sol Butler flitting about as he did when he and Charlie Paddock were the two fastest men in the Good Old U. S. A., Les Hite in his long car, while the various writers for the papers attempt to show the boys and girls that their paper is the best in the land as Little Bobby Frazier of the nimble feet passes by without a care in the world. Boy! That was an eyeful! Zack Williams standing on the corner!

"BROOKLYN BRIDGE" IS FIRST STORY LINED UP BY PRODUCERS FOR HIS CHARGE

In associating himself with Edward Small of Reliance Pictures, George Bancroft did not mince any words insofar as telling the world that the time had arrived in the movie business when it is entirely up to the stars to keep the ball rolling and to preserve their standing in filmdom.

While Bancroft was with Paramount, there was continuous argument relative to the nature of stories; the number to be made a season and other matters. Bancroft is no fool although many claim he is entirely too drastic in his contentions, ideas, ideals and theories.

Bancroft is going to star in "Brooklyn Bridge," an original story now being written especially for him. When the script is finished, the star and Small will read it and if it isn't what they want, it will be sent back. They will keep sending it back until it's right, then start making it.

Small is planning a series of interesting feature pictures to be produced under the Reliance banner. "Joe Palooka," adapted from the popular comic strip running in some 100 newspapers, is another Reliance film soon to be started.

DIRECTS FOR M.G.M.

HOWARD HAWKS, famous director of "THE DAWN PATROL" and "THE CRIMINAL CODE," is the latest addition to Metro-Goldwyn-Mayer's directorial staff. He signed a contract a few days ago. No announcement has been made yet as to his first assignment.

IT WASN'T TOLD TO ME, I ONLY HEARD:—

That Sol Butler is to open up a night club—there is to be a show to leave town for a tour of fifty-two weeks—another show with an all-colored cast is to play one of the up-town houses—and that the chances for the avenue performer to break through the blanket of the depression safely are much brighter.

THE OLYMPIC HEROES—

Our actors and actresses are being relegated to the background by the invasion of Sunny Southern California by the Olympic stars. There has been something given for their benefit every night that they have been in our gracious city. In addition to Ralph Metcalfe, Eddie Tolan, Cornelious Johnson and Eddie Gordon, there are: Willis Ward, Leroy Dues, Eugene Beatty, Al King, John Lewis, John Brooks, Booker Brooks, James Johnson and Nathaniel George.

And so, ladies and gentlemen, endeth the first appearance of "Doing the Avenue with Landis Buford," and as the Mills Brothers say, "How'm I Doin', Hey! Hey! Hey! Tweet! Tweet! Twite! Twite! Twoh!"

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What is Doing in the World of Short-Reelers

Charley Chase Starts Another Short Reeler for Roach

Ben Blue Signs for the "Taxi Boys Comedies"-Is Noted Vaudevillian

Andy Clyde Finishes his First for Educational

FILM COMEDY DIRECTORS NEVER GROW OLD, SAYS VETERAN LAUGH CREATOR

There is a saying in Hollywood that comedy directors never grow old.

James W. Horne, veteran comedy mentor for Warren Doane-Universal productions, explains it by saying that they're all killed off before they have a chance to age. Usually, insists Mr. Horne, they die laughing.

"While generally conceded by the well informed to be the most nerve racking and strenuous directorial job in the movies," continued Mr. Horne, "comedy affords innumerable laughs to all engaged in the actual filming of humorous screen fare. When the actors themselves possess a unique sense of humor and genuine wit, the director is in heaven, because it is bound to crop out. For instance, when I am directing the inimitable James Gleason, I have found that the best way to go about it is to go over the scene with him and then turn him loose before the camera. It is the same with Louise Fazenda or Skeets Gallagher, or many others I could name. They are all great because they possess this great, continual, irresistible streak of humor. Try to hold them down and you'll make a nervous wreck of yourself. That's what makes comedy directing a sure ticket to an early grave. But dying laughing is about the most pleasant way of shuffling off this mortal coil that I can imagine." Horne writes most of the hilarious screen fun specials for the Doane-Universal series that have brought him recognition.

"No matter what the subject, the public is always ready to laugh at a parody." Such is the reasoning of Louis Brock, producer of RKO-Radio Pictures comedies, who today announced that the first of the "Headline" series would be "Shampoo, the Magician." Hugh Herbert, Roscoe Ates and Jerry Mandy have been assigned the principal roles in this two-reeler which Harry Sweet will direct within a fortnight.

The latest Zasu Pitts-Thelma Todd comedy, "Alum and Eve," went into production early last week at the Hal Roach Studios. The supporting cast includes James Morton, Almeda Fowler and Otto Fries. George Marshall, directing.

Zion Meyers, the director, and Jack Cluett, noted humorist and bridge authority, left last night for New York, where they will make the RKO-Radio bridge series starring Ely Culbertson, the world's foremost bridge player.

"The Big Flash," the first Mermaid Comedy starring Harry Langdon, is scheduled to start within the next week, with Arvid Gillstrom directing. In the cast are Matthew Betz, Eddie Baker and Vernon Dent.

JAMES PARROTT AGAIN DIRECTS FAMOUS FUNMAKER AND FINE SUPPORTING CAST

Production was started at the Hal Roach Studios this week on the fourth Charley Chase comedy, "MR. BRIDE." Muriel Evans, who has appeared opposite the star in his previous comedies, will again play the leading feminine role.

The supporting cast includes among others Del Henderson, Tom Wilson, Gale Henry and Nora Cecil. Carl Harbough wrote the story. James Parrott, who has directed the comedian in his past three comedies, is holding the megaphone.

THIS IS THIRD OF SERIES THAT DEL LORD HAS DIRECTED

Ben Blue, famous vaudevillian, has been signed to appear in the forthcoming Taxi Boys comedy as yet untitled which goes into production at the Hal Roach Studios early this week. This will be the third of the new series under the direction of Del Lord.

PAUL LUKAS today was borrowed from Universal by RKO-Radio Pictures to enact the role of "DESANO" in Constance Bennett's next starring production, "ROCK-A-BYE." George Fitzmaurice will direct.

HARRY EDWARDS DIRECTS FAMOUS FUNMAKER AND FINE SUPPORTING CAST

Andy Clyde has finished his first two-reel comedy under his new contract with Educational. Harry Edwards directed him in "Sunburned Sinners" with the following supporting cast: Vernon Dent, Fay Pierre, Thelma Hill, Monty Collins, Jr., and others.

E. H. Allen is in charge of the Educational lot and units here, and is in complete charge of the Andy Clyde unit. The famous funmaker for a long time was under the eagle eye of Mack Sennett and remained with Educational when Producer Sennett signed with Paramount for his present series of short subject fun-films that he is producing.

CHATS WITH CONNIE

In the summertime, we particularly need good drinking water. Recently, I was chatting with an interesting gentleman, who was telling me about the new **MAGNOLIA DEEP ROCK WATER**, a pure drinking water fresh from the old Frost well on the Lankershim estate. The well, where this healthy water is pumped out, bottled, and delivered to you the same day, is one of the oldest commercial wells in Los Angeles. Professor Maas, of the University of Southern California, has charge and supervision, and takes analysis daily. They have distilled water also. Several people I know have tried it, and like it.

Have you been to the **JANETTE BEAUTY SHOP** yet? If you haven't, you have missed the best wave, manicure, or "what have you." I am still raving about my permanent. It is perfect, and I have had compliments galore.

If you looking for something new, girls, in the lingerie line, drop into **HAIMOFF'S**, at the corner of Hollywood boulevard and Cherokee Avenue, and see the "Easy Mold" brassiere, especially designed by "Renee" for the sun-tanned back. You will like it, as it fits perfectly. Haimoff's is the only shop in Hollywood who has this model. They also have some striking pajamas. You should see them.

Everyone loves flowers, and they are used for all occasions. **THE LITTLE FLOWER SHOP** is one of the best places I know for lovely fresh flowers. They have a splendid variety, too. Their roses and dahlias are gorgeous. The shop is at 6500 Sunset Boulevard near Cahuenga avenue.

One good move deserves another. **THE MOBLEY EXPRESS AND TRANSFER CO.**, located at the corner of Sunset Blvd. and Cahuenga Avenue, will move you any place at any hour very reasonably. They have quick, capable men who give excellent service. So, for your next move, call Mobley. They will also be glad to store your trunks, or what you have.

SOME FISH STORY
The largest Bonita ever known to have been caught in Santa Monica Bay was the prize this week of Charles Yamato, a Japanese angler on the fishing barge, Star of Scotland, off Lick Pier at Ocean Park. Weighing 16½ pounds, the big fighter seems to have set some kind of a record and old timers of the bay district have scratched their heads in vain, trying to think of someone who even nearly approached this specimen.



JOHNNY LESTER

Here is a comic who has made 'em roar on the stage and who has thrown his hat in the ring as far as oral films are concerned. Bill Perlberg of the William Morris offices has started negotiations with the studios for a "break" for his charge, and if he lands it, we will have another name to conjure with in the funmaking line.



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RADIO-LITES

By RUTH FLORENCE

Effective August 1st Lewis Allen Weiss, manager of Don Lee Broadcasting system, resigns from that organization to take over the office of vice-president of WJR, the Goodwill Station Inc., Detroit. Mr. Weiss is prominent in advertising circles. He is director of the Advertising Club of Los Angeles, and is also a member of the speakers' bureau of the National Association of Advertising Clubs. For the past two years Mr. Weiss has valiantly guided the destinies of KHJ. Information has just reached this office to the effect that Leo B. Tyson, late advertising director of this station, will succeed Mr. Weiss.

Did I hear you say "I just hate to write letters?" Well to you I would say,—you don't need to write! Just dictate your billet-doux into a recording make—and presto! You have a record! Mother back home, would enjoy this novel token. (Inquiries regarding this service invited.)

Raymond Paige, KHJ director, will conduct a special arrangement of Gershwin's "American in Paris" for his appearance at the Hollywood Bowl July 29. It is espec-

ially significant of the esteem in which Paige is held by the composer, Gershwin personally dug up one of the two rare orchestrations of the composition. At the present writing, Maestro Raymond and his bride are "somewhere in somewhere" honeymooning. We extend our hearty felicitations, and hope you won't overlook the Bowl date!

For those of linguistic tendencies, KECA offers lessons in French, German, Spanish and Italian. There is no excuse at all, these days, for not taking advantage of these splendid features—as goodness knows, many of us have more time than—but why speak of that?

Monogram will experiment with a radio tie-up in the Southern California territory with Fifi Dorsay, star of "The Girl from Calgary," forthcoming Monogram musical production, plugging three songs from the picture over Radio Station KNX from Aug. 1 to 6.

The song numbers are "Misbehavin' Feet," "Maybe Perhaps" and "Comme ça va," written exclusively for the picture by Albert Hay Malotte, well known composer. Sig Schlager, Hollywood press-agent, is collaborating with Leon d'Usseau on the story, with Phil Whitman slated to direct.

ring John Gilbert, will have Jean Harlow, heroine of "The Red Headed Woman," playing opposite him. Jacques Feyder, celebrated French director, has been assigned to direct this drama of the rubber plantations in Indo-China.

BORROWED by PARAMOUNT

The most coveted feminine screen role of the season today was awarded to Elissa Landi, stage and screen actress, for the role of Mercia, in Cecil B. De Mille's spectacular romance, "THE SIGN OF THE CROSS." Borrowed from Fox by Paramount she will appear opposite Frederic March.

SIGNED

Irene Dunne signed her name to a new long term contract with RKO-Radio studios, according to an announcement by David O. Selznick. Miss Dunne has just finished a colorful co-featured role with Ricardo Cortez, in "Thirteen Women." Her next assignment has not yet been announced.

SUCCESS ASSURED

M. H. HOFFMAN, President of ALLIED PICTURES, closed a contract today with Mascot Pictures Corp. of Portland and Seattle for the distribution of the entire program of Allied's twenty-six features on the 1932-1933 program for the Washington, Oregon, Montana and Northern Idaho territories. Allied's product is now being distributed through 26 independent and Allied exchanges in the United States.

PAUL STEIN TO DIRECT

Benjamin Verschiser, who will produce "BREACH OF PROMISE" for WORLD-WIDE PICTURES, has signed Paul Stein as director.

Paul Stein, who recently returned from Europe where he directed a Corinne Griffith feature, has an enviable list of outstanding screen hits to his credit, including "The Common Law," "Sin Takes a Holiday," "The Woman Commands," with Pola Negri, and other notable pictures.

WARNER BROS. will put six new features into production during the month of August, and the first of the six, "I'm a Fugitive" starring Paul Muni, will probably start the last week in July. The other productions for which active preparations are now under way are "20,000 Years in Sing Sing," with George Brent featured; "Central Park," starring Joan Blondell, which is to be filmed in New York; "Lawyer Man" starring Warren William; "Some Call It Love," starring Douglas Fairbanks, Jr.; and a new picture starring Barbara Stanwyck, as yet untitled.

PREVIEW

"Two Against the World"

"Two Against the World" conclusively demonstrates that some producers' moral senses are considerably inferior to those of an alley cat. Either Warner Brothers do not realize the tremendous power of the motion pictures for good or evil, or they are deliberately attempting to destroy the morals and conscience of the American public. There has been no picture issued by this company during the past year (which I have seen) not parading some bit of smut or social wrong somewhere in its length. The stock "comic relief" has been the introduction of homosexuals who were formerly aped only in the lowest burlesque houses.

And to their wonderful gallery of ideal heroes and heroines—gangsters, racketeers, prostitutes, gamblers, murderers, crooked politicians, mistresses and hoodlums—they have added a fit subject in the millionaire's daughter of "Two Against the World." This time, however, all pretenses, all sops of eventual retribution have been cast aside, and this thesis is stated: If you are rich enough, it is proper and right that you break all laws of God and man. In rapid sequence, the picture not only condons but approves insolent snobbery, inhumanity, wanton destruction of others' property, defiance of law, obstruction of legal action through money influence, adultery, murder, bribery of public officials, perjury on the witness stand, and misconduct of a special prosecutor in performance of his sworn duty. And the only one in the entire picture represented as protesting this admitted and lauded criminality is a dirty-shirted, bearded, wild eyed, tangle haired Hollywood version of a radical.

It is not the fact that these conditions are presented that I deplore, but that they are presented as proper and praise-worthy. Not that those committing the acts achieve only happiness as a result, but that these people are presented as charming personalities—heroes and heroines! That Warner Brothers should attempt to put across this disgraceful story with its anti-social philosophy as justifiable. That the whole moral atmosphere of the film stinks.

Constance Bennett and Neil Hamilton do what is probably their best work in this film, but that does not erase the smirch of appearing in it. Spencer Charters and Roscoe Karns furnish some comedy. Other members of the cast were Helen Vinson, Gavin Gordon, Allan Vincent, Wallace Walker, Allen Mowbray, Hale Hamilton, and Oscar Apfel. Bert Levy was responsible for the adaptation of Sheridan Gibney's story. James van Tree photographed, and Archie Mayo directed. Technically, the film was excellent, but its social and moral implications cannot be overlooked by any honest critic or picture goer.

This film is a slap in the face for every American, in that in each instance it is the laws, rights, and feelings of the American people which the heroine ignores and defeats. The American public is the only recognized villain, because its laws cross her desires. If the Hays organization permits this film to be released in its present form, "Two Against the World" may well prove the epitaph of MPPDA. Decency and responsibility in Hollywood motion pictures will be dead.

PREVIEW

"The Most Dangerous Game"

Richard Connell's short story, "The Most Dangerous Game," is ideal motion picture material and RKO deserves great credit for translating it—though not ideally—to the screen. Despite some obvious faults, among which are frequent lapses from motion picture to stage technique, this picture is one of imagination and merit. It is certainly more good than bad, and my criticism is not that it is not done well, but that it might have been done better.

It is one of those films in which the parts are greater than the whole. For instance, in the very beginning of the picture we are treated to a shipwreck which excels anything that follows. It is pure motion picture, an example of excellent cutting such as is seldom seen in Hollywood films. And the question naturally arises:—Why wasn't this type of cutting and photography used in the latter sequences, where the opportunity was even greater? From the shipwreck sequence, the picture travels to the scenes in the castle, which are utterly dull and talky for the most part; then to the manhunt through the jungle, which is decidedly full of action.

I blame the spotty quality of the picture upon the error of having co-directors. And as I have seen Ernest Schoedsack's work in silent pictures, I am inclined to credit him with the action parts and Mr. Irving Pichel with the stagey ones. Henry Gerrard was the photographer with admirable results. The settings were striking, beautiful, and authentic.

The producers have taken considerable liberty with Mr. Connell's story, but have retained the fascinating idea of a mad Russian Count who hunts men for sport on his island kingdom. I can easily forgive RKO for introducing a girl into the story, although the idea of having her accompany Rainsford during his attempts to outwit the Count is absurd. But I cannot forgive the introduction of the girl's drunken brother who serves no conceivable purpose, and whose silly prattle destroys the very atmosphere of mystery and horror which the picture strives to produce.

Leslie Banks was the outstanding personality in "The Most Dangerous Game," lending reality and force to the character of the mad Count. His makeup is worthy of comment, and his performance strong. I question Joel McCrae's "Rainsford." Mr. McCrae is too nonchalant throughout. At no time does he even faintly resemble a man being hunted for his life. Fay Wray is unconvincing, and Robert Armstrong had the unfortunate role of the brother. Noble Johnson, Steve Clements, and Dick Henderson were excellent.

I might note that Mr. McCrae wears a remarkable wrist watch which survives a soaking in the ocean with fortitude, and does not lose a second. I might also note that the Count's hunting dogs are remarkable creatures that can trail their prey through a swamp a foot deep with water without once losing the scent. I might further note that the count's island is a remarkable one for its small size, having a waterfall favorably comparing with Niagara. In other words, there has been considerable carelessness in attention to details.

—HAROLD WEIGHT

"JACK MULHALL SCORES IN EAST"

BOSTON EVENING AMERICAN SAYS: Jack Mulhall, appearing on the stage at Loew's Orpheum, not only gives that theatre's bill a rare and rich appeal, but reveals himself as a screen star who can shine on the boards, and possessed of a personality that is a treat. The audience takes him to its collective heart, applauds him, cheers him—makes him know that he is their favorite of favorites. He deserves it all, by all the elements that make for popularity. Jack Mulhall measures up in ability and in manhood. There was never curtain calls like Jacks, and we commend Mr. Mulhall to all fans—he is worth seeing and hearing.

EDITOR'S NOTE—Hollywood should stop looking for new faces, and take care of those who have helped to make this business what it is. Jack Mulhall should be given a chance to disport his acting wares in our best talkies for he has always been a great favorite.

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SPORTS

By EDDIE DEMEREE

100-Lap Feature Race at Legion Ascot Speedway Wednesday night

For the first time in racing history followers of Castorway will have the opportunity to see a 100-lap race under artificial lighting. Since June 15, 1929, night racing at the Legion Ascot Speedway has been one of the most popular sports in Southern California but, until the last two weeks, forty laps were the limit for the main event. Then the distance was raised to fifty laps and, this proving such a success with fans, Dr. Fred Loring, chairman of the race board of control, raised the ante to 100 laps for next Wednesday.

Who will win the race is a problem. We have Lester Spangler, who has been having an almost unprecedented winning streak in the shorter races. Spangler is a sweet chauffeur and drives a well planned race. He's our first choice. Then there's Wilbur Shaw, driving one of the fastest cars on the track, number 5. Wilbur hasn't had much luck in the shorter distances but, if you'll think back you will remember he was a "wow" in the 100-lap events last winter.

You can look for Mel McKee and Sam Palmer to do something also—and don't forget Kelly Petillo in the late Francis Quinn's Miller Special. Kelly broke the track record for the Helmet Dash last Wednesday evening. Barring accidents we will tab Spangler to win, Shaw to take second with Petillo, Palmer and McKee pushing them all the way. Let's see how near right we are. We may be wrong—Ernie Triplett may win but our choice remains. We'll beseeinya.

THE "I TOLD YOU SO BOYS" HAD THE SCARE OF THEIR LIVES MONDAY EVENING AT WRIGLEY FIELD

Just about the time the Lee Ramage boosters sat back Monday evening and talked to themselves and said "I told you so," wasn't Lee more than holding his own against Steve Hamas, whom he had whipped the last time they fought? Then Mister Hamas refused to have it that way and toppled Mr. Ramage off his haunches and out of the ring to make it more interesting, when the crowd, who idolized Steve Hamas, were pulling for him to knock the block off of Lee, sat back and chuckled with glee. Le Ramage came back and made one of the most sensational finishes seen in a local ring in many a day. He had Hamas practically out on his feet at the bell, and so ended the outdoor fistic treat of Col. Jack Doyle for the ten thousand fight fans who journeyed out to the ball park to see this battle. RAMAGE will never amount to much until he learns what GOD gave him a right hand for. Only three times during the ten rounds did he use it, and then only faintly—yes, in a half-hearted way. Had he had anything in that hand he would have allowed the birdies to chirp sweet music of PLEASANT MEMORIES into the ears of Steve Hamas. Take Lee Ramage and put him before a sand bag for hours and let him whale away with that right hand of his and you will have another Gene Tunney. Watch the sport columns for the Olympic Club announcement of their next show. It should be a whale of an evening for fistic lovers and old man Fistiana has some treats in store for us in the very near future if the plans of Col. Jack Doyle and his matchmaker, Wad Wadhams, count for anything.

HOLLYWOOD LEGION STADIUM

James J. Jeffries, former champion of all the world, acted as referee of the main event at Hollywood last week, and Jeff was kept busy—wondering what the crowd would think if he tossed both principals from the ring. Jeff never said as much, but the pained look on his face as the bout dragged through ten weary rounds told what was in his mind. Mr. Harry Thomas, gorilla man heavy with a piledriver punch, met long and lean Jack Beasley. Now, if Thomas ever connected—but shucks! Beasley knew all about that lethal right and just danced in and out and around the lumbering Thomas, until the fans started the old razzberry. Bing Crosby, seated with a girl friend, looked like he would break into a croon of lament. The usual ringside rooters were silent as the tomb. Beasley won. As usual, the prelims saved the show. Artie Duran, 122, floored Charlie Kaiser twice and won easily. Ray Acosta decisioned Johnny DeCoursey. Joe Skube, 145, was giving Kenneth Johnson a tough fight when he received a bad cut over the eye which gave the go to Johnson. Tony Chavez and Rito Martinez, subbing for Frazer and Rowsey, surprised the fans with a spiritless four rounds to a draw. Pete Mike and Jack Campbell, rugged welters, boxed a draw. The crowd was good. This week, Fidel LaBarba and Varias Milling.

CRICKET WAITS AS KING PLAYS ROLE

Claude King, who as secretary of the Hollywood Cricket Club, has been too busy planning for the arrival of the English and Australian cricketers for the Olympic games to spare much time for acting, has been lured back into production for a role in Norma Shearer's starring film, "Smilin' Through," which Sidney Franklin is directing at Metro-Goldwyn-Mayer.

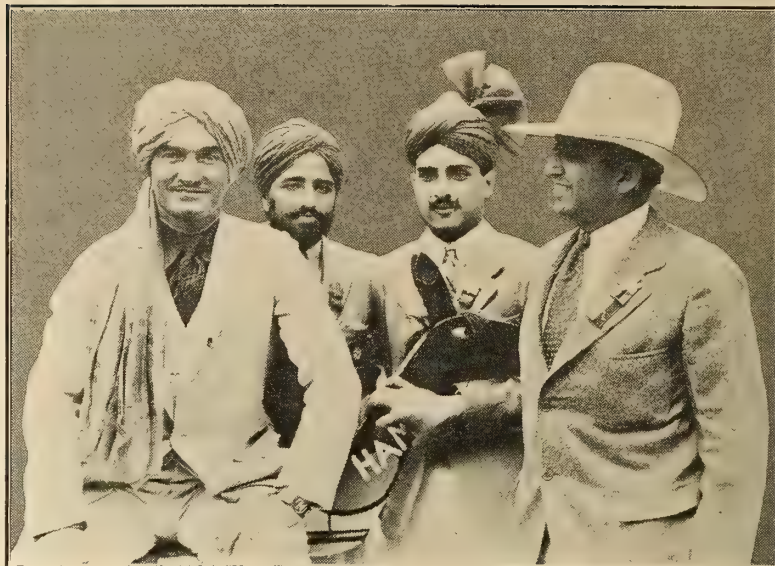
The opportunity of appearing in a cast which includes Miss Shearer, Fredric March, Leslie Howard, Ralph Forbes and O. P. Heggie, to mention only a few, was more of a temptation than King could withstand. So cricket will have to wait until he can finish his roles as Norma Shearer's father.

CULVER CITY SWAPFESTS

The bay district 112-pound championship will be decided Monday night at the Culver City Arena, when Mickey Erno and Rex Reese, Hollywood favorite, box the six-round main event.

Johnny Godinez will square off against Rod Alcantero in the four-round semi-windup. Other bouts on the card—all four-rounds: Joe Chipres vs. Nick Raya, 130 pounds; Larry Navarro vs. Bill Toth, 170 pounds; Ray Navarro vs. Tom Caro, 124 pounds; Jay Alcala vs. Ernest Joth, 140 pounds.

HARRY COHN was seen talking things over with Tod Browning at the MCM studios Wednesday. Wonder what is up?



EAST MEETS WEST

When two men pledge friendship in India, it is customary for them to exchange head dresses. Here you see Tom Mix, famous cowboy star (in turban) and Lal Chand Mehra, well known East Indian Actor and Technicolor Advisor (in the ten gallon hat). The other two gentlemen in turbans are Gurmit Singh and M. Zaffar, members of India's World Champion Field Hockey Team. Lal Chand Mehra is also Olympic Attache for India.



BOOKS

by EDWIN T. GRANDY

"VENETIAN LOVER" by A. De Nora is the colorful tale of a painter of the 15th century. Douglas Fairbanks could do wonders with this attractive story. (RICHARD R. SMITH, NEW YORK.)

"WITHIN THOSE WALLS" by R. H. Stern has much heart interest regarding an apparently sedate school teacher who nevertheless had her big moment. Good Irene Rich role. (STRATFORD PRESS, BOSTON.)

"LORD OF LONELY VALLEY" by Peter B. Kyne, who always provides excellent cinematerial, tells about adventuresome Ray Lanier who eventually married the pretty trained nurse. (H. C. KINSEY, NEW YORK.)

"APARTMENTS TO LET" by Norah Hoult, dealing as it does with the quaint characters in Mrs. Peabody's boarding-house, offers another interesting film possibility like "Grand Hotel." (HARPERS, NEW YORK.)

"A DANGEROUS SITUATION," by Louis Tracy. Peggy thought is might be fun to marry an Indian prince, but it wasn't so funny. Looks like good cinematerial to us. (E. J. CLODE, NEW YORK.)

"THEY CALL IT SIN," by Alberta Stedman Eagan. A girl didn't know she was a foundling until she grew up and then she changed her name and provided a dramatic story. Good boxoffice. (MACAULAY, NEW YORK.)

"THE DOCTOR'S DEFENSE," by Sidney Farway is an excellent father and son story that tugs hard at one's heartstrings. This new publisher has started his career with a list of brilliant printings and this book is no exception. More power to him! (H. C. KINSEY, NEW YORK.)

"STAR OF EARTH," by Octavus Roy Cohen is a Hollywood murder mystery with Cohen's usual lovable Hanvy, the plump detective, prominently displayed. Excellent character role. (APPLETON, NEW YORK.)

And speaking of the famous writer of darktown stories brings to mind "Our Darktown Press," by Inez Lopez Cohen (Roy's wife). It contains a thousand laughs in the form of bona fide clippings from colored newspapers. (Appleton, New York.)

"THE WEDDING CHEST MYSTERY," by A. Fielding. Inspector Pointer of Scotland Yard solved the mystery of the body found in a Chinese chest. Here's a good detective tale and a Chinese angle (which is now so popular) thrown in for good measure. (H. C. KINSEY, NEW YORK.)

"PRISONERS UNDER THE SUN" is a most colorful yarn about an Englishman in Egypt written by a German and published by an American. Exceptionally picturesque material for the talkables. (STOKES, NEW YORK.)

"THE LION'S WAY," by C. T. Stoneham. A weird tale of a child reared by a lioness to lead a lion pack. Sir Philip Gibbs praised the entertaining novel lavishly. (STOKES, NEW YORK.)

"RIGHT OF WAY," by Harold Bindloss is corking action material of the Canadian wilds with a good role for Ken Maynard. (STOKES, NEW YORK.)

"THE RETURN OF JENNY WEAVER," by Margaret Turnbull. A distinctive mystery story with a summer colony as its locale. Mysteries are returning to popular favor. Why not more of 'em in the St. Vitus snapshots? Particularly good ones like this? (LIP-PINCOTT, PHILADELPHIA.)

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REVIEWS AND PREVIEW

"THE BIRD OF PARADISE"

All Richard Walton Tully will ever recognize about "The Bird of Paradise," suggested by his play, as produced by RKO-Radio is the TITLE. After that he will see the worst miscast picture for a super that has been made this season.

Dolores Del Rio is no more the TENDER, SHY AND FAITHFUL Luana than the writer could ever be. Lupe Velez would have given by far a greater performance than Miss Del Rio. She fails to arouse any real interest, and when she attempts to dance alongside some of the natives IT IS TO LAUGH.

Joel McCrea, as the strong manlike hero, is lifeless. His face is like a cold mask, he shows little or no emotions and you don't give a rap if he gets the girl, dies, or lives, especially when he is captured and the natives are brutally knifing him. He stands bound to the post, with no emotion whatever.

The whole story is loosely thrown together, it is colorless, failing terribly to compare with "White Shadows of the South Seas," or "Taboo." Some of the scenes are disgusting, especially when Luana sucks the lemon and forces the juice down Joel McCrea's mouth as he lies there unconscious.

The blazing volcano is very obliging. It works on orders of the director and waits 30 days before it demands its pound of flesh from Luana for sinning. Further, Joel McCrea runs in and steals the King's daughter, where there are a thousand natives, all watching him. They follow the couple to the water front and allow them to get away without a chase. Within a month the king goes directly to Paradise Island and there claims his daughter, knowing of course all the time, she was there, and then forgives her sin. Director Vidor said it is about time to finish this masterpiece, so to the island they go, and do their duty. Of course the hero misses his LOVED one for whom he had built a home, so he follows her to the island from whence she came, and is captured. He is finally rescued by his BUD-DIES who drop a couple of natives with two shots, and a thousand BARBARIANS dash away afraid of the gunmen.

Poverty row producers wouldn't have been forgiven for such discrepancies in their stories as David Selznick allowed to get by his MASTER MIND. The picture smacks of a serial, episodic. The idea was there, but too many cooks will spoil any soup. The supposed red blooded romance, and the so-called dangers of the islands and the people missed fire. Their are TOO MANY FAMILIAR HOLLYWOOD FACES in the picture to accept it as a story laid in the very locale that it is supposed to be in. The dance numbers, as staged by Busby Berkley, which we are to accept as taken on the islands, are palpably faked. The FIRE CIRCLE DANCE where Joel McCrea steals Luana away from her people, was the most effective which, of course, was made right here in the SOUTHLAND.

RKO-Radio need never fear that there will be any more litigation about who wrote "THE BIRD OF PARADISE," or even who produced it, for every producing company, at some time or other, have made this story over and over again. It is a formula well known to all authors who have GONE HOLLYWOOD.

We doubt if Wells Root, Wanda Tuchock and Leonard Praskins recognize "THE BIRD OF PARADISE" they wrote as a screen play in what will eventually reach the screen. Archie F. Marsheck, the film editor, should be given a medal by the Academy of Arts and Sciences for putting together such a hodge-podge of nothingness as reached the screen at the RITZ THEATRE the other evening as a preview. This is not ONE MAN'S OPINION, it is the consensus of many with whom we talked after the show. The gang made merry with the POWERS THAT BE, who were slapping themselves on the back and figuring that they hoodwinked everyone by the big flash of lights and cameras on the outside, as theatregoers rubbed shoulders with satellites from stage and screen to see this epic of the ages, as made by RADIO PICTURES.

If there is any real credit you will have to hand it to the cinematographers, Clyde De Vinna, Edward Cronjager and Lucien Andriot. The photographic effects by Lloyd Knetchel too, are worthy of commendation. They will tell you that this is the greatest directorial work that King Vidor ever did. Our grand children in years to come will still tell you differently.

Get a load of these HOLLYWOOD ACTORS who support Dolores Del Rio and Joel McCrea in "THE BIRD OF PARADISE"—John Holliday, Richard Skeets Gallagher, Bert Roach, Creighton Chaney (son of the late Lon), Wade Boteler, Arnold Gray, Agostino Borgato and a couple of new faces, Napoleon Pukui, Sofia Ortega. In closing we wish to pay tribute to Max Steiner for his musical score, which really makes the picture. Carroll Clark's art work, although very good, failed to inject the realism into the picture, one expects in such a production.

—HARRY BURNS.

THE ROAD TO CALIFORNIA AND HAPPINESS

FLORENZ ZIEGFELD loved CALIFORNIA and came back

to claim it and CALIFORNIA claimed him. He stopped with us a while and then made this his final RESTING PLACE. Let us burn a candle of friendship and love in our hearts for this Noble Son of Joy and Happiness who gave his all to this world, that others might be happy. THE MIGHTY DOLLAR never ruled him, he ruled it, made it work for the people's amusement. And when he finally laid down his head to take his last sleep HE MUST HAVE HEARD THE WORDS OF "OUR MASTER" SAYING—"WELL DONE MY TRUE AND FAITHFUL SERVANT"—What a blessing to know that ONE HAD LIVED AND WORKED SO CLOSE TO THIS PERFECTION as did FLORENZ ZIEGFELD, Master Showman, who will live in the memory of theatre and cinema workers for years to come, and who will never die in the memory of theatregoers who so loved his high ideals in theatricals.

"THE CROONER"

Lloyd Bacon brings in another good picture about the short professional life of a ham orchestra leader. By an accident, he becomes a sensational megaphone "crooner." Guess who the story is a take-off of? David Manners, as the crooner, is splendid. While the part is really a "Haines" or "Oakie" type, Manners did all right, especially in the sequence where the crooner goes ultra. These scenes will hit home with a lot of hams, male and female.

The story has a swell moral, but who'll take it? Ann Dvorak worked in the picture but it didn't seem to make any impression on her. Most any extra girl from the ranks from where Ann came so recently would have been just as good in the part. It's just the parts and breaks you get in this business—Ann should remember this before she gets hi-hat and walks out. The public is quick to pick you up, but much quicker to throw you away, as the picture shows.

Ken Murray, as the crooner's press agent, came darn near stealing the picture. Watch this comic go from now on.

Guy Kibbee wasted in a bit. What a shame.

In the crooner's orchestra there were plenty of big names and clever boys, but they had so little to do it is a shame to even mention their names. Well, maybe they needed the work.

Allen Vincent, Luis Alberni and Claire Dodd were fine in what they had to do. On the whole "The Crooner" is a good picture which the public will love. But what it will do to their crooning idols, I don't know.

—BEE VEE

"Beauty Parlor"

Theatregoers enjoyed "Beauty Parlor" as produced by Chesterfield Pictures, because it wasn't over their heads. The story and dialogue was right up their alley, and they sat back and watched the man-sized job that Richard Thorpe undertook with the Marion Orth tale of two girls who are eeking out a living in a beauty parlor, falling into the clutches of the cash customers, who do everything from ribbing 'em to getting them into a jam. Well, as all stories do—all ends well that starts well, and amusement seekers gained an eye and ear full, and went home satisfied that everything was hotsy totsy even in the best of regulated barber shops that have a side line with pretty girls who trim you for everything from your pet finger nails to your pocket book if you are susceptible to their smiles and ways.

Barbara Kent and Joyce Compton have the leading roles as far as the fair sex goes, while Dorothy Revier and Betty Mack come in for no end of attention. Johnny Harron is the ideal hero; Wheeler Oakman a darn good heavy; Albert Gran, just a dear old lovable character; Micha Auer is always good as a menace—he's a tough hombre just to look at when he wants to be mean. Taking it all in all, the acting brigade more than held up their end of the picture-play.

Richard Thorpe, the most reliable of independent directors, came through with flying colors. M. A. Anderson ("Andy" to his friends) photographed the picture, with keen understanding. Harry Sauber was responsible for the breezy dialogue that held and sustained interest throughout the screening of the film.

I-O RANCH
BOREGO VALLEY POST OFFICE
SAN DIEGO COUNTY, CALIF.

Mr. Harry Burns,
6425 Hollywood Blvd.
Hollywood.

About fourteen years ago you dragged me out of the cellar at the old Rolin Film Co. and loaded me with the responsibility of being Harold Lloyd's art director, starting me on a career which led to Italy, Ireland, the South Seas and the settings for Sparrows, Seventh Heaven, Sunny Side Up, Lightnin', They Had to See Paris, Scarface, Song o' My Heart and completing the cycle back to Harold Lloyd's latest—MOVIE CRAZY. Thanks, Harry!

We've had the old nose to the grindstone because you started us off with a heavy responsibility. We might have missed a little of life as it rolled by and often wondered if it was all worth while—enough of that—anyhow Harry, I sailed into your chosen profession and here's the dope:

Fifty humorous yarns called DESERT ROUGH CUTS, contracted for by LIFE, the introduction and one story in the June number, two more in the July number (enclosed) and more to come. What's more, I have the little desert place with all its consolation and potentialities for bigger things in the writing field.

Call in any day and my Chinese cook will make you at home. Borego is down near the border, half way between Brawley and Julian.

Adios

HARRY OLIVER

"BLACK ECHO," by Donald Grey. A strange romantic story on the little-known islands of the South Atlantic coast. Striking and colorful setting with a strong love interest. (PEGASUS PUB. CO., NEW YORK.)

"OUTLAW BLOOD," by Eli Colter. A western with the hero born in an outlaw band. Lively material for Tom Tyler as star. (KING, NEW YORK.)



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES:—Famous Motion Picture People

As Seen and Heard by Arthur Forde

"CONGRESS DANCES"—at the Filmarte Theatre this week is by far the finest moving picture seen in years.

YOU CAN SEE—this one at least twice to realize the beauty, marvelous direction, great players, and historical events involved. In fact, there are many attractions, including entertainment for the public as well as students.

THEY SPEAK ENGLISH—although Eric Pommer, the producer, made it at the UFA Studios in Berlin, Germany.

IF FOX FILMS—can get as much out of Lillian Harvey as Eric Charell, the director of the picture did in this one, they have a rare find.

SHE IS LOVELY—has rare charm, and her acting was superb in its shadings from comedy to drama.

CONRAD VEIDT—is marvellous as "Prince Matternich," and Lil Dagover is beautiful and clever as "The Countess," while Henry Garat is wonderful in a dual role of "The Czar of Russia" and "Uralsky."

GIBB McLAUGHLIN, "Adjutant to the Czar," Eugene Rex, Jean Dax, Helen Haye, Olga Engel, Spencer Trevor, Thomas Wegulin and Tarquini D'Or were perfectly cast in the other characters.

THE STORY IS—of European politics at its most turbulent times when the various countries thought they had been relieved of Napoleon's influence and Matternich was secure in his scheme to get the Congress of Nations in his power by providing amusement for them.

THIS IS THE THEME—of this interesting story. The historical events are wonderfully portrayed from the arrival of Kings and Potentates in Vienna, the Ambassadors, with all their pomp and glittering uniforms, the massing of the various armies and Vienna in holiday attire.

THE PHOTOGRAPHY—of Carl Hoffman was gorgeous and the lilting music—including the songs sung by Miss Harvey as well as the old Viennese melodies, makes this play a thing of beauty.

WE HEARD—a great deal of "Congress Dances," which has passed a six-months' stay in New York and London, but never realized what drew the crowds until we saw it recently at a pre-view.

AN ADDITION—to the programme this week is "something lovely," by that master director, Eisenstein. A short subject in which music is explained by pictures.

IN ALL SINCERITY—don't miss these two treats at the Filmarte Theatre on Vine Street.

"FROM BROADWAY TO CHEYENNE"—is the latest Trem Carr for Monogram Pictures and they have a winner in Rex Bell.

"BREEZY" is the title by which Rex is known in this story by Wellwyn Totman and Harry Fraser. The tale concerns a young District Attorney in New York (Rex Bell), who ferrets out the leader of a gang (Robert Ellis) and his henchmen but is shot in the attempt. After the young District Attorney recovers from his illness he takes a trip to his father's ranch in Wyoming where he discovers that the New York gang are "putting over a racket" on the cattlemen of the West.

He again routs the gang, and the leader commits suicide when he finds out that he is to be the principal actor in a "necktie" party.

An interesting picture which touches East

and West; the daring riding of the cowboys as well as the insight into the doings of gangdom, makes this one particularly desirable for those who demand action in their entertainment.

Beautiful atmosphere with some good situations. Of course, there is "a girl," played by Marceline Day, who is not only pretty but has a speaking voice which is particularly agreeable.

Huntley Gordon is compelling as "The District Attorney" and Gwen Lee does a fine bit of acting as a "come on."

Roy D'Arcy, Harry Semels, John Elliott, Matthew Betz, George Hayes, Al Bridges, and Dick Dickenson all give a good account of themselves in other roles.

THE PHOTOGRAPHY—of Archie Stout is particularly beautiful especially when the story "goes West."

THE SOUND—of Balsley and Phillips is clear and distinct and Trem Carr has provided a fine production.

YOU CAN USUALLY—find "entertainment" in a Monogram Picture and "From Broadway to Cheyenne" is no exception.

"DOWNSTAIRS"—a MGM Picture in which John Gilbert came into his own as both star and writer, was pre-viewed the other evening at the Criterion Theatre in Santa Monica. Jack Gilbert makes good as a writer and actor and the audience applauded his appearance on the screen as well as at the finish of the picture.

MONTA BELL—directed this story of the servants' quarters of a nobleman's palace and showed fine discrimination with both story and players.

THE STORY—tells of a chauffeur (Jack Gilbert), whose philanderings covered the maid servants, both young and old, as well as their mistresses.

HIS END—was dramatic. During a scuffle with the major domo over a night spent with his wife during his absence, the chauffeur is knocked into a vat of wine where he is drowned.

QUITE PICTURESQUE—are the surroundings of this dramatic story which shows Virginia Bruce, a newcomer at MGM, who plays opposite Jack.

SHE IS LOVELY—and has fine dramatic ability. Paul Lukas has another thankless role as "the abused husband," but he gives a good account of himself.

BODIL ROSING—can always be depended upon in anything she does and her characterization of the maid whom the chauffeur relieves of her hard earned savings is a gem.

OTHER SPLENDID PLAYERS—who contributed to the excellence of the picture are Hedda Hopper, Mme. Backlanova, Reginald Owens, Marion Lessing, and Lucien Littlefield.

THE CAMERA WORK—of Harold Rosson is a particularly distinctive and the locale picturesque.

A GOOD PICTURE—which should appeal to Jack Gilbert fans as well as others for its splendid entertainment.

JACK PIERCE—the make-up artist at Universal, is designing character studies for Boris Karloff in his forthcoming production, "The Invisible Man."

THE WONDERFUL CHARACTER STUDIES—of the players in John Stahl's picture "Back Street", that opens the Carhay Circle Theatre next week are all the creations of this talented artist.

EDWARD CAHN—is well under way with "Merry-Go-Round," a story of Metropolitan politics, and Universal Films expects this to be one of the "great ones" of the year.

THE CAST—so far engaged are Robert Warwick, Eric Linden, Sidney Fox, Leon

Waycoff, Burton Churchill, Mayo Methot, Tully Marshall, George Meeker, W. J. Kelly, Ed Martindel, Tom Jackson, C. Carol Naish, Louis Calhern, Edwin Arnold and Frank Reicher.

NOT ONLY—have they provided a great aggregation of players but the screen play is by Tom Reed.

CARL FREUND—is to be the camera man which should be the added attraction to make all the requirements for popular screen fare.

"GRAND HOTEL"—famous on the screen and stage, has a namesake in the latest, "Hotel at the Beach." We attended the opening a few evenings ago where we found:

SLIM MARTIN—and his excellent orchestra giving the latest dance music to many prominent personages of society in the stage and screen world.

THE SILVER PALMS ROOM—is a thing of beauty. Mr. Larrabee, the manager, whose vast experience covers the leading metropolitan hotels as well as the famous Bohemian Club of San Francisco, is ably assisted by Mr. McAfee.

MAKE A TRIP—to this latest attraction at Santa Monica. They have Slim Martin and his music on every evening except Mondays.

FREDDY FRALICK—stands alone as a manager of stars, directors and writers. His latest acquisition is David Horsley, a juvenile player, who recently completed an engagement with Charles Rogers in "70,000 Witnesses."

THIS YOUNG MAN—may not reach stardom for some time but Mr. Fralick told us that he has two tentative engagements in the offing with major studios.

HE ALSO HAS—under contract, Hugh Huntley from the New York stage and Ruth Weston, whom you all know. Ruth has just signed a contract with Columbia to play opposite Jack Holt.

LEW STONE'S NEW CONTRACT—is unique as it is for three years flat and with no options. This makes Mr. Stone stay with MGM Studios seven consecutive years. Quite a record in these uncertain times.

PARAMOUNT THEATRE—at Sixth and Broadway, has two wonderful attractions this week in "Madame Racketeer" and "Darktown Strutters."

Alison Skipworth is an actress of note. In her latest she is shown as a master mind who, by her persuasion and cleverness in description, sells the Empire State Building and the Brooklyn Bridge to gullible persons.

Richard Bennett, equally as famous a stage and screen star as Miss Skipworth, plays the principal role with George Brent and Evelyn Knapp in the juvenile characters. Here is glorious entertainment for those who like their screen fare in laughs.

ON THE STAGE—they have 65 dusky entertainers in a whirlwind of revelry including Evelyn Preer, Edith Spencer, Alma Travers, Harris Twins, Lottie Gee, Billy Mitchell, Lucille Hall, Cleo and Billy Nine Alabama Crooners, Bud Scott, Harvey Brooks, Six Shuffling Strutters, Jazzbo and Randolph and Stompy.

WHAT EVER YOU DO—be sure and see this grand entertainment as there is "a laugh every minute."

"GUILTY AS HELL"—is the title of a Paramount picture which was previewed at the studio recently.

VERY INTERESTING—is this screen play by Arthur Kober and Frank Partos, written from the stage success "Riddle Me This" by Daniel N. Rubin.

THE STORY—concerns a police reporter (Edmund Lowe), who has, for a pal, a captain of detectives (Victor McLaglen).

A MURDER OCCURS—in which the wife of a prominent physician is the victim. The police and the reporter start on the trail.

HER LOVER—(Richard Arlen) is suspected. Is found guilty and sentenced to hang, but the reporter gets interested in the girl.

THE REPORTER—solves the crime and eventually fastens it onto the doctor (Henry Stephenson) who thereupon commits suicide.

THE OTHER PLAYERS—are equally as clever as the principal characters and include Ralph Ince, Elizabeth Patterson, Arnold Lucy, Willard Robertson, William B. Davidson, Richard Tucker, Fred Kelsey, Earl Pingree, Lillian Harmer, Gordon Westcott, Claire Dodd, Harold Brequist, Elsa Peterson, Clifford Dempsey, Oscar Smith, Charles Sylver and Noel Francis, who plays a vivid bit as the wife of the gangster who is killed by the police in the unravelling of the mystery.

THE DIRECTOR—was Erle Kerton, who cleverly directed this play with an even balance of mystery, drama and comedy.

THE PHOTOGRAPHY—of Karl Struss is on par with this artist's former successes and **PARAMOUNT PICTURES** have hit a bull's eye with "Guilty As Hell," as it is chock full of drama, mystery, and cleverly interspersed with genuine comedy of the highest character.

WE KNOW—that theatres, playing this latest from the Paramount Studios, will cash in, as Edmund Lowe and Victor McLaglen have never been seen to better advantage, and the rest of the production is of the highest order.

HOLLYWOOD MUSIC BOX—It looks as if Paul Frebitcher, who brought "Blossom Time" and "Little Jesse James" to theatre patrons, has the same sort of material in "Hang Up Your Hat."

AT ANY RATE—they are making great preparations to open around August 8, and "LIFE" is stirring around this theatre on Hollywood Boulevard.

THEY HAVE—Bunny Weldon staging the dances and Bunny is a wonder at "this sort of a thing."

THEN—Leo Taub has charge of "The business end" and a chorus of 22 beauties are to be picked, with a number of famous names in the principal roles.

THESE PEOPLE—are recently from New York, where they have produced 20 hits.

THIS WILL START—a series of musical shows at this house which promises "something different" in the way of good music, a snappy chorus and smart production.

"HANG UP YOUR HAT"—was shown in New York and other cities of the East where it "went over big."

ALINE MAC MAHON, who is playing one of the leading roles in "Once in a Life Time," returns to the Warner Bros. lot where she was borrowed, to again appear with EDWARD G. ROBINSON in "SILVER DOLLAR."

MAKING COMEBACK

CAROL LINCOLN, after being out of pictures for about two years, is making a comeback in "MODERN MADNESS", an Invincible Picture being produced at Universal City. EDWARD SMALL Agency are looking after her interests.

OPEN AGENCY

HARRY CAULFIELD has joined forces with C. M. BLANCHARD in the conducting of an agency for artists. They have taken offices in the MIDWAY BUILDING in Beverly Hills. We wish them every good luck, both are honest and conscientious workers.



ARTHUR FORDE

Billy Daniels, Kirby and Duval, Those Stepping Steppers, Continue to Click Nightly at Stark's Bohemian Cafe



BUDDY FISHER, the Nation's Joy-Boy, and **Carl Osborne**, **Denny Lynch**, **Treg Brown** entertain **Myrna Kennedy** and **Francis Renault**. Miss Kennedy was guest of honor Wednesday evening at Hollywood's bright spot, where Francis Renault, latest sensation among female impersonators, is holding forth.

"ALL AMERICA" GRID STARS ARRIVE AT UNIVERSAL CITY

With Los Angeles daily welcoming the cream of the world's athletes, the current week saw the arrival of a score of America's greatest football players, not to appear in the Olympic Games but to take part in "All-America," at Universal studios.

The party was in charge of **Christy Walsh**, noted sports authority who has represented **Carl Laemmle, Jr.**, in assembling the players. The football stars greeted at the station included last year's entire All-America team, with a single exception, and also All-America players of former seasons. Those in the group were **Schwartz**, **Notre Dame**; **Cagle**, **Army**; **Carideo**, **Notre Dame**; **Booth**, **Yale**; **Shaver**, **Southern California**; **Nevers**, **Stanford**; **Munn**, **Minnesota**; **Yarr**, **Notre Dame**; **Orsi**, **Colgate**; **Qualse**, **Pittsburgh**; **Linehan**, **Yale**; **Cain**, **Alabama**; **Baker**, **Southern California**; **Phillips**, **Clifonia**; **Wickhorst**, **Navy**, and **Hibbs** **Southern California**.

The "All-America" gridders, who are quartered at the **Roosevelt Hotel**, spent their first day in meeting the screen stars at **Universal City**, and this morning start active practice under the tutelage of **W. A. Alexander**, coach of **Georgia Tech**, who accompanied the players West. Director **George Stevens** will assist **Russell Mack** in preparing the players for the picture's opening scenes, and when Mack has put the finishing touches on "Once in a Lifetime," his current picture, he will take up the direction of "All-America."

NIGHT HAWK

NIGHT LIFE LOVERS ARE MAKING THE ROUNDS OF PLAY-SPOTS, FINDING MUCH JOY AND MERRIMENT

STARK'S BOHEMIAN CAFE

The merry whirl of night clubs these days are keeping up with the Olympiad crowds that have flocked to the city to attend the grandest affair that has struck Southern California in many a day. The other evening we dropped into the Stark's Bohemian Cafe, and there were athletes from the Fatherland making merry with others from other nations. It was indeed a Bohemian night. **Buddy Fisher** and his orchestra were on the job and they livened up things in great shape. **Francis Renault**, the most spectacular female impersonator since the palmy days of **Julian Eltinge**, was creating little short of a furore with his display of the most gorgeous gowns and a voice on a par with any of 'em. Francis is no mean actor along with his other talents. **Billy Daniels**, **Kirby** and **Duval** knocked 'em for a goal with their singing and dancing. **Melba Snowden** and **Esther Brodelet** sang and danced better than ever. **Myrna Kennedy**, **Dorothy Ried**, **Stage Bill Boyd**, and hundreds of others of note. **Eugene Stark** is one of the most widely advertised caterers to the public in the whole world, and many who have come here from abroad are telling him how his reputation for good food has reached their very shores.

FROLICS GARDEN

Irving Aaronson and his **Commanders** finish their long engagement at the **Frolics** Sunday evening, to be replaced by **Bill Hogan** and his orchestra. Cafe lovers will regret to see them leave as they have been a treat for months. **Red Stanley** and **Phil Saxe**, ace funmakers, have more than done their share toward gaining greater popularity. The **Three Bachelors**, **Christine Marson** and **Milla Sonde**, all have made many friends. **BILL HOGAN** is taking over a tough spot, but comes well recommended from the Bay City. We will hear him and his band Tuesday evening, when they make their initial bow at the **Frolics Garden**.

"REUNION IN VIENNA"

Robert E. Sherwood comes through with another satire that is a WOW in "Reunion in Vienna." All it lacks is a beautiful and stunning actress who can treat the situation more from a dramatic standpoint than did **Ina Claire**, although her flare for comedy was very essential in the present form. Many voiced their sentiments that they can't for a minute forget the performances of **Alfred Lunt** and **Lynn Fontaine** in New York, that the author must have had them in mind when he wrote the play.

Donald Brian, who plays the part made famous by **Alfred Lunt**, too, carries his role with an air of indecision. He overacts at times, and naturally holds the attention over **Miss Claire**, however her work was very acceptable to **Belasco** theatregoers. And as the curtain rang down, you were very happy that it ended as it did, which is a sign of respect for the actors' and actresses' ability to emote to one's satisfaction. **Donald Brian** is a splendid actor, well liked—equally as well as **Miss Claire**.

The rest of the cast carried their parts to the best advantage. Among those entitled to credit were **Ethel Griffies**, **Herbert Evans**, **William Stack**, **Bert Sprotte**, **Edgar Barrier**, **Diana Gray**, **Walter Poulter**, **Jack Thomas**, **Karl De La Motte**, **Leon Stewart**, **Constantin Ocki-Albi**, **Juan Villasana**, **Harry Walton**, **Arnold Haste**, **Gwendolyn Logan**, **Oliver Eckhardt**, **Frederick Bertrand**, **Veda Buckland**, **Edward Cooper**, **Ralph Matson**, **Robert Dale**, **Carl Krivack**, **Frederick Saunders** and **Willi Strobel**. "Reunion in Vienna" is worthy of a **Belasco** and **Curran** production. We doubt if they will break box office records with it. Nevertheless, it is good clean entertainment with the **Sherwood** sophistication very much in evidence throughout.

"THE PIE COVERED WAGON"

Is a take-off on "The Covered Wagon" with three year old kiddies as the stars, written and produced by **Jack Hays**. Director **Charles Lamont** had every opportunity to make the kids do something that would create legitimate laughs, and resorted to old hokum, making the children look like a lot of manikins. They merely walked through their scenes, the little girl showed the rest a few lessons in acting.

The audience roared at times over the antics of a bear chasing a colored lad, and howled when the Gang hurled pies that smeared the so-called Indians' faces. Nothing new in this gag but, all in fun, little to educate or uplift the children.

The first of these fun-films was by far the best, and if Educational are not careful the School Boards of Education will ban these subjects, as it will make the children feel that they can get away with most anything.

The musical score by **Alfonso Corelli** helped the picture in a great measure. **Dwight Warren** photographed it, while **William Austin** was responsible for the editing of the subject. **William Fox** handled the sound. This short was built for kiddies and that is about all who will enjoy it.

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TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	All Star Ken Maynard	Robert Florey Alan James	Ed. Marin Dave Lewis	Arthur Edson Ted McCard	"Those We Love" "Come on Tarzan"	Alan James	K. Zint	Shooting Shooting
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst.	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Unassigned Unassigned	Lucian Andriot Unassigned Unassigned	"The New Yorker" "Kid from Spain" "Way of a Lancer"	Charles Lederer Uncredited Uncredited	O. Lagerstrom	Shooting Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned Unassigned Summerville-Pitts Boris Karloff All Star Lew Ayres Gibson Gowland All-Star Tom Mix Fox-Linden	Cyril Gardner William Wyler John M. Stahl James Whale Unassigned Unassigned Jame Horne Ray Garnett Tray Arnold Fanc Cyril Gardner Ray Taylor Edward Cahn	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned M. P. Hackney Bob Fellows Unassigned Phil Karlstein Franks-Woehler	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Lew Powers Arthur Miller Hans Schneeberger Unassigned Dan Clarke Karl Freund	"The Invisible Man" "Laughing Boy" "Left Bank" "The Road Back" "Auto Camp" "Gagliostro" Untitled "O Kay U. S. A." "S. O. S. Iceberg" "All-America" "Tom's in Town" "Merry-Go-Round"	Fort-Balderston John Huston Unassigned R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Shorts McGuire-Pembroke Lt. Comm. Wead Uncredited Jack Natteford Tom Reed	R. Pritchard Jess Moulin Jesse Moulin	Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting Preparing Shooting Shooting

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Our Tribute to John M. Stahl-Back Street - Universal Pictures

HOLLYWOOD filmograph



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VOL. 12, NO. 29

HOLLYWOOD, CALIFORNIA, SATURDAY, AUG. 6, 1932

PUBLISHED WEEKLY

Projectionist Union Declares War on Local Theatres Allied Exhibitors Are Determined to Clean House

CLAIM THAT THEY DO NOT
EMPLOY MEMBERS OF UN-
ION LOCAL 150 I.A.T.S.E.

An open breach between the local theatres, operated by the Hollywood Theatres, Inc., and the Union Local 150 I.A.T.S.E. has come to light, with the announcement of the Union that the following theatres do not employ their members as moving picture projectionists. The list follows: Mirror, Stadium, Beverly, Carmel, Filmarte, Apollo, Vista, Studio, El Portal, and the Paramount located at Santa Monica and Western.

It is a sad state of affairs that this trouble has arisen at this time, because it is hard enough to drag theatregoers into shows, without bringing on any antagonism against the theatres, and we hope that the exhibitors will adjust their difficulties with the unions ere long.

PAGE MESSERS D'ARRAST
AND CANTOR, PLEASE

Al Rogell, who recently quit the Al Jolson film because of a story disagreement, was signed immediately by Columbia to direct "Air Hostess," which will glorify the adventures of the pretty girls who fly the great transcontinental planes for a living.

Melville Baker, brilliant young scenarist who has written for Douglas Fairbanks, Norma Talmadge, Lillian Gish, Adolphe Menjou and other stars, is now working on the story.

GLADYS LEHMAN BACK AT
WORK; ADAPTING RICE'S
PLAY, "LEFT BANK"

Gladys Lehman, talented Universal writer who penned the picture versions of "Seed" and "Back Street" has returned to her desk after a two-months' vacation.

Miss Lehman has been assigned to write the screen adaptation of Elmer Rice's sensational play, "Left Bank," which Universal will place into production and which John M. Stahl will probably direct in early fall.



IRENE DUNNE

In one of her characterizations, as she appears in "Back Street", directed by that master, John M. Stahl. It is a Fannie Hurst story, produced by Universal Pictures, and which was given its world premiere showing at the Carthay Circle theatre Thursday evening for an indefinite run.

WEAK-KNEED EXHIBITORS
ARE TO BE REPLACED BY
LOYAL FOLLOWERS

By HARRY BURNS

Subsidized exhibitors who are fighting the ALLIED STATES ASSOCIATION OF MOTION PICTURE Exhibitors' policy of outlawing compulsory arbitration, smashing the credit committee racket of exchanges, eliminating the great evil of unfair and unreasonable zoning and protection of combinations of chains and exchanges acting through the Hays organization, paving the way on block booking, unreasonable protection, music tax, and copyright abuses will find ALLIED fit and ready to fight them to the last ditch. And also, they will finally come to the point—where a NATIONAL CONFERENCE BOARD with bonafide and sincere (not subsidized) leaders of the producers, chains, and independent exhibitors, will work out this problem to the entire satisfaction of all concerned, for they will be free from any political alliances and will render a service in good faith to all exhibitors.

The exhibitor today finds himself in the self same spot that the producer does—that of the man who is being watched. He will be called to task for the first false step that he makes and will have to change his ways or let some one else take his place who can serve the public as well as the industry's better interests. The man of the hour today is the exhibitor, and the producer owes him every bit of encouragement and help he can muster to bring the public into the theatres, rather than petty manipulation and politics that hinder his progress.

Thelma Todd and Zasu Pitts will shortly start another comedy at the Hal Roach studios under the direction of George Marshall. They recently completed "ALUM AND EVE," which tells the story of a couple of girls and a speed cop.

NIGHT HAWK

EUGENE STARK'S BOHEMIAN CAFE OFFERS SPECIAL OLYMPIAD PROGRAM TO ENTERTAIN GUESTS

Running the shows practically continuously during the run of the Olympiad, Eugene Stark has arranged a special program, with plenty of variety, fun and amusement to please the most fastidious persons, and the very best folks in pictures and the theatre have taken advantage of looking in on the one bright playspot in Hollywood, and have applauded the work of Francis Renault, the latest sensation on the West Coast, who reveals \$50,000 worth of gowns and costumes in his female impersonations. Francis will close his engagement at Stark's Saturday night. Buddy Fisher, the Nation's Joy-Boy, and his all star orchestra have shared honors with Francis Renault. The famous impresario is another Ted Lewis, in fact one of his best numbers is an impersonation of the King of Happiness. Buddy has a great organization of entertainers in his band. Charles Beynon, Treg Brown, Denny Lynch and many others disport their musical and acting wares during the three performances nightly to tremendous applause. Billy Daniels, Kirby and Duval, that fast stepping and singing trio, have been going better than ever with each performance. In fact,



EVANGELINE KIRBY

they cause little short of a furore every time they step onto the stage. Evangeline Kirby offered a solo dancing number the other night that was a WOW of a offering, and the cash customers went for it in a great way and demanded that she take a number of bows before they would let her beg off, so the show could continue. Melba Snowden and Esther Brodelet, too, clicked in a similar manner.

SOME OF THE GUESTS PRESENT WERE: Alexander Pantages, Sid Grauman, Fiji Dorsay, Mr. and Mrs. Harry Lewis, Karl Normand, Mr. and Mrs. Dewey Robinson, Al Herman, Joe Morrison, Hunk Anderson, William Le Baron, Claudia Morgan, Ruth Carter, Lucille Powers, Ben Bard, Ruth Roland, Chuck Riesner, Roger Marchetti, Ben Verchlisner, Bobby Gray, and many others. Every night is a big night at Stark's Bohemian Cafe, and we love to dine and dance there, for Eugene Stark is a great host and he surely serves fine food—Being lover of the Bohemian atmosphere we find it all at Stark's at all times.

BILL HOGAN OPENS AT FROLICS GARDEN TO SPLENDID SUCCESS—HAS A FINE DANCE ORCHESTRA. PLENTY OF SHOW FOR ALL TASTES

You will have to hand the palm to Bill Hogan although his name may not mean much to you right now, because you may not have had a chance to dance to the music that he and his boys play. If you have, why you know that he is deserving of a lot of praise, for he followed Irving Aaronson and his Commanders in without any hurrah, extra publicity, or time to prepare for a grand opening, and to say that he and his orchestra have caught on, and are entitled to a great big hand is putting it mildly. He will make many new friends with every evening's entertainment that he renders. What's more, Bill Hogan is a showman, and has his boys put over many features during the evening, which click along with the band offerings. Al Kvale, who scored so heavily in "Hullabaloo," acts as master of ceremonies, and holds the show up to the high standard of the Frolics Garden with his witty sayings and bits of entertainment. The rest of the show, as offered by Milla Sonda, the Frolics singing favorite, again won the cafe visitors' favor, even in a greater measure by the numbers that Al Siegel, her discoverer, wrote especially for her. Enrica and Norvello are the best dance team working in cafes or the theatres in the Southland. Omar, another dancing marvel, clicks. Enrico Riccardo sings to his heart's content and that of his audiences as well.

AMONG THOSE PRESENT were: Bert Wheeler, Irving Aaronson, Clara Horton, Winona Gomez, Sagar Gudic, Margaret Young, Chac Mosconi, Al Siegel, Walter Cain, Jimmy Starr, Larry McGrath. We caught Mr. and Mrs. Jack Lewis dancing their heads off. THEY SHOULD WORRY, everything is hotsy tosy and then some. Moe Morton, who is responsible for the show and the band, was all smiles and rightly so, he knows his shows and his public. Lee Moore looked serious for the first time, because THINGS WERE QUIET, and he found a partner in the art of kidding in IRVING AARONSON, who was looking the villagers over as a spectator for the first time in eight weeks.

TOM COAKLEY REPLACES HENRY HALSTEAD AT PATIO ROOF ON NIGHT OF AUGUST 15

Coming directly from the Athens Club, Oakland, Tom Coakley and his band will replace Henry Halstead and his orchestra at the Patio Roof in the Roosevelt Hotel, Hollywood. Tom Coakley and his boys have been playing over the Lucky Strike Hour, and are great favorites up north. General Manager Dave Boice, of the Roosevelt Hotel, is elated over his latest acquisition to the list of entertainers that he has prepared for his guests, and expects quite a turnout for the formal opening on August 15, when the orchestra makes its bow on the roof. Theatregoers are dropping in at the Patio Roof nightly right after the show and are being greeted by the genial host, Joe Mann, who should have his name over the door of his own cafe, for he works for those who employ him as if he was running his own place of business.

JACKIE TAYLOR STARTS AN ENGAGEMENT AT COCOANUT GROVE IN BREAKERS HOTEL AT LONG BEACH

Jackie Taylor and his Greater Orchestra, which held forth at Stark's Bohemian Cafe for many months, started an engagement at the Cocoanut Grove, Long Beach, located in the

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Breakers Hotel. He has as added attractions, Margaret Lawrence and Ralph Irwin. Jackie Taylor has a happy faculty of fitting into any spot that he and his orchestra work, and the "Grove" will soon find many of the regulars dropping in to hear and applaud Jackie's band and at the same time dance to his fascinating music.

JIMMIE GRIER OPENS AT BILTMORE GARDEN TO GOOD SUCCESS—HAS OLD "GROVE" FAVORITES AS ENTERTAINERS

Tuesday evening was the formal opening of Jimmie Grier at the Biltmore Garden. Those who turned out were loyal followers of "Jimmie," for the Biltmore failed to advertise his opening there to any extent. Be that as it may, Jimmie Grier and his Orchestra scored with those present, he even seems to have improved over his work on the Cocoanut Grove platform. Strange as it may seem, he has his old "Grove" favorites, "Go Go Delys" and the "Three Cheers", with the following newcomers. Ray Hendricks, Winona Love, and a clever Hawaiian Dancer, whose name we failed to catch. Ben Bard, Ruth Roland, Stanley Smith, and a few others were the only picture people on hand when we sat and watched the show. However, those present were of the fine stock as far as cafe visitors go, and enjoyed the music to their hearts' content, if their applause means anything.

ART JELL LEAVES CLUB AIRPORT GARDENS THURSDAY, AUGUST 11—MADE MANY FRIENDS

Art Jell and his Orchestra are leaving the Club Airport Thursday, August 11, after being there 12 successful weeks, and making many friends. Art Jell personally is one of the most talented of the younger orchestra leaders and shouldn't have a bit of trouble to keep busily engaged with his boys, in theatres, pictures or cafes. There are a number of cafes dickering for his services. The only reason he doesn't accept at this time is that he is wanted out of town, and he prefers to stay here. George Hamilton and his orchestra are to replace Art Jell and his boys.

With Art Jell and his boys scoring a hit nightly, there are such sterling entertainers as Jane Jones, George Lloyd and Mel Calish singing old time favorite and popular numbers, gaining many encores nightly. The Club Airport Gardens has four spritely girls dancing and singing as an added attraction. At any rate, we hate to see Art Jell and his orchestra leave the Club Airport Gardens, for the place seemed made to order for them.

B B B SHOULD FEEL ENCOURAGED THE WAY BUSINESS HOLDS UP AT THE "CELLAR"

B B B is still at home after his operation, but the "Cellar," over which he has been presiding ever since it opened up, to the time that he was rushed to the hospital for an appendicitis operation, is doing great business. Nat Spector is doubling for his pal B B B, and is making more than good. He can sing and has a great personality. Al Rosen, who is interested with B B B in the project, was on hand the other evening and watched the show with a smile a mile long. There were many celebrities present. Estelle Taylor and Lyle Talbot were whispering into one another's ears during the evening. Gavin Gordon, too, was happy. Jack La Rue danced with one of the cutest of cute girls, Miss Lucille Keating. Sandy Roth dropped in. Jack Darro, who with his brother Lou are charged usually with staging wrestling shows, dined and danced. Maynard Laswell flew into town from New York, he told us. There were many present—you tag 'em, we haven't the heart. The PAN-SIE BRIGADE was very much in evidence on the dance floor, entertaining, and all over the place.

Doing the Avenue

(With Landis Buford)

My! My! My! I touched a very tender spot in somebody's heart when I spoke of State street last week in the Windy City. Some of the former inhabitants of that fair city rudely interrupted my "Doing the Avenue" and candidly informed me that the only street in that city was South Parkway. After thinking it through I agreed with the irate Chicagoan and promised to rectify my error. Thus, when thinking of streets, always Dream a little Dream of South Parkway.

The show at the Paramount theater last week was little more than the excerpts of Lucky Day that was paraded here recently at one of the uptown houses. This kind of thing will soon tire the patrons with the colored performer as they will think that he only imitates. The producers of shows should remember this when they have a list of colored actors and actresses working for them.

OUT OF THE WINDOW.

The Avenue is one of the most picturesque places in the city. There you see people from all over the world. You see from a window Mae Diggs, the wiggling dancer; Eddie Connors, who was brought here from Harlem to work in Al Jolson's picture; Harvey Brooks, hailed as the "King of the Ivories"; Edna Barr, who played the part of Lil Mim, in "Kongo" for the Lafayette Players; J. Lawrence Criner of that troupe, and so on into the night, come and go the men and women who dance and sing behind the footlights.

THEY SAID TO ME—

That Curtis Nero has been selected for the part of Fuzzy in "Kongo"—Cliff Ingraham, who played the part of Zombie in the same play was given a part at one of the major studios—Zack Williams was called on three interviews last week—Louise Beavers, who plays such humorous roles of the maid, has been awarded a contract by Metro-Goldwyn-Mayer—Floyd G. Snelson, one of the best writers for a colored weekly, is here to see the Olympic Games and look over the stage and screen talent on the Pacific Coast.

A PAGEANT

The Sojourner Truth Home will be benefited by a pageant to be given at the Figueroa Playhouse on Aug. 11. Leading people of the city will donate their services to the enterprise in an effort to raise funds for that home built in memory of one of the first American-born Negro poets. Mr. Floyd C. Covington, Urban League head, will take one of the important parts in the play.

AGAIN THE ATHLETES

The athletes are with us again this week. After such sterling performances of last week we are forced to hand them a long distance handshake, so, congrats to Tolan, Metcalfe, Gordon, Johnson, and to the many others whom space will not permit to name.

John Lester Johnson, in his day one of the real good ones among heavyweight boxers, is becoming a conspicuous figure on the screen. He is in Universal's "Radio Patrol," and will appear in a fine comedy bit in Radio's "Liberty Road," directed by Roland Brown. John Lester's fine physique and wide, happy smile add value to any picture in which he works.

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"IN THE BEST OF FAMILIES"

Theatregoers want to laugh and it is a hard task for any producer to find a suitable vehicle that carries enough farce angles to it, to make the public forget Old Man Depression. "In the Best of Families" tries hard to do all this; they step past the danger line and make it as risqué as they possibly dare. Still, hard boiled Los Angeles refused to get hot and bothered about this play in three acts, with a lot of actors who claim New York as their post office address, and who will soon be receiving their mail there if Hollywood show-going public have anything to say about it.

Three authors claim credit for writing this farce. Russell Medcraft, Maurice Braddel, and Anita Hart. What was that about too many cooks will spoil any soup?—Well this is from soup to nuts, and this trio did what was the expected instead of the unexpected to this masterpiece of amusement. George Fairchild claims credit for presenting the play at the Hollywood Playhouse, so that's that.

Oh, yes, they had actors and actresses, they answered to the cognomens of Harry Hollingsworth, Virginia Thornton, Alice Holcomb, James Dillon, Bonnie Lindstrom, Howard Davis, Leslie Nay, Miss Vane Calvert, Lyman Williams, Harold Kinney, Benet Bernay, Winston Hibler, Victor Donald, and, of course, the stage manager who isn't credited and the actual theatre in which it was staged all did their part. Sorry, but we forgot the press agent, who has a bad memory, so don't blame us for forgetting to mention him, his Christian name is Keefe, one of the Keefe's not Will but one of them, any how.

"The Hollywood Bowl"

The event of the year was the magnificent concert given last evening when 2000 persons, natives of 58 countries in their representative costumes, made a historical pageant "under the stars," which will forever be remembered by those lucky enough to be present.

Th crowds started to arrive in the early afternoon and long before the pageant began the Bowl was jammed to capacity with many turned away.

Miss Dorothy Priester, as "California," was a glorious figure and thrilled those of us who really live in this land of sunshine. Of course, the Molinari concert was the Mecca that brought the music lovers there, and the Hollywood Bowl Orchestra, under the direction of Arthur Alexander, was a musical treat long to be remembered and could not be given under such circumstances in any other part of the world. Bernard Molinari, renowned Italian conductor, received an enormous ovation when he led the orchestra in Rimsky Karsakoff's "Sheherazade." The reception accorded this master work could not be described but the mass of humanity present fairly shouted their approval.

A great night for the Hollywood Bowl management and this great event will be carried to the four corners of the earth by the representatives of the 58 countries taking part in the pageant. The name "Hollywood" will, if possible, be more famous than ever and we, who live here were justly proud.

—CONNIE.

FRANK BUCK TRIUMPHS AT ORPHEUM

That Mr. and Mrs. Public enjoy instructive as well as entertaining films, is attested by the unstinted praise and approval accorded Frank Buck's super-jungle picture, "Bring 'Em Back Alive." The title is no misnomer, for this intrepid young explorer does "bring 'em back alive." Mr. Buck shows you just how he does it—as you see in turn, a snarling tiger, a wily black panther and a writhing python, trapped without actual combat. There is vicious fighting—and the scrap between a monstrous python and tiger will hold you spellbound. (The winner?—you'll have to find that out for yourself.) There is a teeny baby elephant and a tight rope-walking monkey that lend an amusing touch to the film.

There is nothing fictional about this picture—it is a simple narrative of an animal hunt expedition. As you follow Frank Buck through the Malayan jungles you are thrilled with adventure and the beauty of successive scenes. While there is excitement and breath-taking incidents aplenty, there are no nauseous, blood-curdling events to mar the imagination. Mr. Buck appears in person at each performance, telling of his experience in this unique but hazardous profession for nearly 20 years, delivering rare specimens of the forest jungles to zoos, for our edification. He is repeating at Los Angeles Orpheum, the successes he has had in other key cities.

The balance of the Orpheum bill, composed of several vaudeville acts headed by Princess Wahletha, telepathist, is of the same high standard maintained by RKO.

—Ruth Florence.

FRANCIS RENAULT BOOKED BY DOME IN OCEAN PARK

While finishing his contract, the balance of this week at Stark's Bohemian Cafe, Francis Renault, the sensational female impersonator, is also working at the Dome in Ocean Park, and follows this engagement with a week at Pantages theatre in Hollywood.

AMERICAN ACTRESS SCORES IN ENGLAND AND RETURNS HOME

Elaine Morro gave American theatregoers something to think and talk about, by her work in silent pictures. Then England called her and she went abroad and scored on stage and screen, and today she is making Hollywood her post office address and the motion picture industry her business, and we will soon see her in some talkies. If she gains the opportunities here that she did in British pictures, we will have another fine character actress, to place on our list of those in demand in our best pictures.

Miss Morro has a personality all her own, doesn't pretend to be like any one else, and stands on her own past performances as her recommendation for future consideration in filmland. Those who have had the pleasure of meeting and talking with her, say that her voice and mannerisms should fit into our screen doings very acceptably, and we join her many friends in looking eagerly forward to the time that she will appear in her first American picture, since her return to the hub of the motion picture industry.

SIGNED BY WARNERS

Jacquelyn Allen has been signed by the Warner Bros. for a stock engagement, which will prove a great education for the charming actress, who came here from Texas as an entertainer on radio and stage.

GENERAL WORKS HARD FOR ACTORS DURING TRYING DAYS

The General Casting Agency are working hard these trying times to help the actors that they place in independent studios. The extra situation especially is deplorable, and they are handling more than just their share of work and seeing to it that only those who are actually making a living by working in pictures are given the calls. Jack Rose is the studio representative of the concern.

MARGARITA AND GABRIEL CANSINO MAKE THEIR BOW AT CARTHAY CIRCLE THEATRE

Margarita, daughter of Eduardo Cansino, and Gabriel, seventh son of Elisa Cansino, made their debut in the Carthay Circle Theatre where their mother and father ended a brilliant career of Twenty years of dancing in Europe, Australia, Canada, and the United States. Margarita and Gabriel are appearing in the Olympic Revusical staged by Jack Laughlin. Elisa and Eduardo are credited with bringing true appreciation of Spanish dancing to the American public. Their first appearance was here in 1913.

The Cansino family of dancers numbers 7. Margarita and Gabriel are the third generation of Cansino dancers. Their grandfather, Antonio Cansino, was dancer and teacher of his family. The younger Cansinos are part of the revue, which is staged as an added attraction to Universal's latest film epic, "Back Street," directed by John M. Stahl, and starring Irene Dunne and John Boles.

"WE DROPT IN" at the SPOTLIGHT THEATRE. Another splendid play by Paul Gerrard Smith, who wrote "Mostly David" and "Hullabaloo," was presented by a fine cast.

THE STORY—concerns an idol of the public, (who had flown the Atlantic), but during a flight is forced to make a landing on a Kansas farm. In these circumstances, he comes across a rarely in a family who had never heard a radio and knew nothing of the famous personage in their midst.

THE CHARACTERIZATIONS of these people are cleverly drawn and handled by the capable Helen Kleet, Kathryn Sheldon, Frank Brownlee and Clark Posh. Victor Harrison was splendid as "The Aviator", while Russell Parker as "Corky," his assistant, was a capable foil for the unassuming hero.

BEN HENRICKS, Jr., Francis Ford, Dion Smith, Martin Lane, Phillip North, Collis Dore, David Ward, Si Wilcox, Charles Schaeffer, Raymond Norman, James Tolson and Walter Marshall were other members of the cast who did excellent work, but space forbids giving individual notices.

Russell Parker was the director and showed discrimination in interpreting Paul Gerrard Smith's book.

Another good show at this little theatre at Cole Avenue near Santa Monica Blvd., in our own Hollywood.

ABOUT THE ACTING NEWS- BOY and ROWLAND BROWN

Little did producers realize that Joe (Dummy) Hermano could do anything else but sell newspapers. It fell to the lot of Rowland Brown, who has a heart bigger than himself, to discover the hidden talents in this youngster. Critics say that he does one of the best bits of acting in "Liberty Road," which Rowland Brown directed for Radio Pictures, and in which he gave at least six other unfortunate boys a chance to earn a living and show their goods on the screen.

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Office Phone, Hillside 1146

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MAY WE HAVE AS MUCH TO BE PROUD OF WHEN WE ANSWER THE CALL OF "THE MASTER'S VOICE."

Our only prayer today is that when we pass out of this earthly being and into the GREAT BEYOND, we will leave behind us the good name, love and devotion that this good old world held for JAMES QUIRK, when THE MASTER'S VOICE CALLED HIM AND HE ANSWERED.

The motion picture industry owes him a great debt of gratitude; he was indeed THE MAN OF THE HOUR, the friend of the friendless. His aims were always high, but not to his own gain. He was a MAN at HEART, a child of GOD, who decided his every move and gesture. When he foresaw the end, he turned to his devoted wife, and showed that in his heart he had found God, for he gave up all to be near his beloved wife, and he died in her arms. WHAT COULD HAVE BEEN A SWEETER DEATH THAN THIS?

"Many are called, but few answer," said Our Master. James Quirk heard the call and answered it. Who are we to question the judgment of Our Father? He knows best. He gave James Quirk to us, and since he felt that James Quirk had shown his Children the road to happiness by serving the Master, he had the right to claim him. We thank God for the pleasure he gave us as a Disciple of GOOD WILL TOWARD MANKIND.

Fannie Hurst Holds Record for Authoring Screen Hits

Fannie Hurst is an authoress who holds the distinction of having had more of her novels picturized than any other writer. The world premiere of Universal's "Back Street" at the Carthay Circle Theatre Thursday, Aug. 4, marks the sixth time that one of Miss Hurst's human stories has been dramatized and presented on the screen.

The story which embraces a span of 30 years, is woven around the constant love of a man and a woman, portrayed by John Boles and Irene Dunne.

Norma Shearer's Characterizations of Nina Leeds in "Strange Interlude"

(A Woman's Viewpoint)

The story of Nina Leeds is an exceptional one; therefore her unconventional life really has no bearing on the subject of the average woman's morals. Nina Leeds is an unusual woman, and as characterized by Norma Shearer in "STRANGE INTERLUDE," her thoughts and actions are in keeping with her personality and hence justifiable in that, resultant, much good and little harm is done. And that is the true test of good or bad ethics. Nina Leeds is a complex woman, and in order to fulfill these complexities three men are required for the completion of her life. She proves to be thoroughly capable of drawing lover, husband and friend into the turbulent whirlpool of her existence. Nina Leeds has had four loves in her life, domestic love, platonic love, romantic love and finally, mother love. She is equal to all these. Because her need was greater than the average woman, she expected more, and being intelligent and egocentric she made the pattern of her life, a skillfully planned one. Nina Leeds was able to meet situations; had she muddled her life and been a failure there would have been no justification for her, but since such was not the case she is not to be condemned or deplored, rather very much to be admired.

Again it may be emphasized, that such unusual women are rare and so Nina Leeds is really not a basis for modern feminine morals. The normal woman could not lead such a hectic and varied existence and emerge as victorious as Nina. Even the average man could not attempt to adopt such a code and successfully enact it. Nina Leeds made three men happy; she, however was not one to become complacent, she is insatiable even through her old age. Yet it has been truly phrased that, "By their fruits ye shall know them—" and Norma Shearer's delineation proves so rich a personality can well yield a magnificent harvest.

—DORIS WOLFE GILBERT

REGINALD BARLOW, noted screen and stage actor who recently scored as the Baron with John Gilbert in "Downstairs," has won another notable role as his reward. He was yesterday cast as the general in "Rasputin," Metro-Goldwyn-Mayer's co-starring vehicle for John, Ethel, and Lionel Barrymore.

Charles Brabin is directing the new drama of Russia of war times, with an elaborate cast that includes Ralph Morgan, Diana Wynyard, Tad Alexander, Gustav von Seyffertitz and many others of note.

DAD SAYS

Columbia signs Sammy Blythe Colt, Ethel Barrymore's son, for second lead in "That's My Boy" . . . Richard Cromwell has the lead, Mary Carlisle plays opposite . . . John Robertson to direct Mitzi Green in "Little Orphan Annie," Dickie Moore added to cast . . . Gloria Stuart has the feminine lead in "All-American," Richard Arlen the male lead . . . Maurine Watkins, playwright, adapting "Child of Manhattan" for Columbia . . . John P. McCarthy directs, "The Bullet Trail," Tim McCoy's picture for Columbia . . . Jed Prouty added to cast of "The Conquerors" co-starring Richard Dix and Ann Harding-RKO-Radio . . . Tad Alexander plays Ethel Barrymore's son in "Rasputin" . . . Ethel Clayton and Robert Fraser added to cast of "The Crooked Circle," Lucky Humberstone directs for World Wide . . . Dudley Murphy directs "Sport Page" for RKO-Radio . . . Guy Kibbee in cast of "The Conquerors" at RKO-Radio . . . Anita Louise added to cast of "The Phantom of Crestwood" . . . James Farley plays a "copper" in Al Jolson's picture "The New Yorker."



DAD

MGM to co-star John and Lionel Barrymore in "Reunion of Vienna" . . . Ramon Navarro slated for a spot in "The Man on the Ile" an original by Edgar Selwyn, MGM . . . Brandon Hurst plays the Grand Duke in "Rasputin," MGM . . . Clarence Brown slated to direct Joan Crawford in "Lost" for MGM . . . Edward McNamera has a big spot in "20,000 Years in Sing Sing," WFN . . . Ray Enright to direct "Central Park," WFN . . . Jackie Cooper has a big spot in "Joan Crawford's picture, "Lost," MGM . . . Phillips Holmes has an important role in "State Fair" at Fox . . . Carol Lombard has the lead in "No More Orchids" at Columbia . . . Richard Carle in cast of "Night of June 13" at Paramount . . . Dorothy Yost and George Yohalem, writer, signed by J. G. Bachman, producer of RKO-Radio Pictures at the Pathe studios. . . .

"Madison Square Garden," the sports epic which Charles R. Rogers is producing as the second of a group of eight features for Paramount, with Harry Joe Brown directing, has Zasu Pitts, the latest addition to the cast, which includes Jack Oakie, Marion Nixon, James Gleason, Warren Hymer, Thomas Meighan and William (Stage) Boyd. . . .

Thomas Burtis, who gained many valuable friendships with personalities prominent in New York political and night life during his career as a Metropolitan newspaper reporter, is able to call upon memories of actual experiences with such famous members of the "Broadway Squad" as "Strong Arm" Johnny Broderick and John Cordez in writing his screenplay of "The Under Cover Man" for Paramount . . . Harry Hervey, Paramount contract writer, has sold the screen rights to his stage success, "Congai," to Metro-Goldwyn-Mayer for early production . . . Helen Twelvetrees has returned from a three-week trek to the High Sierras . . . Ramon Navarro, Nils Asther and Bill Boyd were voted the three favorite male screen stars of Central America in a recent contest conducted by the leading motion picture magazine of Panama . . . Stephen Roberts, director at Paramount Studios, will have as his next assignment "The Night of June 13" . . . Among those in the cast are Clive Brook, Frances Dee, and Mary Noland . . .

The enrollment of six film directors in the Directors Branch of the Academy of Motion Picture Arts and Sciences was announced by Frank Lloyd, chairman of the Branch, as follows: Howard Hawks, Eddie Buzzel, William Wyler, James Whale and Edgar

IN HOLLYWOOD NOW

By Bud Murray

THE Xth OLYMPIAD—at Los Angeles—Hollywood taking a back seat—now that all the athletic stars of all nations are in the limelight—everywhere you go, when the boys are introduced, real enthusiastic applause is heard—the like of which we haven't heard in a theatre in Many Moons—and so "DEPRESSIONISTIC" ideas are knocked higher than a "cock hat"—what with a SRO sign opening day over 100,000 paid admissions—"Put that in your well-known pipe"—Over 40 nations represented—over 1500 of the cream of the youth of the world with the flags of all nations flying in the California breeze—as though they felt the "comraderei"—and so with the words uttered by Vice-President Chas. Curtis—"I proclaim the Olympic Games Open," the battle was on—But this is a "bloodless" battle—and when Lt. C. R. Calman took the Olympic Oath for every athlete—it was a thrill—and those "pessimists" who, for the past six months have thrown the fear of "hard times" into the Olympic heads, saw the first day jam, and the succeeding days—they must hide their heads in shame, IN HOLLYWOOD NOW.



BUD MURRAY

Dropt into the Orpheum, where Dick Moss, manager, greets you at the door with a "Joe E. Brown" smile—why not?—the inner lobby jammed waiting, and the outer lobby tripple lines of waiting customers, and it wasn't the vaudeville either, it was just Frank Buck's marvelous animal picture, "Bring 'Em Back Alive"—Bobby Woolsey, Bert Wheeler, Lew Lipton and Eddie Cline taking a look-see, evidently getting some ideas for their forthcoming Columbia picture, which will have to do with Africa or jungles or something—Clarence Nordstrom down in front—In the lobby bumped into Charley Ruggles, Bill Woolfenden, Johnny Hyams and Frank Buck himself, all waiting in line—Vladi Guterson and his band doing the vaudeville honors 100 per cent—The vaudeville acts just fair—But what a "thriller" of a picture—and that's what the public wants," bigger and better pictures, IN HOLLYWOOD, NOW or any other time.

To the Friday Nite Fites—Our boy friend, Doc Clayton Lane, breaking in his new pipe, and getting a great kick out of a comedy fighter—Here are some new "influses" at ringside, Jimmy Savo, the dead pan comic; Leon Errol, the "stay-comb" kid; Jack Waldron, one of the last of the masters of ceremonies; with Eddie (Sunkist) Nelson, who is taking advantage of his new home; El Brendel, back from vaudeville tour, the new act, Chain & Wells—Bobby Clark at ringside (you remember Clark & McCullough)—and there is Monsoor Ramaon Dunyon—(Damon Runyon to you) and his new baby-faced blonde bride—giving the California Fites the O.O.—Mark Kelly didn't show up—Big applause for the Monsoor—Mr. and Mrs. Wally Ford at ringside—Oh, yes, the Campus Crooners, Bee Rossi, Joan Arden and Mae Howard opened at the Roosevelt with Hank Halstead and were held over and not bad—rite IN HOLLYWOOD, NOW.

Selwyn. . . John R. Freuler, president of the newly formed Freuler Film Associates, Inc., has arrived on the West coast . . . After a conference with Supervisor Burton King, Freuler announced the first two pictures for 1932-1933 would be ready for the camera within the next ten days so that the program can get off to a flying start . . . Laura Pollard, an old trouper, died Tuesday evening at 5 o'clock, at the General hospital . . .

Short Cuts to Short Reel News and Activities

ARTHUR ROSSON Will Direct Tom Mix in Tom's in Town

CHEAPLY MADE SHORTS
ARE CHEAPLY HELD

By SAM SAX

Production Head of Vitaphone Studio
Brooklyn, New York

The making of short subjects is really a business apart from the production of feature pictures. It's a specialty requiring short subject specialists. A feature director, I have found, cannot make good shorts unless he has previously had some experience with a short product. A successful feature picture writer or a successful Broadway author, cannot write good shorts. And a producer who tries to regard the short as a mere filler, and as such attempts to chisel a few dollars here and there in the production of a short, is going to find his own attitude reflected by the exhibitors he tries to sell and the movie fans that see the product. They won't think it important.

At the Brooklyn Vitaphone studio, I have made it a policy never to cheapen a production because I could save a few dollars, or a couple of hundred dollars. We try to give each short a feature production value—each star a strong supporting cast and depend upon increased efficiency in production—to keep down the expense to a sound business level.

Recently I was busy at Warner Bros. Burbank studio, supervising the production of six two-reel Technicolor musicals which Roy Mack was directing for us. In so far as I have been able to learn, Vitaphone alone will have this type of short in 1932-1933.

I am confident of the reception they will receive when we release them on our next year's program. I predict they will be the outstanding shorts of the year. They will be part of the 26 "Broadway Brevities," musicals, Vitaphone will release during the coming year. Regarding the others in the series, some will be condensed 20 minute versions of former stage musical comedy stage hits and operettas. The balance will follow closely those we produced this season such as "The Musical Mystery," "Footlights," "Subway Symphony" and others. In four of "The Broadway Brevities" two reels Ruth Etting will again be starred.

The two popular series of animated cartoons, "The Looney Tunes" and "The Merrie Melodies," which Leon Schlesinger produces for Vitaphone in Hollywood, will again be on the Vitaphone 1932-1933 release schedule. The industry is already too familiar with the great popularity of animated cartoons, for me to point out that these two series are enjoyed by all.

What is undoubtedly the most important factor for a short subject producer to bear

History Repeated in Universal's "Back Street"



IRENE DUNNE AND JOHN BOLES

Those who retain a feeling of affection for the days of thirty years ago, when horse cars were the accepted mode of transportation, have a treat in store in "Back Street," the Universal love drama which celebrated its world premiere at the Carthay Circle Theatre on the evening of Thursday, August 4.

Though the latter part of the story takes place in 1932, the earlier sequences are laid at the beginning of the present century, and both Irene Dunne and John Boles, who play the principal roles, are seen in gradually changing type of wardrobe. Especially in the case of Miss Dunne, though her beauty does not undergo any alteration, her gowns show an amazing change in the space of thirty years.

In connection with the premiere of "Back Street," Carli Elinor, nationally famous musical director, leads 40 musicians in a half-hour program of popular selections.

in mind when planning his product, is to provide for variety—the greater the variety the greater the possible theatre use. A producer can't expect an exhibitor to make up his program with nothing but comedy shorts—or several Travelogues—or several cartoons—or strong dramas—or shorts of striking similarity. The successful exhibitor knows he must present a balanced program. In planning Vitaphone's 1932-33 program, I believe we have succeeded in providing enough variety to enable the exhibitors to balance any feature picture he may run.

Another factor that must be borne in mind by the short subject producer is the fact that more feature pictures are being produced than ever before. These pictures have made movie fans discriminating audiences. The shorts that go on the program must in every way be able to stand up with the feature picture. The poor short played with a good feature suffers too much by comparison, while a good short with a poor feature will help to save a show. And, of course, good shorts with a good single feature give the exhibitor what he wants—perfect programs.

FUNMAKERS MAKE MERRY AS FILM PATRONS CHUCKLE WITH GLEE OVER THEIR ANTICS

The Gypsy songs which Maria Alba will sing in "Hypnotized," Mack Sennett's spectacular roadshow production, are being especially written for her by Bernie Grossman and Desider Vesci, as well as the Hungarian music that will be used in the picture.

Sennet is personally directing "Hypnotized" and it will be released in the early fall through World Wide Pictures, Incorporated.

Herman Bing has been assigned the captain's post of the good ship "Australich," which is one of the spectacular sets Mack Sennett is using.

The first of the Radio Stars Series being released by STANLEY DISTRIBUTING CORPORATION, Harry Richman in "I LOVE A PARADE," has been booked in-

STORY IS BY JACK NATTE-
FORD—STARTS MOST
ANY DAY

Arthur Rosson is to direct Tom Mix in "Tom's in Town," a story written for the famous outdoor star by Jack Natteford, and will go into production most any day at Universal City.

Director Rosson returned but a short time ago from England where he handled the megaphone to good success on some British pictures. His being assigned to the Mix feature brings him back to the big U where, in the past years he has been very successful as a director of features.

Lee Moran, well known stage and screen comedian, has been signed for the leading comedy role in "Pickin' a Winner," one of the elaborate two-reel Technicolor musicals which Sam Sax is producing on the coast for Vitaphone.

to the RKO Mayfair Theatre, New York, first run which opened on July 29. Following its engagement at the Mayfair this reel will play every RKO house in Greater New York.

"I LOVE A PARADE" has also been booked for the entire Warner Circuit in New Jersey, along with the second reel of this series, The Jesters in "PEP, VIM AND VIGOR."

Ben Blue, well known vaudeville headliner, makes his screen debut in "The Taxi Boys" comedies being produced at the Hal Roach studios. Direction of Del Lord.

Did You Know That—Spankie is the only screen player who takes a two-hour sleep after luncheon regardless of the shooting schedule of his picture. He is a member of the Hal Roach "Our Gang" kids. His full name is George Robert Phillips McFarland.

Laurel and Hardy are burning up the continent. From cables received at the Hal Roach studios, the comedians are having the proverbial grand and glorious time. They recently left London, and are enroute to Paris, Berlin, Vienna and other European cities. Just prior to their departure they completed a full-length feature, "PACK UP YOUR TROUBLES," and a short comedy entitled "SCRAM."

Charley Chase, the screen comedian, will inaugurate an entirely new characterization in his latest Hal Roach-MGM picture, "MR. BRIDE." He will be seen as a bashful, girl-shy Romeo. And Muriel Evans, the red head, plays the leading feminine role.

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ANDRE CHERON

Now Appearing in

"BACK STREET" . . At Carthay Circle Theatre . . A Universal Picture

CLARENCE BROWN Returns to Hollywood - - - Directs Joan Crawford

The Troupers Picnic Slated For August 24

"LOST" IS TITLE OF STORY THAT MGM HAS DECIDED UPON AS VEHICLE

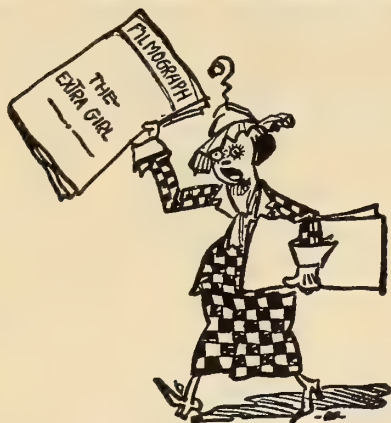
Clarence Brown, who directed Joan Crawford in "Letty Lynton," will direct her again, as the result of the sensational success of that picture. The new picture will be "Lost," a dramatic romance of modern indiscretions of women, from the pen of Edmund Goulding, author of "Dancing Mothers" and recently director of "Grand Hotel."

Production will start as soon as Miss Crawford, both absent on vacation in Europe, returns to the Metro-Goldwyn-Mayer studios, according to yesterday's announcement. Director Clarence Brown returned from abroad the other day and is busily engaged on getting things in readiness for what promises to be one of his best productions.

THE EXTRA GIRL

By THE SPOTTER

Doris Jann—cute name, hey what?—cute girl if you ask us. All she needs is a chance to disport her acting wares and she will put her very soul into her work. She isn't any bigger than a minute, but the minute you set your optics on her you just can't take 'em away. You will wonder at her loveliness, her mannerism, and soft voice will hold you. She talks like a little Southerner; she



does come from Oklahoma, lived in a small hamlet where folks know the day of your birth down to the very bank that you have your earthly belongings in.

Miss Jann has many ambitions; first she wants to be a good actress, has a great yen for singing and dancing, never losses a chance to have some one teach her anything that she sees them do that is good (not that she is a dumbell and cannot learn on her own), but she admits that experience is the best teacher and anyone else's experience is worth its weight in gold and she stands ready to learn even second handed if she must, as long as she learns something worthwhile.

Already Doris Jann is a great favorite in whatever studio that she has worked. The American Legion, at Ascot Speedway, have requested her presence on a number of occasions to give away the Italian Helmet to the winner of the Sweepstake race over this distance, and whenever she happens to be dancing on a cafe floor, everyone that catches up with her will take a second look and even remark, "What a fascinating girl." We ask you, what could be sweeter and better than this, to make her a logical girl to get some place in the movies?

THE INSIDE DOPE

FIFI DORSAY, in "Girl From Calgary" spangles, entertained 150 or more Olympic athletes from Canada today on the set at Monogram studios.

Fifi sang several of her "hotcha" songs for the boys. But who was the athlete that got up and took off his coat while Fifi was singing?

• • • • •

CHRISTIAN RUB has been signed for an outstanding character part in "The Silver Dollar," the First National picture in which Bebe Daniels has the leading role.

The German actor recently finished a role in "Those We Love," with Mary Astor and Kenneth McKenna.

• • • • •

PRESTON FOSTER today was signed for an important role in the Paul Muni picture at Warner's First National, "I Am a Fugitive."

Foster, who plays Killer Mears in "The Last Mile," also plays a ruffian in "I Am a Fugitive."

• • • • •

TED STROBACH today took up his post as steward on board the "SS Austrillich," which happens to be one of Mack Sennett's stupendous sets for his spectacular roadshow production, "Hypnotized."

Mack Sennett is handling the direction of this super-comedy picture himself, and has for his assistants Georgie Sherman and Jean Yarbrough.

An early fall release is scheduled for "Hypnotized" and the physical distribution will be handled by World Wide Pictures, Incorporated.

• • • • •

OLYMPIC Finance Committee is sponsoring as one of the Olympic features, a week's dance program at the Philharmonic Auditorium under the management of Frieda Mueller Sterling and direction of Albert Deano.

This "Olympic Dance Festival," as it is known, has as its inspiration the "Around the World in the Dance" program which was referred to above. This will be the first time since the ancients that dancing will occupy its place as an official part of the Olympiad.

Other countries of the world have long been heralded as the cradle of the arts and the home of the ballet, etc., but none have dared to make dancing as important a part of their Olympic meet as the outdoor sports. It has remained for America to open the eyes of the world to the importance of the dance and its rightful place among the exhibitions of physical skill which constitute the Olympics.

• • • • •

CLAUDIA DELL will be seen in more pictures this year than any other actress in filmdom!

Her blonde beauty will adorn no less than thirty-five feature productions during the 1932-33 season.

Miss Dell was selected by President Joe Brandt of WORLD WIDE PICTURES, to portray the living "trade mark" which will be flashed on every screen where a WORLD WIDE PICTURE is shown.

Attired in flowing classical robes, her blonde hair adorned with the traditional laurel wreath, Claudia Dell will be seen holding in each hand, a revolving sphere upon which is carved the name of the company, and her voice will be heard announcing the slogan of the company.

Claudia Dell is evidently headed for WORLD-WIDE fame!

• • • • •

THE SUDDEN ILLNESS OF RALPH GRAVES has necessitated his withdrawal from the leading role of Universal's football drama, "All America," and Richard Arlen has been secured for the part on a loan from Paramount. He has already started work on the gridiron of Loyola University, with more than a score of All-America football stars who came to Hollywood to appear in the picture, under the direction of Russell Mack.

Andy Devine, who made such a hit last season in "The Spirit of Notre Dame," will appear as the football-playing Andy in the new picture.

John Darrow has been engaged by Carl Laemmle, Jr. for the role of Arlen's younger brother in "All-America," and Preston Foster will be seen as Steve, a fellow member of the football team.

• • • • •

M. H. Hoffman, president of Allied Pictures, announces that the entire executive and production forces of his organization will move to Pathe Studios in Culver City on August 6.

The new headquarters will occupy space formerly used by the Goldwyn Company. Twenty-four offices on both floors in the new Allied Building will house executives, directors, writers, comptroller, production manager, foreign and purchasing departments, and publicity staff. Cutting rooms, projection rooms and casting offices will be located on the lot near the main offices.

The balance of the Allied Twenty-six features for the season 1932-33, totaling seventeen pictures, will be produced at the Pathe studios.

• • • • •

Al. Baffert, Hollywood's own heavyweight wrestler, has ended a national tour and has made two appearances at Hollywood American Legion Stadium. Al., formerly a studio worker, has thousands of friends here. He is a marvelously developed young giant, holding his own with the best of them.

THESPIANS OF STAGE AND SCREEN TO MAKE MERRY AND TALK SHOP

THE TROUPERS, the greatest aggregation of famous people of the stage in former days will not have their monthly dinner at their clubhouse in August, as they will meet in the 'great out doors,' and have an old fashioned get-together.

THE TROUPERS' PICNIC—will take the place of the dinner and will be held at North Hollywood Park, one of the garden spots of Southern California.

AUGUST 24th is the date and President Joe De Grasse called on us a few days ago and promised his fellow members and their friends a "banner day" of the year.

OLD TIMERS—will remember when we used to gather on the greensward and really get to know one another at a "real picnic."

YOU KNOW—when the family basket is brought forth and filled with all the edibles to tickle the palate and handed around to show what the women folk could do.

YOU KNOW—what some of the old games were that we used to play where "simplicity ruled," and we remembered our boyhood and girlhood days.

THAT IS WHAT THIS EVENT means—and while the Troupers' monthly dinner is a gala event in the lives of veterans of the stage the Picnic is expected to "top them all" in the way of enjoyment.

• • • • •

HA—HA—HA—

Hollywood is full—just chuck-full—of strange folk who make their living in an odd manner.

Frank Schwab is one coming under the above heading.

Frank makes his living by laughing. He possesses an unusual laugh that causes others upon hearing it also to burst into loud and noisy guffaws. Quite often Frank has been ejected from theatres because acts have been unable to continue when he gets started.

The "laughter" is playing a part in "Liberty Road," the chain-gang yarn which Rowland Brown directed for RKO-Radio and will do his noted giggle.

MIX MIXES WITH BARNETT, WHEEZES IMMEDIATELY CEASE

Insults don't mix with the Mix temperament.

So discovered Vince Barnett this week when the famous "ribber" tried his deprecatory talents on Tom Mix at Universal studios. The comedian, meeting the cowboy star in Director Arthur Rosson's office, started his line of reflections upon Mix in general until a hard right punch from the westerner whistled over his head to call an abrupt halt to the fun.

It developed later that Mix had wind of Barnett's insulting intentions and decided to turn the tables with feigned anger. His counter plan worked.

Barnett is scheduled to appear in the next Mix film at Universal, "Tom's in Town," which Taylor will direct.

DORIS LLOYD

Now Appearing in "BACK STREET"

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THE ONLY HOLLYWOOD PREMIERE
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Moving Movie Throng by John Hall

Carl Laemmle, Jr., is doing things with his father's big studio: He is making consistently good pictures.

This son of a rich father, happily escaping that Hollywood curse, "genius," has earned and justly wins a real title—Hard Worker.



"Dracula," "Murders in the Rue Morgue," "Frankenstein" and "The Old Dark House," the last to be released soon, seem to indicate a lean toward shockers; however, a series of more conventional pictures counteracts growing public revulsion at too much horror.

CARL LAEMMLE, JR. Excellent financial returns from these horror films is a temptation; but young Laemmle seems to realize the danger line. Showing wisdom beyond his years, he strikes a balance even his wise old dad must view with considerable satisfaction.

Some three years after his first output, Laemmle, Jr., gives the impression one gets

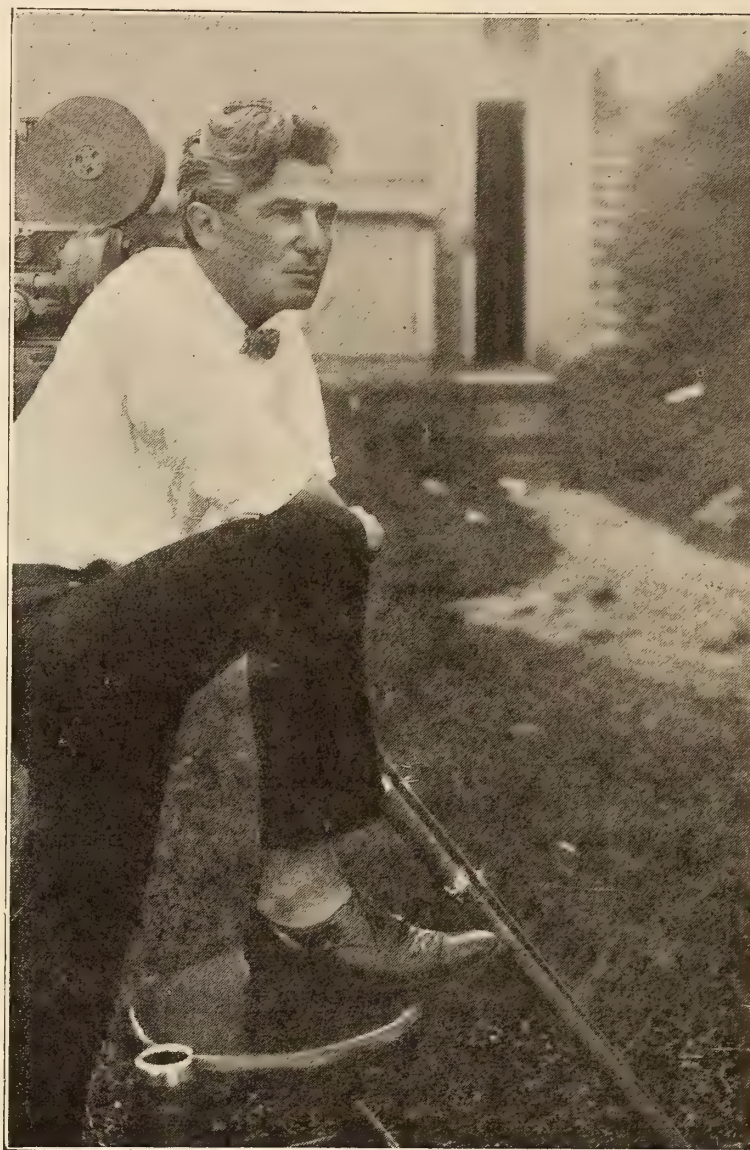
from meeting an experienced and very critical showman, who really wants to do big things in a big way, even if he works himself sick while trying.

"Junior," as his intimates call him, has ceased to be a boy. He is a man in words and action, yet retaining an outward juvenility likely to mislead a stranger into considering him "just another rich man's kid son." A brief meeting with him will quickly dispel this illusion.

"Seed," "Strictly Dishonorable," "Spirit of Notre Dame," "Tom Brown at Culver," "O. K., America," "Once in a Lifetime," the Tom Mix series of feature westerns, and now "Back Street," and others, all high-class box-office films, are the rich fruit of this young man's judgment and hard work.

Yes, we are compelled to admit that Carl Laemmle, Jr., is a bit more than "the kid son of a rich father." By his works we are compelled to credit him with accomplishment far beyond his years. His work during the last three years is second to no Hollywood producer's, and surpasses that of many.

In "All America," a feature now in the making, Russell Mack, director of "Spirit of Notre Dame," "Scandal for Sale" and "Once in a Lifetime," is directing a group of America's greatest football stars, each one a former All America player. To top this feature, Laemmle has borrowed from Paramount one of its best young male stars, Richard Arlen.



JOHN M. STAHL

The eagle eye of the camera caught John M. Stahl, director of Universal's hit picture, "Back Street," at ease in between scenes. Since joining Universal, Director Stahl has made such hits as "Seed" and "Strictly Dishonorable."

It was Carl Laemmle, Jr., who had faith in John M. Stahl to make such successful pictures and is now having him prepare "Only Yesterday," which will be one of Universal's biggest pictures of the year.

Very evidently confident that his son knows what he is doing, "Uncle" Carl Laemmle stays in the background, referring all to junior, the man responsible for the fortunes of an organization valued at some twenty million dollars. To date, Senior Laemmle shows no sign of regret.

The world must accept Carl Laemmle, Jr., as a real productive part of the Hollywood scene. That he has not been fawned upon to his public detriment by an elaborate company publicity staff is the best kind of proof that he prefers hard work to ballyhoo.

Fortunately, no salaried Universal publicity writer dares refer to his boss as a "genius." If "Genius is an infinite capacity for taking pains,"—just plain hard work—disinterested people will admit that young Laemmle is trying for a title; but he is suspicious of titles and all those who hand them around.

When "Uncle" Carl Laemmle, dean of all independent producers, told the world his

son, attaining his majority, would head all production at Universal, the movie world smiled—and waited. "Broadway," and "King of Jazz," both million-dollar pictures—and then some—threatened Universal with disaster; picture people shook their heads and were sorry for "Uncle" Carl. Did "Uncle" Carl verbally spank Junior and take hold? He did NOT. The young man came right back with "All Quiet on the Western Front"—and "U" leaped to the very top with the best picture of that year. And young Laemmle has held that place. Today Universal is the most prosperous big producing company in Hollywood. The plant is owned by Carl Laemmle, Sr., NOT Wall Street.

It is said that Carl Laemmle, Sr., arrived in the United States when a boy, with less than ten dollars in his pocket. Laupheim, Germany, is his natal place. Carl Laemmle, Jr., born to millions, inherited from that poor immigrant boy the ONE great open sesame to real success in America, INDUSTRY; the will to work.

DANNY HALL

"BACK STREET"

At Carthay Circle Theatre

Technical Director

A Universal Picture

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The Political Whirl By EDWIN DAIRE

THE NATION AT A GLANCE

As one vital result of our prolonged depression, financial writers see a national demand for more honesty among bankers.

American and foreign stock and bond flotations by American bankers, by shrinkage and actual default, took from trusting investors hundreds of millions of dollars. The widow, the orphan and the wage earner were looted, while the big bankers made millions.

Congress will be expected to investigate and pass Federal laws with teeth. Theodore Roosevelt's "Malefactor of great wealth," if public feeling remains as at present, is going to face jail.

It is generally conceded among the victims that, if congress includes in any law passed high fines and stiff jail sentences, a recurrence of what we have passed through in Wall Street will be extremely remote.

A prison cell for all "malefactors of great wealth," just as there is a jail for every pick-pocket, is the present temper of the colossal robbed American people. Correspondingly enriched "Big Business" looters, thinking they are going to "get away with it": the most stupendous public looting in human history, are fools.

With both Democratic and Republican conventions out of the way, and the respective nominees facing the voters for final decision, prohibition towers over all other issues. There is plenty of evidence that "hard times" suffering has reached the saturation point in human misery. The nearest and most certain relief is the restoration to states and nation of the hundreds of millions now going to law breakers. This is quick, accurate reasoning.

The question of human temperance in the use of alcohol bows to a supreme law of Nature: To live, a man must eat. The fact that the money filling his empty stomach comes from the legalized sale of alcohol means to the hungry human exactly nothing. Fanatics to the contrary notwithstanding, human beings are going to eat with sufficient regularity to sustain normal life—even if they have to eat fanatics.

The essence of all things is Reality. Man's conceptions of changes, looking to betterment: to a higher plane in his long journey from the single cell floating in the ooze of a new-born earth, are, of necessity, born of his actual present.

He is actuated by his immediate needs and environment. The immediate necessity is the mother of all his acts. However, what he does is directed by imponderable forces of a fundamental nature. In America, as stated by a great economist, American Puritanism has much to do with our present low economic condition.

The man who makes this observation is a great scholar; a college lecturer of international standing. The gist of his argument is that, rather than renounce any part of its conceptions of public morality American Puritanism would see this Nation crash to destruction.

This is a dark picture. It tells us that we must purge our Nation of fanatics of all kinds, including religious fanatics. These people are not the real workers, they are parasites, using religion as a cloak to hide their grafting. The real people of all churches know their kind—and condemn them. The fanatic is the enemy of all.

KIDDIES

Dickie Moore, who rates rather high in the blue book of screen youngsters, will soon be very much in love with Mitzi Green, herself a high-caste juvenile player.

The youth today was signed to make "puppy love" to Mitzi in RKO-Radio Pictures' "Little Orphan Annie," soon to be started in production by John Robertson, director.

The bringing together of these two notable screen youngsters in an elaborate screen rendition of the nationally-known comic cartoon strip by Harold Gray, completes the most difficult cast assignment in this story of childhood tribulations and joys.

Miss Green, who arrives in Hollywood August sixth, ready to start rehearsals, is currently in Denver completing a several months' tour of vaudeville and film houses with a tabloid version of "Girl Crazy."

She will be starred in "Little Orphan Annie."

JACKIE COOPER will appear with Joan Crawford in her latest role on the screen. He was yesterday decided on for the child in "Lost," in which Clarence Brown will direct the heroine of "Letty Lynton" immediately on his return from Europe.

The new Metro-Goldwyn-Mayer picture is a story of modern life by Edmund Goulding, author of "Dancing Mothers" and director of "Grand Hotel." Jackie will go into the picture on completion of "Father and Sons" in which he is now appearing.

It will be Miss Crawford's first appearance since "Letty Lynton" and "Grand Hotel" as she has been vacationing in Europe.



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DR. E. C. HAMLEY, M. D.

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PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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Fanchon and Marco to Produce Musicals as Unit

Ray Taylor is to Direct "The Lost Special"

SUCCESS OF "DESERT SONG"
PROMPTS PRODUCTION OF
"IRENE" STARRING DALE
WINTER

With "The Desert Song" establishing box office records throughout its coast run, Marco, general manager of Fanchon and Marco, has obtained the rights to produce tabloid versions of several other famous musical successes.

First on the list of motion picture house versions will be "Irene," to be immediately put into production. Gae Foster is directing the dances, with a book director still to be announced.

The cast of "Irene" will be headed by Dale Winter, who starred in the coast legitimate theatre production, and Bobby Watson. Watson leaves New York by plane this week to begin rehearsals.

The entire troupe will number about sixty, with thirty-two boys and girls in the chorus. New costumes, new scenery, and properties are being created at the Fanchon and Marco Hollywood studio. "Irene" will run about an hour and thirty minutes in the picture house version.

• • •

According to recent information, the last business deal consummated by the late Florenz Ziegfeld was an agreement with Fanchon and Marco by which the Idea firm were sold the rights to produce a picture house version of Ziegfeld's "Whoopie."

Production on this complete musical comedy will begin at the Fanchon and Marco Hollywood studio within the next week. Several members of the original New York cast are being negotiated with for roles in the new version.

It is Marco's intention to present the entire book, lyrics, and dances of "Whoopie" with a cast of 65 and a chorus of 36. This show will probably play a number of picture house dates in addition to the regular Fanchon and Marco route.

• • •

Three of Mack Sennett's most popular stand-by comics have been signed by Fanchon and Marco to make personal appearances in the "Hollywood Comedians" unit which opened at Loew's State, Los Angeles, August 5th. They are Ben Turpin, Walter Hiers, and Snub Pollard. All three will make the complete F. and M. tour.

Teddy Joyce, well known master of ceremonies, who recently was brought west by Warner Brothers to appear in "The Crooner," will head the comedians' unit. Others in the cast are Dorothea and Helene Blossom, Lamberti, Mary Miles, Cathleen Besette, and Joyce and Gary.

• • •

Archie Gottler, veteran song writer and show producer, has been signed by Fanchon and Marco to stage a unit in which Vera Gordon will be starred. Gottler is writing the book and lyrics, and will also direct. Tentative title is "Hearts of Broadway." Vera Gordon's daughter, Nadja, will appear with the character actress, as well as the new Fanchon and Marco warbling discovery, Max Lerner.

"Hearts of Broadway" is scheduled to open at Loew's State, Los Angeles, August 26th.

IRENE THIRER in the NEW YORK DAILY NEWS in speaking about CHARLES MIDDLETON in MYSTERY RANCH said: "Charles Middleton, whom you usually see as the District Attorney in flickers which require 'em, gives the best performance in the picture as a rancher, who, with the aid of a band of outlaw Indians, runs the town, just about the way he sees fit. He kills without compunction, and when the country officials don't seem to do anything about it, in steps GEORGE O'BRIEN, a sturdy ranger, who eventually gets his man."



CHARLES MIDDLETON

Just finished in
"LIBERTY ROAD"
For Radio

Now working for Warner Bros.
"SILVER DOLLAR"
"I AM A FUGITIVE"

Phone Van Nuys 1658

RADIO-LITES

By RUTH FLORENCE

Yes, we have a Grand Hotel—and a Grand Hotel orchestra—all this in our own Santa Monica. Slim Martin is conducting the destinies of his orchestra, who will broadcast nightly from the Santa Monica hostelry from 10:15 to 11:00 via the Don Lee network. Signing of the Martin regime is regarded as a decided musical scoop for dance music lovers of the coast. Martin has gained a wide reputation in the past several years as director of stage bands and dance orchestras in Hollywood and Los Angeles... Incidentally, Mr. Martin is one of the tallest conductors in the business, standing over six feet two inches in height.

• • •

One of the most entertaining programs KELW has ever broadcasted is the one

which comes on from 5:30 to 6:30 nightly. Forrest Easley is master of ceremonies and presents a blind trio really worth listening to. Lack of eyesight is no drawback to their musical ability and theirs is rapidly becoming one of the most popular programs on the air.

• • •

KELW welcomes the return of two old favorites—Frank Gage and Billy Haynes. They are to be heard every morning from 10:15 to 10:30 and are booked as Mora's Singing Chefs. The name may fool you, but they are the same boys and have a lot of new songs and peppy gags.

• • •

KMPC announces the acquirement of the offering entitled, "Paradise Isle," every night from 10:00 to 10:30. "Mr. Bull, Uncle Herb and Don Fernando" will be played by

CARYL LINCOLN IS TO PLAY
LEADING ROLE IN BIG
U SERIAL

Caryl Lincoln, former Wampas Baby Star and Fox contract player, has been assigned a leading role in Universal's new serial, "The Lose Special," which will be placed into early production with Cecilia Parker, Frank Glendon and Francis Ford also in the cast.

Henry MacRae, head of Universal's serial department, will direct the first part of the thriller and Ray Taylor will take over the directorial reins on the latter chapters as soon as he completes the filming of the Tom Mix starring film, "Tom's in Town."

The picture is based upon the Sir Arthur Conan Doyle narrative, "The Lost Express."

the original cast. This program has a big following and KMPC welcomes them to their schedule.

• • •

KFI asks you to hold your horses—the elephants are coming—right out of the loud speaker! Oh, yes! The Gilmore Circus will be back on the dial again every Friday night from 7:30 to 8:30. Like all circuses, this circus will be "bigger and better than ever!" The circus will be performed by a greatly enlarged cast, to the tune of music furnished by the Gilmore military band of sixteen pieces and a calliope. This feature will be originated in the studios of KFI, and will be broadcast over the orange network of the National Broadcasting Company's Pacific Division.

• • •

Hollywood-On-The-Air, the film colony's own radio broadcast to the world, has been changed from 1 p. m. Saturdays, Pacific Standard time, to 8 to 8:30 p.m. each Thursday, effective August 4.

The programs, featuring the outstanding picture personalities in the industry, will continue to be released over the giant network of the National Broadcasting Company, according to John Swallow, in charge of the radio series.

David O. Selznick, executive vice-president in charge of all RKO-Radio production, ushered in the unusual broadcasts more than a week ago on a program that starred Constance Bennett and Adela Rogers St. Johns.

Local listeners may hear "Hollywood-On-The-Air" each Thursday evening over KFSD, San Diego.

• • •

...Fifi Dorsay will broadcast over KNX between 6:45 and 7 o'clock each evening from August 1 to August 6 in behalf of the Olympic games. She will give a program of her famous "hotcha" French songs, and will be accompanied by Roland Becker, who was her accompanist during her recent personal appearance tour.

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EDDIE LAMBERT--

Dear Friend: I welcome you back in Hollywood. Your friend,

EDDIE LAMBERT

This Week at
Paramount Theatre
Los Angeles

As Seen and Heard by Arthur Forde

VERA WEST—When you hear the feminine portion of the audience in any theatre all a titter over the lovely gowns worn in a picture it is rarely that the name of the creator of these gowns is made known.

BUT—in "Back Street," a Fanny Hurst story which will come into the newly opened Carthay Center Theatre tonight, the gowns worn by the principals are predominant.

MISS WEST—the creator of these gowns was a pupil of Lady Duff Gordon, famous all over the world, who had her establishment on Fifth Avenue in New York, and Miss West was an apt pupil of this creator of clothes for women the world over.

SHE WAS—also with Sophie Wachner of Fox Studios and helped to design the bizarre effects which made famous the gowns worn by its players.

UNIVERSAL STUDIOS—secured the services of the artist, Vera West, and since coming here her work has received splendid comment from the studio heads.

BUT, SHE DECLARED to us a few days ago, that the gowns created by her for Irene Dunne would make the audience at this Olympic Opening "all a flutter."

STAGE PRODUCERS—are here in full force, ostensibly to witness the Olympic Games, but Motion Pictures are really the attraction.

STAGE ATTRACTIONS—have not been so hot the past few seasons in New York and we feel sure that quite a few of them will be put to work before they are allowed to return, though the stage has many attractions to its lovers, Hollywood is sure money.

PARAMOUNT PICTURES—are evidently tired of educating the public, as some of their recent efforts are not only causing the same public to respond at the box office but are entertainment.

"GUILTY AS HELL"—and "Madame Racketeer" are the ones we refer to of which we reviewed recently in our columns and also saw the reception accorded "Madame Racketeer" at the immense Paramount Theatre down town.

WE NOTICED—the re-audience re-action was decidedly favorable to garish titles and melodramatic action with clever comedy interspersed.

RONALD COLMAN—is another devotee of the stage who has heard the call of the footlights and

AFTER "CYNARA," which he is making for Samuel Goldwyn, he will leave Hollywood for New York where Frederick Lonsdale, the famous playwright is at work on a stage vehicle.

YOU CAN'T KEEP—the true lovers of the stage from the glare of the footlights, even with the financial attractions of moving pictures.

LUPE VELEZ—will not return to the big city, as MGM have offered her the feminine portion of "Congo," which is expected to be one of the hits of the year.

WALTER HUSTON—has the male portion of this production and Lupe couldn't resist the opportunity of working with Walter in a story just built for her.

POLAN BANKS—is to give the party of the year at the Roosevelt Hotel on Friday and 250 invitations have been issued to the elite of Society and Motion Picture celebrities.

THE PARTY—is to welcome Crown Princess Brinda, a world wide celebrity, who came here with the other royalties to witness the Olympic Games.

FOR YOUR INFORMATION—the Princess Brinda is of the family of the Ma-

Little Stories

"COQUETRY"—Or light or dark, or short or tall,
She sets a spring to snare them all:
All's one to her—above her fan,
She'd make sweet eyes at Caliban.

—T. B. Aldrich—Quatrains—"Coquette."

FIFI D'ORSAY did not live in the days of Caliban but to watch her at a party at the Monogram-Trem Carr Studios a few days ago she certainly slayed them, and the Olympic athletes who were her guests were all put under her spell. While Fifi was not born in Paris she is more the accepted idea of a Parisian than others who were born on French soil.

MONTREAL—was her birthplace, and those of you who have ever sojourned in that Canadian province will realize just what we mean by Fifi's chic.

FIFI'S PARENTS—reared 13 children of whom she was one of the youngest, but showed early talent by playing before any audience she could muster.

HER DRAMATIC ABILITY—was inherited from her father's sister, Blanche de la Sabloniere, Canada's best beloved dramatic actress.

IN HER TEENS—Fifi went to New York, the Mecca of all those aspirants to the stage, and the Greenwich Follies grabbed up the Frenchiest of French girls.

MANY OTHER STAGE SUCCESSES—came into her plan, both on the legitimate theatre and the vaudeville stage, before she decided that motion pictures offered her great opportunity for her peculiar talents.

THE BEST PICTURES—made by Fox, with Will Rogers, had this effervescent actress sporting her charms.

MONOGRAM PICTURES—at last secured her services and she was prevailed upon to star in "The Girl from Calgary," where I. E. Chadwick, the producer, is giving her a lavish production.

NOT BEING CONTENT—with only making pictures in the daytime, Fifi D'Orsay is delighting radio fans in the evening over station KNX.



ARTHUR FORDE

harajah of Kapurthala, an Indian Potentate, who governs one of the most important and largest provinces of India.

WARNER STUDIOS—are in full swing with "I'm a Fugitive," starring Paul Muni, who made such a nation-wide hit with "Scarface."

THREE MORE—go into production on August 15, as "Central Park," "You Said a Mouthful," and "20,000 Years in Sing Sing," are assigned for that time.

"THE MATCH KING"—a story of the financier who fooled every moneyed man in the world and at last committed suicide will start on August 22nd.

FIFI DORSAY'S PARTY—to the Olympic athletes was the talk of the participants from Canada and Great Britain.

THEY RESPONDED—in large numbers and the girls from Canada with the red and white sweaters will surely be grabbed up by some astute producers or we will miss our guess.

AND DID FIFI SING—for them and did all the male athletes fall for that Gallic gal,—we'll say they did.

300 PEOPLE—were present and the executives of the Monogram-Trem Carr Studios put on a great show with I. E. Chadwick, the producer of "The Girl from Calgary," in which they are featuring Fifi Dorsay, making an interesting speech of welcome.

BUT FIFI—was the attraction and the boy and girl athletes will carry the fame of Monogram Pictures to the far corners of the earth.

FOX PICTURES—have completed plans for one of the major comedy pictures of the year in which "Football" will be the paramount motif.

THEY HAVE ASSIGNED—Al Werker to direct on account of his former successes on their program and the response of the theatregoers and managers.

"RACKETY RAX" is the novel title of the picture and Jack White, who is famous as

a laugh maker, is to supervise but they have added some other comedy experts including Lou Breslau, Ben Markson and Tom Tomlinson to assist in the writing and original gag material.

PHIL GOLDSTONE—is once more on his way to Hollywood from the big city so we may expect great activity with Independent producers on Phil's arrival.

WE VIEWED—a Jack Hoxie, out door picture recently supervised by Henry Goldstone and it was a pip.

WHEELER AND WOOLSEY—have smoked the pipe of peace and no wonder, as their latest picture effort, "Hold 'Em Jail," was a huge success.

COLUMBIA—will be the scene of their latest triumphs and with Lew Lipton writing the story and Eddie Cline to direct there is every reason to feel sure that they will make another hit.

CAN YOU IMAGINE—these boys in a satire on the serious pictures made in the Jungles of Africa,

"CONGRESS DANCES" starts another week on Friday and it is expected that crowded audiences will be the order of the day.

THIS THEATRE—of foreign pictures has done a remarkable business even when you consider the attractions of the Olympiad.

ON THE SAME PROGRAM—they show something from the master hand of Eisenstein, Russia's premiere director.

A RARE TREAT—are these two pictures and "Congress Dances" is entirely spoken in the English language, although made in Germany.

LeRoy Prinz, prominent director of "Vani-ties" and the California colored production, "Lucky Day," has been signed by Fanchon and Marco to direct a new stage revue. Prinz's show will be titled "Okay, United States," and is said to be a gay satire of conditions political and topical. The cast will be selected this week.

LA VIDA SPRINGS PREPARES TO MAKE MANY IMPROVEMENTS BEFORE FALL

The powers that be, who control the destinies of La Vida Mineral Springs, have gone into the details of making many improvements in this famous health resort. They have instructed W. N. Miller, manager, to go into every nook and corner of the place and find where it can be improved. There is every reason to believe that La Vida will have, as one of its added attractions, a swimming pool, second to none in the state as far as such conveniences are concerned at such a resort. Better parking and housing facilities—although the present accommodation is very satisfactory to the guests, the management feels that the best in the land is none too good for their visitors.

Among the guests at La Vida Mineral Springs the past week-end we find such names as George Ward of Chicago; Phillip Schoor of New York; and the return of Samuel Mouhlin and wife for a second visit; Mrs. Celic Du Fault, Mr. and Mrs. R. Maag, Mr. and Mrs. Lewis, Mr. and Mrs. P. Maas, Mr. and Mrs. W. Gentrey, Mr. and Mrs. E. Eble and son, Lewis Cohen, all of Los Angeles; B. H. Finley and C. Garvey of Santa Anna; Mr. and Mrs. A. Bennett, Mrs. R. H. Smith, Mrs. M. Mac Dietch, Rabbi David L. Liknaitz, Ph. D., Frank Cooper, of San Diego; George Hooper of Santa Barbara; Carl Lumpin of Glendale; Horace Fraser of Hollywood; Felix Whitmore of Beverly Hills; George Fiest of Culver City, and others. The Sunday crowd was large.

Many who have been there are regular customers. One can take the mineral water with them if they so wish, and many patrons do.

Such well known physicians as Dr. P. Brenan and his brother, are always available at the Springs. They have made friends through their earnest attention to the wants and needs of their clients and patients.

Miss Rachel Babcock is the resident manager of the Springs. This little lady has proven herself to be a bundle of loveliness. The guests learn to love her, for she is so sympathetic and knows her business in every detail, having served as a nurse for some of the best of California families. She naturally knows how to cater to those who need attention, consideration and the right kind of care to help nurse them back to health. There isn't a better known and liked cafe man in Sunny California than Archie Rosenbaum. He can cook a feast for kings along with the kind of food that the middle classes can only find on their own home tables.

Adolph Milar has been given the post of purser on board the good ship "SS Australich," one of the spectacular scenes which will be seen in "Hypnotized," Mack Sennett's gigantic roadshow production.

The direction of this super-comedy is being handled personally by Mack Sennett, with Georgie Sherman and Jean Yarbrough as assistants.

Filmarte Theatre

1228 Vine Street Hollywood

Now Playing

"CONGRESS DANCES"

with

Lillian Harvey, Conrad Veidt,
Lil Dagover and Henry Garat

“Back Street”



SCREEN PLAY

AND

CONTINUITY

Written By

GLADYS LEHMAN



FOR UNIVERSAL

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Irene Dunne - John Boles



“Back Street”

A UNIVERSAL PICTURE

BACK STREET

**P
H
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G
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P
H
Y**

BY

KARL FREUND

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"The Man Called Back"

Here is a winner, well written, excellent dialogue, cleverly directed and splendidly acted by a great cast.

Robert Florey did a great piece of work in the direction and handling of his players and the adaptation and dialogue of Robert Presnell, from Andrew Soutar's book "Silent Thunder," is extremely clever.

The story concerns an English doctor, (Conrad Nagel) who is driven from his country by his addiction to "drink" and takes refuge in the Malayan country. With the dearth of physicians there, he is called upon to set a broken leg of a lovely girl (Doris Kenyon). A romance develops and with this influence he takes a new lease on life.

Again he has luck and his next call is from the yacht of a millionaire (John Halliday), who takes a fancy to him and takes him to England where he becomes the foremost surgeon in London.

Here he again meets the girl and finds out that she is the wife of the rich man and had gone abroad on account of his dissolute habits.

The millionaire dies and his mistress throws suspicion on the wife as it is found out that he died of poison.

Finally it is discovered that the poison was administered by a Malay girl by mistake, although she hated him.

At the trial the wife is exonerated and the inevitable happens—the love between the doctor and the wife makes a perfect ending.

Conrad Nagel and Doris Kenyon were sincere in their difficult roles but the acting honors go to John Halliday. Other fine characterizations were given by Juliette Compton, Reginald Owen, Mona Maris, Alan Mowbray, Gilbert Emery, Mae Busch and John T. Murray. Henry Sharpe's photography was a high spot in the picture, a World Wide production, and the production under the supervision of Samuel Bischoff was thorough throughout.

"A fine picture" was "The Man Called Back," and the preview audience approved by hearty applause at its finish.

"Horsefeathers"

A few evenings ago we saw the latest effort of "The Marx Brothers," a Paramount picture, to make you laugh, and when we say that the preview audience laughed until they cried we don't exaggerate one little bit.

Director Norman McLeod led these four boys (The Marx Brothers) so cleverly through such funny gags, original dialogue and odd situations that it is quite hard to describe on paper. You must really see this on to fully appreciate what real comedy means, and if dull care does not disappear when you leave the theatre we will miss our guess. When you are told that Bert Kalmar, and S. J. Perelman helped in the writing of this bunch of nonsense you will not wonder that it was a scream.

Thelma Todd lent her wonderful beauty to the picture and David Landau supplied the menace. Florine McKinney, James Pierce, Robert Grieg, and Reginald Barlow were other fine players who helped the fun along.

Th photography of Ray June was a splendid addition to the production as well as the songs and music which enlivened the photoplay.

Not much to say about such a great comedy but when you see for yourself you will appreciate the work of Director Norman McLeod and the Marx Brothers.

"Law and Lawless"

Here is a great out door picture which will appeal to the family trade and especially to the small boy. Thrills galore in this Henry Goldstone production, fine direction by Armand Schaefer, a good story by Oliver Drake, and a superlative cast with production values of the highest standard. Jack Hoxie is a splendid type of manhood and as "Montana," who defies a band of cattle rustlers and incidentally wins a lovely girl, he will set the feminine portion of any audience fluttering.

Hilda Morena as "Roseta" is a real Mexican beauty from Mexico City, where she made a huge success in talking pictures. Julian Rivero as "Pancho" is extremely amusing as a gay Caballero friend of Jack, and Yakima Canutt, Jack Mower, Wally Wales, J. Frank Glendon, Edith Fellows, Bob Burns, Helen Gibson, Alma Raeford, Joe de la Cruz, Fred Burns, Elviro Sanchez, William Quillan, Al Taylor and Dixie Starr, were the other members of an excellent cast.

"Dynamite," the horse, is a stellar attraction, and the Garcia Grenadas Mexican Orchestra was an added attraction to the picture.

This one should register heavily at the box office as the average theatregoer will appreciate everything from drama to pathos with superlative riding, thrills galore, and photography, by William Nobles, noteworthy.

"The Thirteenth Guest"

Theatregoers are in for a splendid morsel of entertainment in this M. H. Hoffman-Monogram feature picture. It is from the story by Armitage Trail, author of "Scarface," and adapted to the screen by Frances Hyland, and directed by Albert Ray. It is a thriller of the finest order, with nothing to offend any of the straight laced clientele who attend our flicker theatres these days. It is indeed a credit to the Independents, and M. H. Hoffman is to be complimented for his sensing the entertainment value in this narrative and giving it the staging that he did. Equal credit should also go to Director Albert Ray and Frances Hyland for the parts that they played in bringing in such an entertaining picture.

The casting of the production is also worthy of praise. Lyle Talbot, easily steals the picture. He is a new personality that will be heard from. Ginger Rogers, too, came in for no end of attention. She looked and acted her role to the last letter. Erville Alderson, a very versatile character actor, caught our eye for his rendition of a hard part. J. Farrell McDonald again gave one of his well balanced acting parts, and gained many a laugh along with the strictest of attention. You will love Frances Rich, young daughter of Irene Rich. This Miss will make you like her in spite of yourself, for she plays a snob and how she plays it. She's showing great possibilities right now. James Eagles gave another Boob McNutt flat foot in this one, and he was a riot of fun. William Davidson always gives a finished performance and he outdid himself in this one. Tom London did a fine bit. Craufurd Kent, Ethel Wales, Phillips Smalley, Robert Klein all did fine bits.

The photography work of Harry Neumann was class A. Here is a cinematographer that never loses an opportunity to make his photography work stand out in every picture that he works on, and in this instance he more than proved his ability. Balsley and Phillips' sound was very good. EXHIBITORS PLAY THIS ONE ACROSS THE BOARD. IT'S THE BEST MONOGRAM PICTURE UP TO DATE.

—HARRY BURNS.

"Off His Base"

Short subjects, when properly made, will always be popular especially when such excellent results are shown as the first Olympiad Picture "Jerry of the Journal" series, an Educational release. James Gleason directed cleverly and the entire family, with Lucille, Russell and Jimmy playing characters. The story, by Charley Paddock, was of "Baseball," and combined thrill, humor and drama.

Eugene Palette, as "Jerry," held the theatre in roars of laughter with the pithy dialogue, and his manner of delivering his lines, while Peggy Montgomery, whom you will remember as Baby Peggy a few years ago, played the principal feminine role.

Eddie Dunn, Banks Winter, Mike Donlin, James Thorpe and Emil "Irish" Meusel were others who should be commended for their naturalness.

This Norman L. Spur production was on a lavish scale and should the rest of this series measure up to this one we are in for some good sports pictures, which are not only good entertainment but will show famous athletes at their work.

"Life Begins"

Life WILL begin again for Warner Bros. if they give us more pictures like this. Here is a picture fated theatregoers have been waiting for. Anyone who had anything to do with this picture can take all the handshakes and pats on the back, and really know that he is not being yessed or kidded.

"Life Begins" is really a grand picture, real drama, real pathos, and really comedy. What more can one ask of a picture? You get those tugs at your heartstrings which D. W. Griffith used to give in the good old silent days. People say they are not getting those reactions from the talkies. Let them see "Life Begins" and they will change their minds.

Even Loretta Young and Eric Linden are reminiscent of our well-loved Lillian Gish and Bobby Harron. The sympathy these two got in the picture, gave you a lump in your throat or a tear in your eyes everytime they were on the screen. Give Miss Young more of these parts.

As for laughs, there are plenty. Frank McHugh, as the expectant father, was a riot. The scene where the nurse tells him he is a father and he passes out, the audience just roared. Check up another good performance for Frank.

Glenda Farrell, Aline McMahon, Preston Foster, Clara Blandick and Vivian Osborne are the remainder of a perfect cast. Each one's performance was individual and outstanding.

This is the second good picture by the directorial team of James Flood and Elliot Nugent. Take a big bow boys, and don't let them separate you yet. It is a great combination—Flood of the movies, and Elliott of the stage. A blending of the two arts as it were.

"Life Begins" was made for adult minds. It is laid in a maternity hospital and it knocks the myth about the stork and doctor's black bag into the discard so don't bring the kiddies if you want to keep their illusions. On account of this maternity theme some say that a lot of people will not like or get the kick out of this picture. But we don't think you have to be a parent to get the kick out of "Life Begins," as most everyone has had some friend or relative go down in the shadows, and knows what it is all about.

Showmen ought to clean up with this picture if handled right. Here is an out of the ordinary topic to ballyhoo about. They have been crying for a picture that is different. Well, here it is, "Life Begins."

—BEE VEE.

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SPORTS

By EDDIE DEMEREE

"My Hero" Shouted Sweet Sheila— then—



SHEILA TERRY AND LESTER SPANGLER

When Lester Spangler won the Italian Helmet dash at the Ascot Speedway recently, one of the most interesting onlookers at the American Legion track was Sheila Terry. The reason for all this attention was she was to crown the victor with the much coveted helmet. She became so excited and thrilled that she fairly shouted "My Hero" as she left imprinted upon his cheek a kiss that made Lester blush even redder than the lip rouge which became smeared from the dainty lips of the charming and sweet actress. Can you blame him? And "Was his face Red?"—look at the expression on his face, and lo, and behold, the little gal is still thinking about what happened on the track in the race and her kissing the winner.

HOLLYWOOD LEGION STADIUM

Last Friday night was a large night at the Stadium. Olympic stars from all the Nations were presented and were given a rousing reception by the boxing fans. The main event featured Fidel LaBarba and Varias Milling, 128... LaBarba won all the way, which was no upset... Boomer Brooker, an aggressive young light-weight, floored Lupe Castro in the first, but Castro came back and won a draw... It was a snappy bout throughout... A boy named Myles (K.O.) Janic clowned through four rounds with Eddie Greb, cutting Greb's eye and blood-ying his nose, showering referee Benny Whitman with gore... Greb won and Whitman continued to work looking like a butcher... A change of shirt would have been appreciated by the feminine fans... Don't forget the ladies, Benny. Martin Zuniga, 128, as usual, was too fast and clever for his opponent, Toney Chaved, winning the nod... Ace Dodge, promising young heavyweight, was almost sunk by Tony Sousa, a tough Mexican, but he weathered the storm. Sousa won the nod... Jack Laird, once manager of Jack Dillon, handles Dodge, a real comer if not rushed... This week Tom Patrick vs. Mickey McFarlane.

WRESTLING—Last week's stadium wrestling card headlined John Pesek, who claims the heavyweight title and defies Jim Londos to meet him. Pesek is a great wrestler and is entitled to a chance at Londos. "Bull" Hefner, a real good one himself, had no chance against Pesek, who defeated him with two terrific body slams, the last fall being so hard Hefner was out for ten minutes. Al Baffert, Hollywood's own, an Adonis of the mat and a very promising looking young Hercules, drew with Harry Ekizian. Oki Shikina tossed Harman Van Dee in 4:29... Everett Marchall, always popular, won from Walter Podalok, winning the only fall of the hour. The crowd was good.

SQUAWKS, AND PLENTY OF THEM

The extras are kicking because when CENTRAL CASTING CALLS THEM THEY RECEIVE \$5 and \$7.50 for a day's work, and when they get the same calls through THE RELIEF FUND they are paid only \$3, and that THE FUND are bringing into pictures a lot of undesirables who can't even speak English, and who have never seen the inside of a studio.

One of the butter-ins didn't even know where to get his check cashed or WHY THE STUDIOS HAVE A RED LIGHT OUTSIDE OF THE DOORS TO THE SOUND STAGES. The extras claim further that they are ENTITLED TO A CHANCE TO EARN A LIVING SINCE THEY HAVE WORKED IN PICTURES FOR 10 YEARS OR LONGER and always given their best, no matter what the pay check was per day.

CHATS WITH CONNIE

MOST GIRLS LOVE HATS. Yesterday I was chatting with two delightful young ladies who have charge of the Louise Hat Shop, who told me the fall styles are about the smartest we have had in years. One of the models in particular, was the cutest thing I have ever seen—just adorable. It was an original, and indeed very chic. You will like Louise Hats. The shop is located at 6611½ Sunset Boulevard.

THERE IS AN UNUSUAL GIFT SHOP on the corner of Sunset Blvd., and La Brea Ave. They have many attractive things at the Holly Hills Shop, including appropriate gifts for most any occasion. I noticed some cute things that would just do for bridge prizes; and there are Olympic novelties, too;—a circulating library, also, in connection, so you can, if you wish, select one of your favorite books. There is no membership fee.

ONE OF THE MOST POPULAR Beauty Parlors on the Boulevard is the Janette, located on the mezzanine of the Owl Drug Store, on Vine street and Hollywood boulevard. These operators of course, are all experts, and do the very finest work. If you would like a hot oil treatment, or bleach, ask for Hal. He gives a grand one—and what a special on tickets.

RECENTLY A FRIEND presented me with a box of the most delicious candy. Besides being a pretty box, there was a most marvellous assortment—just about every kind of candy you ever heard of—English toffee, butter creams, etc., and what a flavor! The best box of candy in town will be found at Little Pal's Shop, 7157 Sunset Blvd., near La Brea.

HAVE YOU BEEN to the Midget Tie Shop yet? Here you will find a splendid variety of very good looking ties. One can never have too many of these, so don't forget this nice place. The number is 6513 Hollywood Blvd., opposite the Iris Theatre.



BOOKS

EDWIN T. GRANDY

"LOOSE SHOULDER STRAPS" by Alan Dubois also deals with other loose things. Gail wanted to know all about life. P. S. She found out. (WILLIAM FARO, New York.)

"CAKE WITHOUT ICING" by Maysie Greig deals with the love of Jill for a handsome but married tea-planter. Colorful story with a nice opportunity for Constance Bennett. (DIAL PRESS, New York.)

"THE SWEET CHEAT" by Herbert Crooker, the movie publicity man, who understands the cinema's need for material, has everything: love, suspense, thrill, sensation, etc. Sylvia Sidney gets our vote as the chief thrill. (MACAULAY, New York.)

"THE INTERNE" by Wallace Thurman and A. L. Furman contains much of an inside slant on hospital life. Ought to be a big box office bet as a shivering, shimmying shinema. (MACAULAY, New York.)

"THE FRENCH HUSBAND" by Kathleen Coyle tells about a count who married an American heiress and then neglected her for his mistress. The beginning is rather snappy, but the ending happy. Good role for Miss T. Bankhead. (DUTTON, New York.)

"ROYCE OF THE ROYAL MOUNTED" by Amos Moore is a roaring, rousing saga of the north with an ice berth for Rex Bell. (MACAULAY, New York.)

PIG'N WHISTLE CAFE

Hollywood film folk added their voices to the rising chorus of endorsers of the candidacy of Sheriff "Bill" Traeger for the Republican nomination for Congress in the 15th district, at a campaign dinner Monday night at the Pig'n Whistle Cafe. Among the many speakers at the dinner, presided over by Eugene I. Gottlieb, were: E. B. Horkheimer, one of the first motion picture producers of Hollywood; "Daddy" Lloyd, Harold's father; G. T. Ellis of Warner Bros.; Burr McIntosh; Eugene Stern, owner of the Plaza Hotel; and John Kingsley, president of the Hollywood Boulevard Merchants Association.

The Los Angeles Amusement Organizations and affiliated unions, with 25,000 voters, and the Affiliated Improvement Associations of Los Angeles City and County comprised of 130 organizations, at this dinner announced their unanimous endorsement of Wm. I. Traeger for Congress.

JOE BERLINER OPENS HIS NEW CAFE AMID A BLAZE OF LIGHTS AND COLOR

Joe Berliner's famous restaurant, located at 5367 Wilshire boulevard, reopened the other evening amid a blaze of lights and color, and is prettier and better arranged for handling large clientele of patrons than previously. Joe, who is personally one of the most popular of cafe men in the Southland through his years of connection with Henry's of Hollywood, stands in line, under his present arrangement and in the location where he is now established, to make even a greater name for himself and his cafe.

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BULLETIN BOARD

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COLUMBIA 1438 Santa Monica Blvd. Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Barbara Stanwyck All-Star Stanwyck-Asther	Unassigned Unassigned Frank Capra	Unassigned Unassigned Buddy Coleman	Unassigned Unassigned Joe Walker	"Brief Moments" "The Double" "The Bitter Tea of General Yen" Screen-Snapshots "Polo" "Rustler's War" "That's My Boy" "Bullet Trail"	Staub-Sweeney Unassigned Edward Taramore Dudley Nichols Uncredited Milton Krims	Coope E. Bernds George Cooper D. Forrest G. Rominger D. Daily	Preparing Preparing Shooting Shooting Shooting Shooting Shooting Preparing
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345	Jack Holt Buck Jones Richard Cromwell Tim McCoy Mickey McGuire	Ralph Staub Erickson-Bennison Lambert Hillyer Ray Neil J. P. McCarthy J. A. Duffy	Scudder Jene Anderson Frank Geregthy Jay Marshant Unassigned Wesley Morton	Staub Ted Tetzlaff L. W. O'Connell Jos. August Ben Kline James Brown	Untitled			Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Harry Langdon World Wide Prod. Ray Cooke Glen Tryon	Arvid Gilstrom Paul Stein C. C. Burr H. J. Edwards	Unassigned Jack Sullivan Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	"The Big Flash" "Breach of Promise" "Torchy's Vacation" "Girls Galore"	Frank Griffin Rupert Hughes The Staff The Staff		Preparing Preparing Shooting Preparing
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Edmund Lowe Will Rogers Bennett-Bellamy Sally Eilers Baxter-Boles Clive Brook Clara Bow Unassigned Gaynor-Kirkland George O'Brien	Eric Von Stroheim Varnel-Menzies John Blystone Raoul Walsh Sidney Lanfield William Dieterle Unassigned Unassigned MacFadden Alfred Santell D. Howard	Unassigned Walter Mayo Unassigned Hough-Walsh Leslie Freeland Unassigned Unassigned Unassigned Unassigned	Unassigned James Howe Unassigned Norbert Brodine G. MacWilliams Unassigned Unassigned Unassigned Unassigned	"Walking Down Broadway" "Chandu" "Jubilo" "Salomy Jane" "Hat Check Girl" "Six-Hours to Live" "Cavalcade" "Call Her Savage" "Broadway Bad" "Tess of the Storm Country" Untitled	Eric Von Stroheim Oldham-Morgan Conselman-Roth Paul Armstrong Rian James Morris-Barteaux Uncredited Uncredited Lipcan-Pezet Unassigned	Joe Aiken Geo. Leverett	Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978								
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Norma Shearer Unassigned Unassigned The Barrymores Gilbert-Harlow Tallaugh Bankhead	Tod Browning Sidney Franklin Charles Riesner W. S. Van Dyke Charles Brabin Jacques Feyder Harry Beaumont	Unassigned Harry Bucquet Unassigned Unassigned H. Tate Unassigned Harry Sharrock	Unassigned Lee Garmes Unassigned Unassigned Bill Daniels Unassigned Oliver Marsh	"China Seas" "Smilin' Thru" "Turn to the Right" "Eskimo" "Rasputin" "Red Dust" "Tinfoil"	Unassigned Allen Langdon Martin Smith-Hazzard Unassigned Uncredited Wilson Collinson Unassigned	J. Brock G. A. Burns	Preparing Shooting Preparing Preparing Shooting Preparing Shooting
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	All Star Fifi Dorsay Rex Bell Charles Ray Unassigned	Phil Rosen Phil Whitman Harry Fraser Unassigned R. N. Bradbury	Unassigned Al Alt Unassigned Unassigned Paul Malvern	Archie Stout Harry Neuman Archie Stout Unassigned Unassigned	"Klondike" "The Girl From Calgary" "Arizona Bound" "The Wayne Murder Case" "Hidden Valley"	Christam Tupper Schlager-D'Usseau Robert Quigley Uncredited Wellyn Totman	Dave Stoner H. Ellmacker	Preparing Shooting Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121, Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Marlene Dietrich Hayes-Cooper Erwin-Crosby Raft-Carroll Cohan-Colbert March-Landi Brook-Lee Hopkins-Marshall Sylvia Sidney Laughton-Carroll All Star Hopkins-Gable Chas. Rogers Prod. Lombard-Arlen Randolph Scott	Josef von Sternberg Frank Borzage Frank Tuttle Archie Mayo Norman Taurog Cecil B. DeMille Stephen Roberts Ernest Lubitsch Unassigned Unassigned Wm. K. Howard Unassigned Harry Joe Brown William Seiter Henry Hathaway	Boh Lee Arthur Jacobson Sil Brod Charlie Barton William Kaplan Russell Mathews Charles Barton Unassigned Unassigned Unassigned Unassigned Unassigned Raoul Pagel Unassigned	Bert Glennon Charles Lang George Folsey Unassigned David Abel Karl Struss Harry Fischbeck Victor Milner Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned Unassigned	"Blonde Venus" "A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Madame Butterfly" "Island of Lost Souls" "The Lusitania Secret" "No Bed of Her Own" "Madison Square Gardens" "Hot Saturday" "Heritage of the Desert"	Lauren & Furthman Glazer-Garrett George Marion, Jr. Elliott Clawson Thompson-DeLeon Young-Buchman Leahy-Marlow Raphaelson-Jones Zoe Akins Boylan-Gates Hugh Strange Austin Parker Rivkin-Wolfson Lovett-March Clawson-Brant	H. Mills H. Lewis J. Goodrich E. Merritt E. Hayman H. Lindgren	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Todd-Pitts Our Gang Taxi Boys	George Marshall Robert McGowan Del Lord	Jack Roach Don Sandstrom Lloyd French	Hap Depew Art Lloyd Len Powers	Untitled "Birthday Blues" "Strange Innertube"	The Staff The Staff The Staff	James Green James Green James Green	Shooting Shooting Shooting

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R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M. GL 4176	Bennett-McCrea Fay Wray Richard Dix Cortez-Morley Dunn-Howard Dix-Harding Billie Burke Joel McCrea King Productions Bennett-Lukas Herbert-Ates	George Fitzmaurice Merian C. Cooper Roland Brown J. Walter Ruben E. H. Griffith Wm. Wellman George Cukor Dudley Murphy V. Schertzinger Geo. Fitzmaurice Harry Sweet	Unassigned Eddie Linden E. Cronjager H. Gerrad Unassigned Ed. Cronjager Sid Hickox Unassigned Unassigned Charles Rosher Unassigned	Unassigned Eddie Linden E. Cronjager H. Gerrad Unassigned Ed. Cronjager Sid Hickox Unassigned Unassigned Charles Rosher Unassigned	Untitled "The Eighth Wonder" "Liberty Road" "Phantom Crestwood" "Animal Kingdom" "The Conqueror" "Bill of Divorcement" "Sport Page" "All The Evidence" "Rock-A-Bye" "Shampoo, the Magician"	Jackson-Ornitz James A. Creeman Bartlett-Cornack Cormack Ruben Horace Jackson Uncredited Willis Goldbeck Robinson-Markson Frank Drake Horace Jackson Uncredited	Geo. Ellis J. Tribby H. A. Cutler Geo. Ellis C. Portman C. Portman Paul Guerin	Preparing Preparing Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Shooting
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	All Star	Mack Sennett	Babe Stafford	John Boyle	"Hypnotized"	The Staff		Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Ken Maynard	Alan James	Dave Lewis	Ted McCard	"Come on Tarzan"	Alan James		Shooting
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst.	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Unassigned Unassigned	Lucian Andriot Gregg Toland Ray June	"The New Yorker" "Kid from Spain" "Cynara"	Charles Lederer W. McGuire Frances Marion	O. Lagerstrom	Shooting Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned Unassigned Summerville-Pitts Boris Karloff All Star Lew Ayres Gibson Gowland All-Star Tom Mix Fox-Linden Paul Muni	Cyril Gardner William Wyler John M. Stahl James Whale Unassigned Unassigned Jame Horne Tay Garnett Dr. Arnold Fanck Russel Mack Ray Taylor Edward Cahn	Unassigned Unassigned Unassigned Unassigned Unassigned M. P. Hackney Bob Fellows Billy Reiter Phil Karlstein Franks-Wochler	Unassigned Unassigned Unassigned Unassigned Unassigned Lew Powers Arthur Miller Hans Schneeberger Geo. Robinson Dan Clarke Karl Freund	"The Invisible Man" "Laughing Boy" "Left Bank" "The Road Back" "Auto Camp" "Gagliostro" Untitled "O'Kay U. S. A." "S. O. S. Iceberg" "All-America" "Tom's in Town" "Merry-Go-Round" "I'm A Fugitive"	Fort-Balderston John Huston Unassigned R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Shorts McGuire-Pembroke Lt. Comm. Wead Uncredited Jack Nattford Tom Reed Gibney-Holmes	R. Pritchard Jess Moulin J. Lapis Jesse Moulin	Preparing Preparing Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.		Mervyn LeRoy		Sol Polito				Shooting

HOLLYWOOD filmograph



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VOL. 12, NO. 30

HOLLYWOOD, CALIFORNIA, SATURDAY, AUG. 13, 1932

PUBLISHED WEEKLY

Outside Interests Have Eye on Cosmetic Business Here

Political Situation Has Big Shots Plenty Worried

WOULD LIKE TO CHISEL
INTO CONTROL MAX FAC-
TOR SEEMS TO HOLD

While the Motion Picture Make-Up Artists Association is trying hard to drag back into its fold the old stand patters among their members who deserted the organization and shifted on their own, and who have openly been fighting to wedge into the cosmetic business of the motion picture industry, certain downtown business interests, who have had their eye on Hollywood for some time, are once more casting an eager optic in this direction, in hope of breaking down the stronghold obtained by Max Factor Cosmetic Company, which practically furnishes 95 per cent of the studios and their workers with all cosmetics and hair works that are used. The business is worth way up in high figures to any firm that can break down what seems a corner or monopoly of the business.

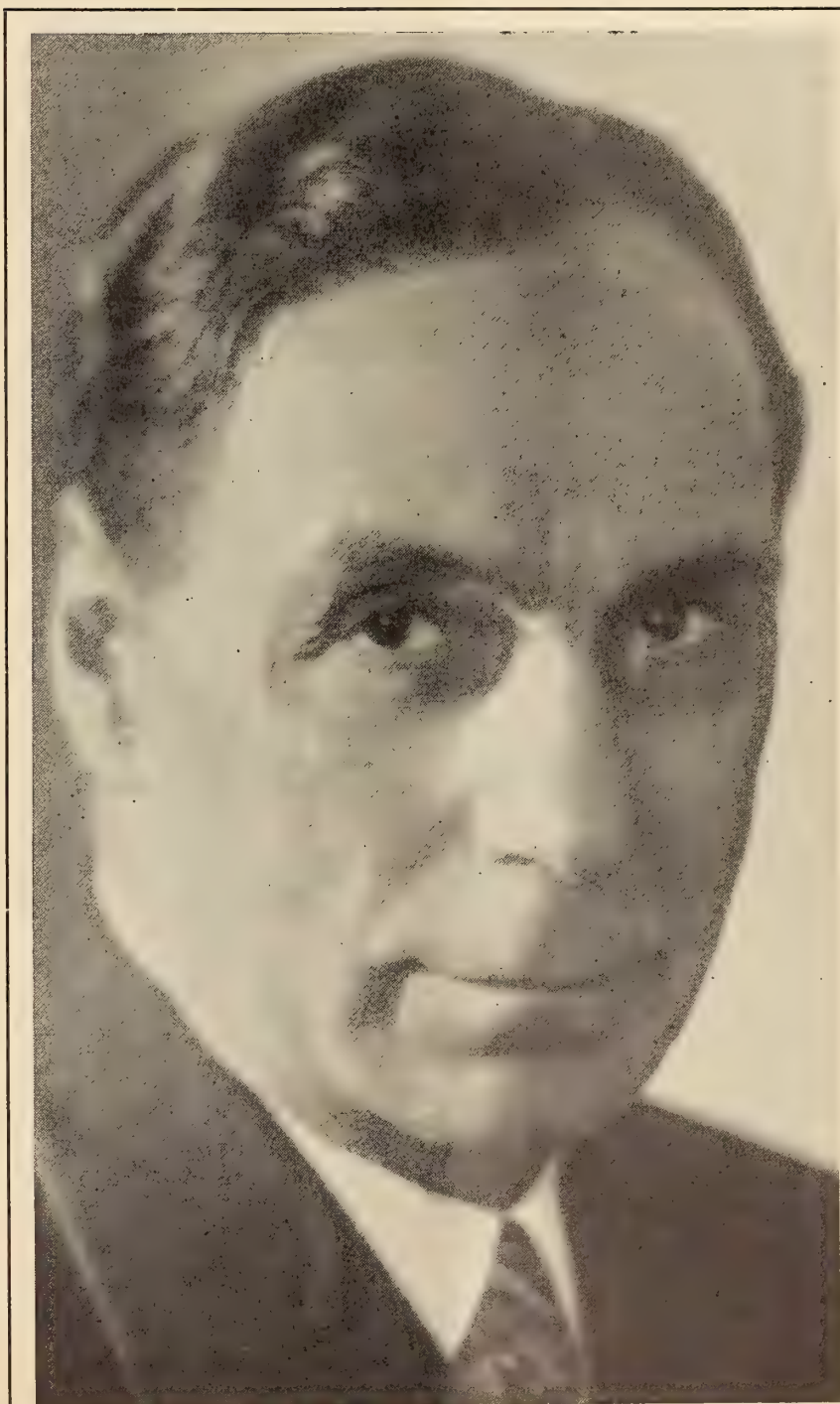
The other morning at the Breakfast Club Ye Editor talked with some of those interests coming into Hollywood, and they voiced their opinions very strongly in favor of taking a hand in the present make-up artists' mixup and fight to gain some of the cosmetic business that the Factor interests, Ern and Perc Westmore have worked into a very profitable deal.

CHAS. MIDDLETON SHARES
HONORS WITH CHESTER
MORRIS, MAE CLARKE
AND FIFI DORSAY

Charles Middleton no more than finished in "Hell's Highway" for Radio than he was engaged by World Wide for "Breach of Promise" based on the story "Obscurity" by Rupert Hughes, which Edwin Carewe in conjunction with Benjamin Vershliser are producing at the Educational studios. Mr. Middleton is sharing honors with Chester Morris, Mae Clarke and Fifi Dorsay. Paul Stein is directing the feature.

ON STAGE

Nancy Cornelius, daughter of Constance Cornelius, is working in Kenneth Harlan and Al St. John's vaudeville act, booked by Harry Weber throughout the RKO circuit.



COLONEL REGINALD BARLOW

Universal has fallen in line with other major studios and has contracted for the services of the versatile character actor, Col. Reginald Barlow, for the "Merry Go Round," directed by Edward Cahn. Col. Barlow, in but a short time, has made himself the most sought for artist that has come to us from the New York stage.

STUDIOS ARE DIVIDED ON
WHO TO VOTE FOR AND
FEAR REACTION IF THEIR
MAN FAILS TO WIN

By HARRY BURNS

Some one page Messrs Hoover and Roosevelt and ask them what we folks back in the good old fashioned motion picture industry shall do about the present political situation. It will take a Philadelphia lawyer and all his helpers to figure out the present puzzle as to which way the wind will blow, presidentially speaking, so that Louis B. Mayer, a staunch Hoover worker, won't get his and the film industry's fingers burnt should one Mister Roosevelt accidentally or on purpose sneak into the White House at Washington, D. C., some times known as the capitol of the United States of America, or recently famous as the battle ground of the Bonus Brigade.

The other day there was a meeting at the Warner Bros.' plant at Burbank, where William Gibbs McAdoo, a walking advertisement for the Democratic party, and others broke bread with Jack L. Warner, Darryl Francis Zanuck, and heads of every studio except MGM (where, of course, you will find plenty of Hoover-Mayer supporters in this political struggle). All this spells trouble for the film bankroll, and many sleepless nights, for, should the keg of dynamite that the industry is sitting on accidentally be set off before we have cleared our connections, some one is liable to be hurt. Right now the big shots are plenty worried, not only as to who will become our next president, but also in the local political situation—who will go to congress when the election is over and it has become yesterday's newspaper instead of the news of the day.

THE OLYMPIAD GIRL

At Universal City you will find The Olympiad Girl, Violet Ramsden, whom Roy Edwards, manager of the Commissary, engaged to entertain the guests at the movie city. To say that she is a beauty would be putting it mildly, but, to talk about her charm and her willingness to help everybody, that is another matter, and it is the truth.

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Office Phone, Hillside 1146

Vol. 12 Hollywood, California, Saturday, August 13, 1932 No. 30

WHO IS YOUR MAN FRIDAY?

Who is your man Friday? Is it yourself? Are you making a fool of yourself; working yourself to death by taking on the world's troubles? OR are you just a natural patsy for others, who are using you as their MAN FRIDAY?

This sort of stuff will go on and on, as long as you are willing to play the game that way. There is only one way to get away from it all, and that is to stop holding yourself under false values. **YOU ARE NOT AS BIG AS YOU THINK YOU ARE**, for self appointed rulers usually fall the hardest.

It is the man who knows where he actually belongs, stays on an even keel, faces the truth, tries to do the best by his fellowman, and above all, knows his place and keeps it, and who works his way out of being the world's MAN FRIDAY.

The power of LOVE is the greatest power of all. LOVE for one another, LOVE to serve, LOVE to help, LOVE to be humbly thankful; All are the roads to happiness, health and prosperity. **STOP BEING MISTER MAN FRIDAY**, be yourself, and see the way peoples' hate towards you will turn to love. What, then, we ask, could be sweeter than this?

Moving Movie Throng by John Hall

Out from the chaos created in Hollywood by the advent of the sound picture is aborning real understanding.



JOHN HALL

The technical intricacies of the sound picture compel, among former one-mind rulers, the admission that the production of talking motion pictures is not a one-man job.

The day when a movie could be "written on the cuff" is no more. The demon Dialogue and the delicately balanced limitations of the microphone combine to force the use of words with plenty of vowels—otherwise screen players would find themselves hissing at audiences. The selecting of words requires some knowledge of English.

This is why movie audiences of today really benefit from attending picture shows, because they hear good English, spoken by trained elocutionists. A good talking picture has the same linguistic educational value as the speaking stage. The boys who formerly wrote them "on the cuff," with few exceptions, are not writing dialogue for sound pictures.

The ungrammatical silent picture title has disappeared from our screen, and in its place we have the best talking actors in the world, from all nations, many of them foreigners, speaking what we call "broken" English, yet grammatically correct, and our own players, from the Barrymores down to the most unimportant "bit" player, all delivering our mother tongue as written by recognized authorities. This angle of the sound picture, strange to say, seems to be overlooked by Hollywood press agents. Its value to the public is great. The student of English, by attending good plays and listening to the diction of experienced players, helps himself enormously.

The one-man executive department of the old days, suddenly confronted by the intricate sound-recording equipment and the absolute necessity of accurate English, must give way

to new conditions or step out. Turning to other technical details, he meets another group of new problems beyond his one-man will. And the one-man executive department finds the well trained stage player a trifle different from the over-night celebrities of the good old silent movie days.

These men and women from the stage know their work. Once familiar with the "mike" and motion picture routine, they don't expect to be instructed in the art of acting. They KNOW how to act. They know what to do with their hands and feet and how to wear clothes. And if they are unsuited to a part—they know it, and generally decline it with thanks.

Recognizing these things gradually is showing Hollywood producers the right way to commercial success. They show that they realize the public expects the dramatic standard of the stage. The fans want to see their stage favorites in productions equal to their stage vehicles. The producers are beginning to understand WHY the public refuses to pay to see stage favorites in shoddy films.

Ethel Barrymore once declared she would not work in a motion picture. Whether this is true or not is beside the point. What is important is the fact that Miss Barrymore, with her two famous brothers, John and Lionel, is appearing in "Rasputin," a spectacular feature picture. One may safely assume that, before she consented to appear in a sound picture, the artistic Ethel Barrymore had the assurance of brothers Lionel and John and the producers that Hollywood was quite capable of successfully picturizing the famous Barrymore technique without endangering its quality.

And it is the gathering together of this Barrymore triumvirate that proves beyond all reasonable doubt that Hollywood is developing along the right lines. The one-mind executive department could not accomplish this betterment. Modern science and skilled players from the stage, plus technical brains systematically trained in recognized schools of learning, plus the adamant refusal of the public to pay cash for products of a bygone age, combined to compel the realization that the one-man picture plant cannot survive. Look for better pictures: they are on the way.

DAD SAYS

Samuel Blythe Colt, Ethel Barrymore's son, walks out at Columbia . . . Lupe Velez and Lee Tracy have the leads in "Phantom Fame," John Cromwell directs—RKO-Radio . . . WFN buys screen rights to "Grand Slam" for William Powell . . . Ann Harding goes back into cast of "Animal Kingdom" replacing Irene Dunne. . . Irene Dunne goes into another production . . . Edward Robinson's next picture for WFN is "Love on Margin" . . . Norman Taurog slated to direct "The Island of Lost Souls" for Paramount . . . Ben Hershfield to put out his shingle again—a good agent . . . "70,000 Witnesses," Charles R. Rogers production for Paramount, previewed, clicks big, Ralph Murphy directed . . . M. C. Levee is Mary Pickford's business manager . . . Hugh Herbert in cast of "Tinsel Girl"—MGM . . . "Liberty Road" re-titled "Hell's Highway"—RKO-Radio.



DAD

"Goldie Gets Along" now titled "Beautifully Trimmed"—J. G. Bachman production . . . Bramwell Fletcher has a big spot in "Monkey's Paw," RKO-Radio . . . Luther Reed, to direct "Manhattan Rhythm," William Le Baron's production for Paramount . . . Corinne Griffith not in cast of "Animal Kingdom," Ilka Chase and Karen Morley are in the cast . . . Bert Roach in cast of Al Jolson's picture, "The New Yorker" . . . Dorothy Burgess has the lead in "Out of Singapore"—Charles Hutchison, directs for Goldsmith at Tec Art . . . M. H. Hoffman moves to RKO-Pathe studios at Culver City . . . WFN will star Douglas Fairbanks in "Parachute," an original by Rian James, columnist, William Dieterle directs . . . Columbia is considering to star Charles Bickford in "Tampico," Frank Capra directs . . . Mae Clarke to star in "Breach of Promise," Paul Stein directs for World Wide.

Eddie Cline directs Bert Wheeler and Robert Woolsey in "The Jungle," Columbia . . . Al Martin's book "Jail Bait" makes a hit, have you read it? . . . George Archambaud directs "The Penguin Pool Murder," featuring Edna May Oliver, RKO-Radio . . . Maureen O'Sullivan plays opposite Chas. Laughton in "Payment Deferred," Lothar Mendes directs—MGM . . . Dorothy Jordan, not Mary Carlisle, has the lead in "That's My Boy"—Columbia . . . Chester Morris has male lead in "Breach of Promise"—World Wide . . . "Employees Entrance" will be Loretta Young's first picture upon her return.

TO PRODUCE AGAIN

Cliff Elfelt is back in Hollywood and is to produce a series of outdoor pictures with George Givot as the star. He originally found Ken Maynard and started him on to stardom. He feels he has another great find in his present charge. Producer Elfelt will have an announcement ready shortly as to story, director and studio that he will use to produce his picture.

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—THIRD WEEK—

IN HOLLYWOOD NOW

By Bud Murray

Who said "no place to go IN HOLLYWOOD?"—Try and do it—What, with the Olympics every day and nite and as early as

8 a. m.—The re-opening of The Carthay Circle—"Back Street" and a stage show, with a Carli Elinore band of 40 pieces—The Hollywood Friday Nite Fites—and for the "elite"—at the Greek Theatre under Ed Perkins' directorship, a concert by Reinald Werrenath, and a dance recital the next week by Myra Kinch, a local girl who made good in a

big town—then the Hollywood Bowl—for the concert with Mollinari and Raymond Paige conducting—added attraction, the Belcher Ballet, in a "Tableau vivant" (one gets that way going to those places) IN HOLLYWOOD.

Like a message from Old Spain—is the third generation of the famous Original Caninos, the daughter of Eduardo Canino, the peer of the family—The cute senorita Margarita Canino—dancing with her cousin, Gabriel, the son of Elisa, half of the team of Eduardo and Elisa Canino, the cream of all Spanish dancers—Now if this off-spring now dancing in the stage prologue at the Carthay Circle don't click, then Joe E. Brown's mouth is just a button-hole—Viv a Espanol (If we're wrong, sue us) IN HOLLYWOOD, NOW. At the Greek Theatre, Reinald Werrenath impressed us very much with his informal technique—although his voice is not what it was in 1921—but his lower register, and his lighter songs are superb—L. E. Behymer, the impresario and Ed Perkins managing director, gabbing—Myra Kinch looking the place over—preparing for her debut—IN HOLLYWOOD.

Then for more of that Olympus Paradise—at the Hollywood Bowl, where several thousands gathered in defiance of "Depressionistic Duds"—Everyone seems "O-LIMP-IC" minded—Here is your humble correspondent nursing a "Leg-Charley Horse," Limping—Gene Brooks also limping—and Groucho Marx, even though he threw his crutches away, is still limping—and there is George Frank, theatrical booking agent, who went from crutches to cane, but is still limping—Billy Dreyer, Ace Dance Maestro, limping too—and all for the O-LIMP-IC in California—Hollywood, Now et al.

At the Friday Nite Legion Fites—Mucky Callahan all agog, having landed the much coveted pug part opposite Jack Oakie, in "Madison Square Garden,"—Harry Jans, boy friend of ours in Tex Guinan's "Padlocks of 1926-27"—Did we have fun—(Remember Jans and Whalen, comedy team?)—Charley Freeman N. Y. booker looking things over—a couple of more big bookers—Harry Weber and Max Hart—Eddie (yea, verily Sunkist) Nelson—El Brendel with the copper colored hair—Teddy Barter and his boy friend Stage and Screen Bill Boyd—What a reception Eddie Tolan and Ralph Metcalfe, colored sprinter champs received, and then, too, the Legion gave them each a watch—George Raft and Charley Mosconi and Eduardo Canino—just a nice load of dance man rite in HOLLYWOOD NOW.

FRESH

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NIGHT HAWK

Jim Londos and Max Baer Head Celebrities Who Visit Eugene Stark's Bohemian Cafe

It seems that the spirit of the Olympiad reached the hearts of the world's greatest athletes and from time to time during the big doings here, they have been dropping into Eugene Stark's Bohemian Cafe, and our American athletes, not to be outdone by the foreigners, too, have been dropping into the playspot of Hollywood. Jim Londos, recognized heavyweight wrestling champion of the world, and Max Baer, who just licked Battling Levinsky in Reno, dropped in for a bite to eat and a dance. Buddy Fisher and his dance orchestra and Francis Renault, the slave to fashion, Misses Kirby and Duval, sang and danced gaily. Evelyn Manis sang cleverly, doing their best to please the visitors and when they left they told Eugene Stark that they would be dropping back again shortly to again enjoy themselves.

The special show that Eugene Stark has arranged over the Olympiad period is meeting with the public's favor, and there is a better and finer attendance nightly than the cafe has experienced in many a day. The work of Buddy Fisher seems to improve with each night that he appears with his orchestra, and his boys likewise are working more harmoniously. The latest addition, Jimmy Hatton, the Irish tenor, creates quite a furore, especially with the ladies. Jimmy came direct from Irving Aaronson's Commanders to the Bohemian. SOME OF THE GUESTS we saw, while looking around, were Robert Armstrong, John Bright, Slim Martin, Walter Futter, Leo Kent, and many others too numerous to mention at this time.

Take a peek into Eugene Stark's Bohemian Cafe any night and at any hour, and you will find Ralph Arnold, the man who knows more about how to conduct an amusement place of this kind and especially how to keep everybody happy, than any other man in the same capacity in Hollywood. The Miss who takes your hat at the door and places it gently in the hat check room, too, seems to have caught the spirit of "Ralph," and the very courteous Eugene Stark, whose fame for fine food and treatment of his guests has made his name a household word, whenever anyone talks about visiting any place that he operates as a cafe.

FROLICS GARDEN TO HAVE GREATER SHOW ERE LONG

While Bill Hogan and a variety of acts are holding forth at the Frolics Garden, Moe Morton, who is in charge of the entertainment as well as looking after other departments that have to do with the fun and amusement of Frolic visitors, is preparing a new show with the 12 beauties who have in the past gladdened the hearts of night life lovers. Jack Lewis, who is the Generalissimo of the Frolics Garden and is also looking after the welfare of the S. S. Playa, where nightly amusement seekers sail out to sea for a six-hour cruise of hilarity, is very well pleased with the way business is holding up at both the Frolics Garden and the S. S. Playa. The Frolics Garden show is still being headed by Milla Sonda, the greatest singing prima dona that has ever struck the local stages. She is doubling between the Pantagates theatre and the Frolics Garden. At the "Pan" theatre she is appearing in "Hullabaloo," while at the Frolics she is singing such numbers as "Love Me Darling," written for her by her sponsor and discoverer, Al Siegel. Bill Hogan and his band are proving a great drawing magnet. Their dance numbers are causing more of the chair warmers to give up their comfortable seats for a shuffle about on the floor with their dear one on their arm. Watch the daily papers as well as these columns for a future announcement about the new show that will soon come to the Frolics Gardens.

JOE BERLINER ENGAGES CHARLES W. MURCH AS ASSOCIATE WORKER AS IN DAYS GONE BY

During the years that Joe Berliner was associated with Henry's in Hollywood, he had Charles W. Murch associated with him. They worked well together, each made many friends. Joe left his old post, started in business for himself, and Charles W. Murch soon found the path that led to Joe's front door and went right in and told Joe that he was ready to go to work, and many of the old time friends of both have followed them to the Wilshire boulevard restaurant, and it is getting to look like the good old Hollywood days. Wallace and Noah Beery, Rowland Brown, Al Rogell, Zasu Pitts, Rosita Moreno, Neva Gordon numbered among hundreds of friends who dropped in for a bite to eat, and to wish Joe Berliner and his associates the best of success. They also found one of the best equipped of restaurants and delicatessen spots in the hub of activity. It is a stone throw from the Ritz theatre, where film circle workers preview some of their best pictures nightly, thereby making it easy for them to have dinner at Joe's and drop in and witness the preview of their pictures, returning to talk matters over, in a comfortable booth or at a table, about the picture that was just exhibited. Friday evening Joe Berliner staged Griff's fashion review as an added attraction, and proposes to make this a weekly affair.

DAVE BOICE THINKS THAT HE HAS ANOTHER ART HICKMAN BAND IN TOM COAKLEY—STARTS WEDNESDAY

The formal opening Wednesday evening of the Tom Coakley Band at the Patio Roof, will introduce, according to Dave Boice, the manager of the Roosevelt Hotel, another Art Hickman band. Everyone remembers how "Art" took the country by storm practically over night and became one of the leading orchestras of the country. Mr. Coakley comes direct from the Athens Club in Oakland, where he has been clicking nightly, and is bringing a number of new features with him, which will help make his initial appearance here one that will long be remembered.

FACTS ABOUT MOTION PICTURE RELIEF FUND

One of Hollywood's real tragedies was brought to the attention of the Motion Picture Relief Fund not so very long ago. A good looking middle aged man of fine education and back ground had struck a reef as it were. All his life he had been successful in all his undertakings, then all of a sudden things would not go right. Finally he came to the end of his rope and through the kindness of the manager of a club located on Sunset Blvd., arrangements were made whereby the needed man received his room and meals in return for odd jobs about the club house and the grounds. Then a new manager moved in, and not liking the man, asked him to move. Next he got a job through the cashier of one of the large theatres on the Boulevard, working in the prologue. He had no money for food and a week was too long to get along while waiting for his money. But he couldn't borrow any in advance and so became ill at work and fainted from hunger. The theatre manager fired him without asking the cause of his illness. Some time after that a Volunteer Worker found him on the street very faint from hunger. The man was fed and then brought to our office where his story was learned and help was given.

PHONE CALLS FROM ALL OVER STATE ASK ABOUT LA VIDA RESERVATIONS

There are so many calls coming into La Vida Mineral Springs from all over the State for reservations, that President W. N. Miller has ordered direct phones to be installed in the La Vida Hotel, so that Resident Manager Rachel Babcock can take care of all the prospective guests who want to come to the springs for rest and comfort, at the same time take advantage of the wonderful mineral springs. In the past President Miller figured that La Vida Mineral Springs could transact all business that there was to do during the given day time, but, not so with the way the fame of this resort is fast spreading to all corners of the country, especially California.

La Vida Mineral Springs is a nice place for week end parties. First because one can find every comfort that they would at their own home. The cabins are complete in every way, as far as light housekeeping means go, while those who would rather dine in a restaurant can do so with complete satisfaction in the Cafe, operated by Archie Rosenbaum, who with his wife, last Sunday celebrated their 26th wedding anniversary. These homely folks cook up the best foods of the season until it almost melts in your mouth.

Among those who visited La Vida Springs the past week were: Mr. and Mrs. Burnett; Mr. and Mrs. Harry Burns; May Morris; Mr. and Mrs. L. E. Wallace; Mr. and Mrs. Gentry; Mr. and Mrs. J. B. Thomas; Mr. and Mrs. J. K. Stanley; Nan C. Norris, of the Breakfast Club; Mr. and Mrs. John G. Hess, of Altadena; Mr. and Mrs. Chas. Herron, of Fullerton; Frank Moffit, of Beverly Hills; Mr. and Mrs. Joseph Morningthal, of Orange; Harvey McGuire of San Diego; Richard Donovan, of Seattle, Wash.; Robert Doolittle, of Providence, R. I.; Mr. and Mrs. Milton Rossman, of Yonkers, N. Y.; J. J. Sunderland, of Rock Island, Ill.; William Fletcher, of Portland, Ore.; James Munro, of Hollywood; Adam Forester, of New York; Martin Beckman, of Brooklyn, N. Y.; Mr. and Mrs. W. A. Keefe, of Rockford, Ill.; Miss Susan Meyhoff, of St. Louis, Mo., and many others whose names cannot be recalled at this time—and yours truly, "Dad," is able to get about without a cane. That's wonderful, if you know what we mean.

Doing the Avenue

(With Landis Buford)

Well! Well! Well! We are back on the Avenue, where life in its fullest form is lived and where the boys and girls who do their stuff before the mike, the camera and the human eye get out of life all that there is to be had. A small city in itself, it is not forced to go outside its bounds to enjoy all the pleasures of the normal person. Now that the long leaping and fast running athletes have departed and the political turmoil is about to settle in its usual rut we soon can get back to our everyday living. And boy, how welcome that will be!

The Moving Finger Writes and Having Writ—

Zack Williams has landed a part in the picture "Kong." He, with seven others, are cast as dancers. The big fellow was at one time the highest paid colored player in Hollywood. For the last two years he has not been working in the flickers and has just decided to cast his lot with them again. He has had experience on the stage, one of his best portrayals was the interpretation of Crown in the play "Porgy." Leon Herriford is awaiting a good job that is hanging fire—Les Hite continues to rule at the Cotton Club—Billy Mitchell and Professor Toby play host to Aaron Gates, producer of the Georgia Minstrels, and Tommy Harris also of the show, as the head man of the funmaking. They open in one of the suburban houses in the near future—Nathan Curry had the hiring of 200 men for the play "Kong" at RKO—Petite Baby Mack smiles at a scribe as she steps out of the path of an automobile—Stomp and Sell It (Stompy Cellit) got Step and Fetch It (Stephin Fetchit) his first job in the movies—Kid Herman sees Jack Thompson roll by in his auto and says that the ex-welter weight champion of the world has one of the best camera faces on the Avenue—and they say that Eddie Tolan, two times winner in the Olympiad, was refused admittance to a party—I heard that same Tolan had been offered a contract by one of the larger studios at a nice "figger" and also that identical Tolan was offered a position in Japan. What a life to live as a Champion of the world! Edward Thompson of Lucky Day passes through the Dunbar on his way home and greets the crowd—Edith Spencer gracefully pauses in her hurry to rehearse—and a new team of dancers, girls, too, are taking this side of town by storm—said girls being Cleo and Billy. And this column must come to an end. I borrow a thought from the Old Maestro and change it as I say, "I Hope You Don't Like It."

Political Corner

In recognition of the universal interest in the Olympic Games, fifty thousand copies of a distinctive aerial photograph of the Olympic and Swimming stadia, suitable for framing, are being distributed this week throughout the Fifteenth Congressional District with the compliments of Sheriff Wm. I. Traeger, Republican candidate for nomination for Congress. The photograph was especially taken for the Traeger-for-Congress campaign committee. Additional copies can be obtained at the business offices of the campaign, or at any of the branch headquarters including: The Plaza Hotel, Hollywood; 1749 West Adams St.; 4354 S. Vermont; or at the two new branches opened this week at 1012 S. Western Ave., and at 7870 Santa Monica Blvd.

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RADIO PICTURES Offers Cash Prizes for Motion Picture Play Ending

Hal Roach Seeks New Faces for His Stock Company

RADIO VERSIONS OF "THE PHANTOM OF CRESTWOOD"

WILL BE BROADCAST
MINUS ENDING

The Radio Pictures studio today announced an epoch-making development in the exploitation of motion picture plays.

For the first time in the history of films, silent or spoken, a radio version of a screen mystery drama—all but the final scene is to be broadcast nation-wide as part of a prize contest for an ending.

The picture is "The Phantom of Crestwood," based on an original story by Bartlett Cormack and J. Walter Ruben, now in production under Ruben's direction.

The radio version will go on the air via fifty-eight stations of the network of the National Broadcasting Co. in six fifteen-minute chapters, to be released at the rate of one a week on the nights of August 26 and September 2, 9, 16, 23 and 30. Originating in New York City, where a special cast is rehearsing, the programs will be released in Los Angeles over KFI at 6:30 to 6:45 p. m., Pacific Standard Time and at corresponding times over other units of the network.

One hundred prizes are to be given for the best endings solving crime and pointing out the criminal, according to David O. Selznick, executive vice-president in charge of all Radio Pictures production.

The first prize will be \$1500; the second, \$1000; the third, \$750; the fourth, \$250; the fifth, \$150. The sixth, seventh and eighth prizes will be \$100 each. The ninth, tenth, eleventh and twelfth will be \$75 each. The thirteenth to the twenty-fourth inclusive will be \$50 each. The twenty-fifth to the fiftieth inclusive will be \$25 each. The fifty-first to the hundredth inclusive will be \$10 each.

The contest is not to be a guessing game. The prizes will be awarded on the basis of their literary merit, the best handling of the characters in the story, and the best solution of the mystery.

The story endings must be limited to 500 words, must be submitted in story form and not in dialogue, and must be mailed in envelopes that bear a postmark not later than October 10, 1932. They must be sent to the Contest Editor, "The Phantom of Crestwood," Palace Theatre Building, Broadway and Forty-Seventh St., New York City.

They are to be judged by O. O. McIntyre, Montague Glass, Albert Payson Terhune, Peter B. Kyne, Julia Peterkin and a board composed of their assistants.

The names of the prize winners are to be announced on the air Thanksgiving Day.

All persons are eligible to compete except the employees and the families of employees of the RKO Distributing Corporation, Radio Pictures, Radio-Keith-Orpheum Corporation, National Broadcasting Company, Radio Corporation of America and their affiliated and subsidiary organizations.

Graham McNamee will make the introductory announcements of the radio chapters.

The radio cast has not been named as yet.

The screen version will be released in first run cities on October 14 and 15.

Ricardo Cortez, Karen Morley, H. B. Warner, Pauline Frederick, Gavin Gordon, Anita Louise, Robert McWade, Aileen Pringle, Mary Duncan, George E. Stone, Sam Hardy, Skeets Gallagher, Matty Kemp, and Hilda Vaughn play the more important roles.

MAURICE CHEVALIER IN
"LOVE ME TONIGHT"

DIRECTOR—ROUBEN MAMOULIAN.

STORY—SAMUEL HOFFENSTEIN, WALDERMAR YOUNG,
GEORGE MARION, JR.

CAMERA—VICTOR MILNER.

MUSIC AND LYRICS—RICHARD ROGERS AND LORENZ HART.

FEATURING—MAURICE CHEVALIER, JEANETTE McDONALD,
CHARLES RUGGLES, CHARLES BUTTERWORTH,
MYRNA LOY.

"LOVE ME TONIGHT," as entertainment, has beauty, finesse and complete charm. As the result of the combined efforts of director, writer, and technician it is a rarity. This unusual production is an operetta that has all the finer points of musical comedy and the cinema, because Paramount is the only studio that is advanced enough to attempt a superior brand of intelligent entertainment. Perhaps that is why there is not a single studio to date that can produce the scintillating comedy that Paramount is known for. Here is a picture with CLASS. Rouben Mamoulian's direction reveals a brilliance and artistry that only a Continental influence could perpetrate. The story combines sophistication and whimsy and the music of Rogers and Hart is a seven-league boot step forward in the progress of modern music and smart lyrics. This is the first picture to date where the splendid anachronism of production is more than a background for the star and his fine supporting cast.

Chevalier is charm personified in "LOVE ME TONIGHT," without the usual overabundance of suggestiveness. He is still the incomparable individual personality who outdoes himself with each performance.

The story is a sophisticated fairy tale. Maurice Courtelin, a tailor, finds himself a guest under false pretenses at the castle where the Princesse Jeanette, and her aristocratic family are held by the appeal of the personable pseudo—Baron. It is the delightful narrative summed up by the three spinster aunts in the closing scene as they smile over their tapestry work and conclude, "And so the princess won her Prince Charming—who wasn't a prince but he WAS charming—and they lived happily ever after."

The photography of Victor Milner is one vision of beauty after the other. The scoring is blended perfectly with the scenes and the two songs most likely to attain popularity are "Wasn't It Romantic" and "Mimi," but this is not a picture with haphazard theme songs—it is an operetta where the situation creates the song, not the song awkwardly creating the situation. The opening scene reveals Paris awakening, with the rhythms of the street finally blending into a symphony reminiscent of the scheme evolved in Gershwin's "American in Paris." Too numerous to mention are the clever sequences and handsome scenes. Chevalier's Apache number is his newest Parisian characterization.

Perhaps the only derogatory criticism to be offered of this musical fantasy, is that Charles Ruggles and Charles Butterworth, gave but a tantalizing taste of their delicious comedy. Jeannette McDonald is still THE leading lady for Chevalier who can sing songs and read lines for us forever. Myrna Loy is fetching in a role that has obviously been cut.

"LOVE ME TONIGHT," besides being the last word in motion picture PREDICTION, as a vehicle for Chevalier, is more lavish than the "Love Parade," superior, musically, to "The Smiling Lieutenant," and cleverer far than "One Hour with You"—all in all, it is Chevalier's best. Give us more superproductions like "LOVE ME TONIGHT" and we'll gladly give up the ghost of all mass-production movies.

—DORIS WOLFE GILBERT

PAUL'S WORDS TO THE CORINTHIANS

"By one Spirit are we all baptized into one body, whether we be Jews or Gentiles, whether we be bond or free; and have been all made to drink into one Spirit," constituted the Golden Text in the Lesson-Sermon on "Spirit" on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon included these verses from the Acts: "And there sat a certain man at Lystra, impotent in his feet, being a cripple from his mother's womb, who never had walked: the same heard Paul speak: who stedfastly beholding him, and perceiving that he had faith to be healed, said with a loud voice, Stand upright on thy feet. And he leaped and walked."

A correlative passage from the Christian Science text book, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "When we come to have more faith in the truth of being than we have in error, more faith in living than in dying, more faith in God than in man, then no material suppositions can prevent us from healing the sick and destroying error."

CALLED ON MME. SAUNDERS the other day—you know she is Hollywood's gifted mystic. Madame was beaming happily—and why not—two of her favorite clientele had just dropped in to tell her that they had signed on the coveted dotted line—of course she had predicted they would!

Polly Walters did not return to Hollywood with Bert Wheeler, at the end of their personal appearance tour, but went on to New York for a week's visit with her parents, after which she will be westward bound.

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HENRY GINSBERG, GEN'L
MANAGER OF CULVER CITY
PLANT, HAS SOME
EXCELLENT PLANS

With three comedies being completed this week, the Hal Roach Studios, Inc. will have set more than 30 percent of the new season's product. Fifteen stories will be prepared following the temporary lull in production, which was effective Saturday, Aug. 6, according to Henry Ginsberg, general manager.

Finished productions include three "Our Gang" comedies, four featuring Charley Chase, three co-starring Thelma Todd and Zasu Pitts, three Taxi Boys series, one comedy and one feature with Laurel and Hardy.

In line with the new policy, Mr. Ginsberg made known that the Roach organization is endeavoring to find a group of beautiful, talented girls for the stock company, and several comedians with starring possibilities.

The three comedies now being completed include "Birthday Blues," featuring "Our Gang," "Strange Inner Tube," third in the group of Taxi Boys, and an untitled Thelma Todd-Zasu Pitts comedy.

BEN BLUE IS SIGNED FOR
HIS SECOND SHORT AT THE
HAL ROACH STUDIOS

Hal Roach has engaged Ben Blue for his second comedy with the Taxi Boys Comedies, starting August 29. The deal was closed by Leo Morrisson representing the comedian. The fun-maker looks like a good bet for the talkies. He has a personality that seems to fit the "Mike" and, who knows but Producer Roach will take up his option and keep him on as one of his star comic along with Laurel and Hardy, Charlie Chase, and "Our Gang" army of joy dispensers.

EDUCATIONAL PICTURES COMPLETES PROGRAM

With August release dates set on the last in the 1931-32 Vanity, Mack Sennett, Andy Clyde and Terry-Toon series, Educational completely winds up its current season's program, with production going at full blast on the new season's product.

The first subject on the new line-up, scheduled for release in August, which will launch the new season's program is the first episode of "The Great Hokus Mystery," the comedy serial by Johnnie Walker and Monroe Gold, with Harry Miller and Lew Lohr, providing comedy dialogue. This serial will be released in six two-reel episodes.

The other new series to be launched next month is the new Terry-Toon group, with the first of the 26, as yet untitled, set for release on August 21.

A heavy release schedule is planned for September, with the following new series already well under way in production: Andy Clyde Comedies, Vanity Comedies, "Jerry of the Journal," with Eugene Pallette and the Gleasons, Baby Burlesks, Battle for Life, Camera Adventures, Spirit of the Campus, Tom Howard Comedies and Broadway Gossip.

CONGRATULATIONS

CURLEY ROBINSON . .

Carl Laemmle, Sr., Carl Laemmle, Jr., John M. Stahl
Irene Dunne, John Boles, Universal Pictures

"BACK STREET" Was Great

The Big Little Store . . Universal City

Paramount Offers Plenty of Activity on West Coast

Edward Small Has Many Plans for Productions

Edgar Lewis is Engaged to Direct Features

Fanchon and Marco Sign Madame Ernestine Schumann-Heink

FIVE COMPANIES STARTING PRODUCTION, ADD TO 12 IMPORTANT FILMS FOR NEXT SEASON

With five new pictures in production this week, the Paramount studios now have twelve important films for next season in simultaneous production.

Starting work this week were "A Farewell to Arms," "The Sign of the Cross," "The Honest Finner," "The Night of June 13" and "Madison Square Garden."

This makes a total of seven pictures to get underway within ten days, "The Phantom President" and "The Big Broadcast" having commenced camera work the latter part of last week.

Already in work were "Blonde Venus," "Horse Feathers," "Love Me Tonight," "The Devil and the Deep" and "Guilty as Hell."

"A Farewell to Arms" has Helen Hayes, Gary Cooper and Adolphe Menjou working under the direction of Frank Borzage. Cecil B. De Mille began work on "The Sign of the Cross" with Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton and Ian Keith heading the cast.

"The Honest Finner" is the working title for the Ernst Lubitsch current picture in which appear Miriam Hopkins, Kay Francis, Herbert Marshall, Charlie Ruggles and Edward Everett Horton. "The Night of June 13" opens with Stephen Roberts directing Clive Brook, Mary Boland, Lila Lee, Charlie Ruggles, Frances Dee, Adrienne Allen and Gene Raymond.

"Madison Square Garden," which Charles R. Rogers is producing at Paramount for this company's fall release, comprises a cast of Jack Oakie, Warren Hymer, Thomas Meighan and Marion Nixon.

Scheduled to start camera-work during the coming two weeks are "Night After Night" with George Raft, Nancy Carroll, Mae West and Alison Skipworth; "Heritage of the Desert," a Zane Grey story featuring Randolph Scott; Sylvia Sydney and Cary Grant in "Madame Butterfly" and "The Lusitania Secret."

ALMOST READY—is J. G. Bachman to start "Beautifully Trimmed," or "Goldie"—they haven't quite decided upon the title for the first one, at the Pathe Studios, Culver City.

A GREAT NAME—has Mal St. Clair, and he will direct this Bachman production, which will give us some more entertainment from the independents.

LILYAN TASHMAN IS TO APPEAR IN FASHION FEATURE. LEWIS FOSTER WRITES JOE PALOOKA SCREEN STORIES. BERT E. SEBELL BECOMES PRODUCTION MANAGER

A motion picture based on the romance of style in which some of the most beautiful fashion models of all Europe will be seen and in which Lilyan Tashman will display many gorgeous creations in feminine attire, is now being planned by Reliance Pictures.

Edward Small of the Reliance company is enthusiastic over this unusual production. He plans to bring to Hollywood the most noted beauties of the world to appear in the style feature. Each model will be famous for some particular charm so necessary to dame fashion's demands.

No definite title has as yet been given this picture. Small has engaged Dan Tolheroh to write the screen story and it will be one of the important features on the Reliance program for fall release.

Lewis Foster, well known comedy writer, is preparing the screen story of "Joe Palooka," which Reliance Pictures will soon produce at Universal studios.

Foster has been associated with the Hal Roach, RKO and Sennett studios. He was allied with all of the first Laurel and Hardy talkie comedies and held similar posts with Harry Langdon, Charlie Chase, Karl Dane, and George K. Arthur, Louise Fazenda and other well known comedy artists.

"Joe Palooka" is based on the Ham Fisher comic strip and radio character and the Reliance executives are now seeking some one to impersonate this lovable dumbbell type that has become so popular in the comic sections and on the air.

Arrangements have been made by Edward Small, whereby Bert E. Sebell has been appointed production manager for that organization.

Sebell has been identified with the production side of motion pictures for many years, having served in this division with Cosmopolitan Pictures for three years and with Fox for four years. He has directed and handled production matters for many foreign versions of big pictures and is ideally suited to his present post with the Reliance company. Sebell's most recent affiliation was as production manager for "The First Year," co-starring Janet Gaynor and Charles Farrell.

ENTERTAINED

Mrs. Constance Cornelius entertained the principals of the Grauman Chinese prologue last Monday night after the finish of the "Strange Interlude" show. There were 110 guests, among which were Mrs. Anna Klick, Mrs. Nellie Doubach, Miss Kaye Field, and Miss Peggy Dencke.

JOHN LOWELL IS TO STAR IN SERIES PRODUCED BY NAPA PRODUCTIONS AS "INDIES" RELEASE

One of the most recent noteworthy announcements in the Independent field is that of Mitchell Leichter, executive in charge of Napa Productions, that he will produce and distribute six big productions featuring John Lowell.

The title of the first film is "Lawless," the others being "Hardboiled," "Root of Evil," "Success," "Pearl of Tahiti" and "Nearly a Gentleman." The stories are being adapted for the screen by L. Case Russell. Edgar Lewis will direct.

Leichter announces that he will release the first picture October 1 to State Right buyers. He is preparing to make a trip to the various key cities in the United States and Canada within a short time.

In addition to this series, Napa Productions will also film and distribute a series of eight Western dramas starring Wally Wales.

Catalogues on the various productions will be prepared soon and mailed to State Right buyers. The executive offices of Napa Productions are located at 6912 Hollywood Blvd. Pictures are to be made at one of the Independent studios.

HARRY J. BROWN DIRECTS "MADISON SQUARE GARDEN"—CHAS. RICHARDS APPOINTED CASTING DIRECTOR

Thomas Meighan has arrived in Hollywood from New York to portray the role of the president of Madison Square Garden in "Madison Square Garden," the sports epic which Charles R. Rogers is producing for Paramount. Mrs. Meighan accompanied him and he expects to stay in California indefinitely.

Because of a change in characterization brought about during the development of the screenplay, James Gleason and Producer Charles R. Rogers mutually agreed on the former's withdrawal from the cast before actual filming on this Paramount Picture had started.

William Collier, Sr. has been signed to assume the role originally scheduled for Gleason—that of the matchmaker at the Garden—and joins the cast.

Charles Richards has been signed as Casting Director for the Charles R. Rogers Productions and assumes his new position as soon as he resigns from the RKO Studio.

Richards is one of the most capable and popular casting directors in the industry and served as casting director for the Pathe.

Harry Joe Brown directs "Madison Square Garden" and P. J. Wolfson and Allen Rivkin are credited with the adaptation of Thomson Burtis' original story.

TO PLAY FIVE-WEEKS ENGAGEMENT ON THE COAST. OTHER NEWS OF INTEREST

Madame Ernestine Schumann-Heink has been signed by Fanchon and Marco to play five weeks on the coast, including San Francisco, Oakland, Portland and Seattle.

Fanchon and Marco have signed Buster Shaver and Midgets for the "Mickey and Minnie" unit, beginning at St. Louis, Aug. 26. The Midgets will assume the roles of members of the Walt Disney Silly Symphony.

Members of Lottie Mayers' underwater ballet, the feature of Fanchon and Marco's "On the Riviera" idea, are trying to make arrangements to use the Olympic Swimming Stadium as training quarters during their Southern California stay. "On the Riviera" opens at Loew's State, Los Angeles, Aug. 19.

"The Desert Song," Fanchon and Marco's Operetta, playing the regular picture house circuit, broke all time records at the Vancouver, week of July 28. This followed a week at Seattle during which the fire department put the finger on the management of the Fox Fifth Avenue for continually standing them up in the aisles.

According to figures established on the coast, "The Desert Song" will be Fanchon and Marco's most profitable unit in their ten years of production.

Following closely upon the announcement that Fanchon and Marco will produce "Irene" for movie house presentation, comes word that the same firm will create picture theatre versions of "Follow Thru," "Whoopee" and "Sally." Rights for the latter three musical hits were obtained by Marco this week, with production to follow immediately.

Le Roy Prinz has been assigned to the direction of "Follow Thru," which will open in San Francisco on Aug. 19. Joe Penner, musical comedy star, and Olive Olson, of the original "Follow Thru" cast, will head the new company. It is Marco's intention to release this unit with a cast of 65. Like "The Desert Song," "Irene," "Follow Thru" and the others will be complete versions without intermissions, but so shaped that they can play one night legitimate dates, if necessary.

With August 12 set for its opening at Loew's State, Los Angeles, Fanchon and Marco's picture house production of "Irene" has been completely cast.

Louis Lissner, assigned the management of this production, was manager of the original "Irene" company, and Dale Winter, Bobby Watson, Dorothy La Marr, Walter Regan, Betty Farrington, and George Ball, of the first "Irene" cast, are featured in this one.

Others in the cast are Warren Wood, Eddie Featherstone, George Fox, Sydney Reynolds, Anolyn Arden, and Wanda Allen. Gae Foster is staging the musical show, with Carlos Romero assisting on the dances.

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HOLLYWOOD'S TRUE MYSTIC

CHATS WITH CONNIE

WE HAVE DISCOVERED a wonderful place to either reduce, or build up the body, and what a relief it was, for several people I know have asked me to recommend this kind of an institution. This one in particular, is the Bliss Reducing System, and they are indeed doing some marvelous things here. Most people go to reduce, while others, who are under weight, have no difficulty in gaining. Either one can be done in an amazingly short time. This system is very thorough, and Dr. Bliss explained to me about the different light ray heat, the Gardner rollers, normalizers, scientific manipulation, etc., which was very interesting—so interesting that I took a treatment myself before leaving. Girls! What a place to reduce, and you'll enjoy the treatments, too.

OF COURSE YOU HAVE HEARD of Hollywood's favorite cafe, McHuron's Grill, where the famous Toad in the Hole is served. I dropped in here last night, and had a wonderful dinner. It was simply delicious and I recommend it highly to anyone. McHuron's Grill is next to the Regent Hotel.

LAST WEEK I TOLD YOU of a new drinking water, the Magnolia Deep Rock water. This water is tested daily by Professor Maas of the University of Southern California, and it is considered one of the very finest. You are sure to like it.

THE HOLLY-HEART SWEET SHOP, on the corner of Hollywood Blvd. and Western Ave., is another popular place, though quite new. It is specializing in the best of sandwiches, ice creams, and—well, the most delicious candy I have eaten in a long time. Drop in around breakfast time, and order some of their hot cakes. They excel in these, too.

A FEW DAYS AGO, one of my Persian kittens became ill, so I called the Hollywood Dog and Cat Hospital, which immediately sent down an ambulance and took Mitzie to the Hospital. A slight operation was performed, and Mitzie returned home looking as fit as a fiddle. Dr. Fosbinder is a splendid doctor, and if you like kittens, he has some awfully cute ones, that he will let you have for only a few pennies.

"LOUDER, PLEASE" COMEDY SATIRE OF THE PUBLICITY MEN IS SLATED FOR PASADENA COMMUNITY PLAYHOUSE

The first western production of "Louder, Please," a comedy-satire of the publicity men, written by a young New York drama critic, Norman Krasna, is announced for the Pasadena Community Playhouse, to follow "The Butler and Egg Man." "Louder, Please" had its premier at the Masque Theatre, New York, last November.

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KIDDIES

JACKIE COOPER CAST IN CRAWFORD PICTURE

Jackie Cooper will appear with Joan Crawford in her latest role on the screen. He was yesterday decided on for the child in "Lost," in which Clarence Brown will direct the heroine of "Letty Lynton" immediately on his return from Europe.

The new Metro-Goldwyn-Mayer picture is a story of modern life by Edmund Goulding, author of "Dancing Mothers" and director of "Grand Hotel." Jackie will go into the picture on completion of "Father and Sons" in which he is now appearing.

It will be Miss Crawford's first appearance since "Letty Lynton" and "Grand Hotel" as she has been vacationing in Europe.

MITZIE GREEN IS TO MAKE "Little Orphan Annie" for RKO-Radio, the nationally known comic strip by Harold Gray. When seen on the Radio lot Mitzie radiated happiness at being home once again. John Robertson is to direct.

Dickie Moore, who rates rather high in the blue book of screen youngsters, will soon be very much in love with Mitzi Green, herself a high-caste juvenile player.

The youth today was signed to make "puppy love" to Mitzi in RKO-Radio Pictures' "Little Orphan Annie," soon to be starred in production by John Robertson, director.

The roles of the four little grand duchesses, daughters of the late Czar, were yesterday filled at the Metro-Goldwyn-Mayer studios by four clever young actresses in their teens, for "Rasputin" in which John, Ethel and Lionel Barrymore appear together for the first time on the screen.

Jane Parker, who recently played the juvenile heroine, in "Father and Sons" with Jackie Cooper, Dawn O'Day, noted in "City Girl" and other pictures, Mabel Marden and Helen Robinson will play the roles.

They will appear in the huge throne room and cathedral scenes in the vivid drama of Russia. Charles Brabin is directing, and Diana Wynyard, Ralph Morgan, Tad Alexander, Gustav von Seyffertitz, Louise Closser Hale and others of note are in the supporting cast.

BRADLEY METCALF scores a hit in several adult plays given at the Hollywood Community Theatre School last Friday.

Bob McGowan, who has been directing the "Our Gang" series for the past eleven years at the Hal Roach studios in Hollywood, recently created a new record for scenes filmed in one day. He claims to have filmed 47 scenes with the kids during the making of "FREE WHEELING." His previous record was 30 scenes. In view of the fact that McGowan has to work with youngsters ranging from three to six years of age, filmdom hails it as an achievement.

SPORTS

By EDDIE DEMEREE

Wilbur Shaw Wins Unofficial Gold Cup Championship of Pacific Coast at Legion Ascot Speedway

Wilbur Shaw, who seemed to have had a "jinx" on him ever since he returned from Indianapolis, stepped out two weeks ago in the first 100-lap night race ever run at the Legion Ascot Speedway and won by almost an entire lap over his nearest competitor, Ernie Triplett. Last Wednesday night he again took the lead in the 100-lap Gold Cup Classic Championship and came in for a win. However, Ernie Triplett protested the win, claiming to have lapped Wilbur once when Wilbur skidded in the oil from Chet Gardner's car, and came down on the apron of the track in order to avoid hitting Lester Spangler's car, which had been wrecked in the middle of the south turn. Due to the fact that Ernie passed Wilbur under the yellow flag, to our way of thinking, his claim should not be allowed.

What a night of thrills the drivers at Ascot gave the spectators. In the Italian Helmet Dash, Kelly Pettillo came in for an easy victory over Wilbur Shaw and Sam Palmer and was presented with the beautiful Helmet by Dorothy Layton, a new "find" of the Hal Roach Studio. Incidentally, Kelly set a new track record for the event of 52.85 seconds, breaking his own record of 53.22 seconds which he made July 27.

In the main event Kelly led the field for almost a third of the race, only to lose his position when he had to come into the pits for a change of tires. Lester Spangler then took the lead, only to crash on the south turn when he skidded in the oil on the track from Chet Gardner's car, when his oil line broke. Lester seems to have a guardian angel riding on his shoulder, for he escaped from the accident with only slight scratches.

Next Wednesday night there will be another night of thrills at the Speedway, beginning with the Helmet Dash, then five 5-lap qualifying heats, a 50-lap main event and a 5-lap special event.

HOLLYWOOD LEGION STADIUM

Sturdy Lieutenant Jack Kennedy, the Navy's own referee, popular with Southern California boxing fans, when last week's main event was in the seventh round, suddenly stepped in between Mickey McFarland and Guy Salerno and shoved McFarland to his corner, awarding the decision to Salerno on a foul. McFarland's bad habit of boxing with an open glove seemed to be the cause of the trouble, his straightened fingers allegedly finding their mark in Salerno's eye. The lanky Chicagoan is a slapper. Kennedy warned him to close his glove, but events indicate the warning was overlooked. Salerno showed up after the bout with a badly swollen left eye region. Substituting for Tom Patrick, Salerno was being outpointed when the end came. Other results: Fred Shell, heavyweight, decisioned Walter Skinner. Joe Ponce, 132, and Don Kennedy fought four torrid rounds, Ponce winning. Fred Denner, 166, won from Don Conn. Bozo Kamisher, substituting for Tommy McGough, 124, lost to George Hansford. Bozo was down twice, but, as usual, fought like a little tiger until the last bell.

Edie Tolan and Ralph Metcalfe, colored Olympic stars, were presented with wrist watches. This week Mildred (Babe) Didrickson, the one-girl track team from Texas, will be similarly honored by the American Legion boys.

The Legion Stadium continues to draw them, last week's house being close to a sell-out.

WRESTLING BALLYHOO TO DRAG IN SUCKERS

Every other Thursday evening Billy Sandow stages one of those "raslin'" shows at the Legion Stadium. All day long there is a ballyhoo shrieking out musical tunes in order to attract the attention of the suckers, some of who actually bet on a hippodrome show. Which takes us back to the days when the late P. T. Barnum said something about a sucker being born every minute. Hollywood goes him one better—they are born by the hundreds. Billy Sandow is in opposition to Lou Darro, another Wrestling Impresario, who stages bouts at the Olympic. His public, too, fall for the same kind of bunk. It is common talk that the principals have talked it all over before they enter the ring, and that those who fail to keep their word usually find themselves on the outside looking in. Wonder if there wasn't something of a broken word falling out between Lou Darro and Billy Sandow, former bosom friends and promoters of many "come on" matches in Los Angeles, before the splitup of Strangler Lewis and Billy Sandow, and the latter going after the promotion end of wrestling on his own and bringing in his own personally managed wrestlers to put ON A SHOW for the natives from time to time.

ASSIGNED TO "THE NEW YORKER"

APPLE MARY, one of the important characters in Al Jolson's United Artists starring picture, "THE NEW YORKER," will be played by Dorothea Wolbert. Victor Potel and Heinie Conklin, along with Tammany Young, have also been added to the cast which now includes: Madge Evans, Roland Young, Harry Langdon, Bodil Rosing and Edgar Connor. Direction by Chester Erskin, young New York stage producer.

Virginia Sale, sister of Chic Sale, lends a lively comedy touch to "C'est Parée," a Vitaphone short. Others who play important roles in this two-reel technicolor musical are Sally Sweet, and Margaret de Haven, pretty daughter of Carter de Haven, whom Sam Sax signed after seeing her perform on the stage of the Paramount Theatre in Hollywood. Roy Mack will direct.

DOUGLAS MONTGOMERY IN "THE BUTTER AND EGG MAN" TO OPEN AUG. 16, AT THE PASADENA COMMUNITY PLAYHOUSE

The date of the opening of Douglass Montgomery in "The Butter and Egg Man," Geo. S. Kaufman's comedy satire of the Broadway show producers, has been set for Tuesday evening, Aug. 16. "The Butter and Egg Man," although an outright comedy, is generally considered an outstanding contribution to American literature by one of the country's greatest writers of satirical comedy. Kaufman is the co-author of "Of Thee I Sing" this year's Pulitzer prize winner; of "Once in a Lifetime" and other stage hits.

William Demarest, has just been signed by Sam Sax, production chief of the Brooklyn Vitaphone studio, for one of the "Pepper Pot" novelty series which Vitaphone is re-leasing.



IAN McLAREN

The present day actor is called upon to play many parts. Shakespeare once said this; and it is true in the case of Ian McLaren, who is playing "CHRISTUS" in "The Pilgrimage Play" during evenings, while in the day time he can be found in the midst of a political story, "Merry Go Round," at Universal City, where, under the direction of Edward Cahn, he is appearing with Sidney Fox, Eric Linden, Mayo Methot, Louis Calhern, Berton Churchill, Robert Warwick, Edward Arnold, Tully Marshall, Gustave von Seyffertitz, Joyce Compton, Dorothy Grainger, and many others in a notable cast. Karl Freund, who did such great photography work on "Seed" and "Back Street," is the chief cinematographer on this picture.

PRODUCTION RESUMED AT WARNER BROS. STUDIOS

Warner Brothers-First National studios renewed activity this week with several thousand employees, players and extras reporting for work at the big Burbank plant.

Work starts on two important pictures with seven others on the schedule to go before the cameras before September 1.

Eight or nine thousand people, including extras, will be given at least part time employment during the month of August at this one studio. Three of the nine pictures planned for this month are spectacular productions requiring unusual numbers of extras and many sets. All of this means additional work for more people.

Three thousand extra people will be needed for certain sequences of "Silver Dollar," a story of the gold rush days in Colorado and the career of Denver's most notorious spend-thrift, in which Edward G. Robinson is being starred with Bebe Daniels playing opposite him.

Nearly as many more extras will be used in many scenes in "I Am a Fugitive from a Chain Gang," sensational expose of a southern prison camp, featuring Paul Muni in the leading role.

The third big production to start at the Warner plant will be "Twenty Thousand Years in Sing Sing," an adaptation of Warden Lewis Lawes' book by that name with Spencer Tracy in the principal role. For this picture at least 2,500 extras will be used at various times.

With these three productions under way at one time, arrangements are being perfected to care for the largest crowds ever seen on the lot at one time. Regular employees and the extras will be fed in shifts by the studio restaurants, and special transportation facilities to and from Hollywood will be provided.

All told, the reopening of the Warner-First National studios after a month's inactivity is an event of singular interest to thousands of Hollywood people.



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kamman, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES:—Famous Motion Picture People

SCREEN AUTHORS

EVEN AUTHOR APPROVES "SKYSCRAPER SOULS"

Once in a blue moon an author looks upon what a film studio has done with his or her story and finds that it is good. An instance was recorded yesterday in a telegram, received at Metro-Goldwyn-Mayer by Irving Thalberg.

From Faith Baldwin in New York, Thalberg received a wire saying that she had seen MGM's screen production of her novel, which Edgar Selwyn recently finished directing under the title of "Skyscraper Souls." The author had nothing but praise for every detail of the film—production, adaptation, acting and directing.

The wire follows: "Have just seen 'Skyscraper Souls' and was extremely gratified with its splendid cast, production and direction. My sincerest thanks to you, Edgar Selwyn, Elmer Harris and the others who worked on this for making such a fine film. Sincerely, Faith Baldwin."

WESLEY RUGGLES TO DIRECT "THE MONKEY'S PAW"

"The Monkey's Paw," an English short and stage classic, today was purchased by RKO-Radio Pictures for early production.

Wesley Ruggles will direct, according to an announcement by David O. Selznick, executive vice-president in charge of all RKO production.

"The Monkey's Paw" was a celebrated mystery story by W. W. Jacobs which later was dramatized by Louis M. Parker to score a pronounced hit on the London stage. Graham John, an English writer, was assigned to write the screen play.

SEVEN SCREEN AUTHORS JOIN ACADEMY WRITERS' BRANCH

Seven prominent screen authors have been enrolled in the writers' branch of the Academy of Motion Picture Arts and Sciences, Al Cohn, branch chairman, announced today.

The authors and screen plays with which they have been associated are:

Sarah Y. Mason: "Love in the Rough," "The Girl Said No," "Alias Jimmy Valentine," "The Broadway Melody," and "Shopworn;"

Austin Parker: "Week End," "Honor Among Lovers," "Dangerous to Love," and "The Rich Are Always With Us;"

John Monk Saunders: "Wings," "Legion of the Condemned," "Docks of New York," "Dawn Patrol," for which he won an Academy award; "The Finger Points," and "The Last Flight;"

Donald Ogden Stewart: "Brown of Harvard," "Laughter," "Finn and Hattie," "Tarnished Lady," and "Rebound;"

Jo Swerling: "Platinum Blonde," "Ten Cents a Dance," "Dirigible," "Miracle Woman," "Forbidden," "Attorney for the Defense," and "Hollywood Speaks;"

Dale Van Every: "East of Borneo," "Trader Horn," "Spirit of Notre Dame," "Virtuous Husband," "Ex Bad Boy," and "A House Divided;"

Louis Weitzenkorn: "Five Star Final," "24 Hours," and "Ladies of the Big House."

SALISBURY FIELD ADAPTS "BEAUTIFULLY TRIMMED"

"Goldie Gets Along," a sprightly story exposing the beauty contest racket, will be filmed as "Beautifully Trimmed," it was announced today by J. G. Bachman, producer for RKO-Radio Pictures.

Malcolm St. Clair, who will direct the film at the RKO-Pathe studio, is assisting Salisbury Field in the screen adaptation.

No cast has been selected.

NORMAN KRASNA IS BUSY ON THE COLUMBIA LOT

Norman Krasna, brilliant young Columbia scenarist, has been assigned to collaborate with Gordon Kann on the story, "Parole Girl," following his completion of the script for "That's My Boy," the football-mother love film Columbia is now producing with Richard Crinwell and Mae Marsh featured.

Krasna is the author of the Columbia picture, "Hollywood Speaks," featuring Genevieve Tobin and Pat O'Brien, and also author of the Broadway play "Louder Please," in which Lee Tracy was starred.

Not yet twenty-one years old, Krasna is a former assistant dramatic critic of the old New York World. He came to Hollywood two years ago to work in the publicity department of one of the major film studios and there got the material for "Louder Please."

Maurine Watkins, author of "Chicago," is one of five new writers to become associated with Paramount. The others, all skilled scenarists, are Douglas Doty, Harold Shumate, Sidney Lazarus and E. D. Leshin.

The writing talents of Harry ("Shanghai Express") Hervey and Zoe ("The Greeks Had a Word for It") Akins have been combined for collaboration on the screen play of a forthcoming Paramount picture.

Claude Binyon, former member of Variety's staff, is writing an original story for Stuart Erwin and Alison Skipworth at the Paramount studios.

Gouverneur Morris, novelist, has joined the writing staff at the Paramount studios to write an original story for Maurice Chevalier. His working title is "The Pied Piper of Paris."

Film rights to "The Shining Shark," latest story by Vicki Baum, author of "Grand Hotel," have been acquired by the Paramount studios. No cast or directorial assignments have been made.

More than fifty of the world's leading authors have been solicited by the Paramount studios to submit short stories for episodes to make up the picture, "If I Had a Million." From stories sent in, five will be selected.

These stories will be interwoven into a general plot showing what would happen in the lives of persons to whom a million dollars suddenly were given. The central idea concerns a dying multi-millionaire who takes five names at random from the telephone book as beneficiaries in his will.

Amelia Earhart returned to Hollywood this week to spend a few weeks with her husband, George Palmer Putnam, chairman of the editorial board at the Paramount studios. Since flying Putnam to his new job several weeks ago, Miss Earhart has been in the East on business.

An author's division of film actors might well be formed at the Paramount studios these days. Working in "The Sign of the Cross" is Elissa Landi, author of three novels; in "Night After Night" is Mae West, who has two published books, two more to be out soon; in "Horse Feathers" is Groucho Marx, author of a book, "Beds;" and there is George M. Cohen, whose "Twenty Years on Broadway" is a favorite.

BOOKS



EDWIN T. GRANDY

"THE GREAT DAY," by Georgette Carneal, has all the inside sensational dope on the tabloids. A natural cinema story and we are puzzled because it hasn't been snapped up immediately. Get on the job, you scenario scouts, or we'll sic the Boy Scouts after your jobs! (LIVERIGHT, New York.)

"HOW TO WRITE AND SELL POPULAR SONGS," by a Hollywood songwriter, tells you all about it in a few well-chosen words, and it only costs you two bits, post-paid for a thousand bits worth of information. (VICTORY CO., Box 42, Sausalito, Calif.)

"HEADLINES," by Janette Cooper, is jam full of dramatic conflict, sensation and inside newspaper angles. Fine film fare. "Morris, it's just made for us!" (HARPER'S, New York.)

"HOSPITAL," by Rhoda Truax, is a solid story of a surgeon who placed his profession beyond all thoughts of gain. Good Richard Dix role. (DUTTON, New York.)

"THE WOMAN IN BLACK," by Herbert Adams, is one of the better mysteries with several unique twisters. (LIPPINCOTT, Philadelphia.)

"STATE FAIR," by Phil Stong, is a corking first novel with punchful characterizations and colorful back drops. Congratulations to the movie producer who secured it. (CENTURY CO., New York.)

"RED HAired ALIBI," by Wilson Collison, holds your interest from first page to binding. One of Wilson's best. (McBRIDE, New York.)

"SONGS OF THE GOLD MINERS," by Sterling Sherwin, has 20 original rousing songs of the days of '49, exceptionally suitable for musical background for early day shots. The only book of its kind on the market. Truly a musical nugget. (CARL FISCHER, New York.)

C. Edward Roberts

Writer on

"Torchy Comedies"

"Western Limited"

"Midnight Patrol," Etc.

Author of

"Wild Women of Borneo"

"The Long Shot"

"Without the Law"

"Treadmill"

"Death Song"

Has available, or in preparation, the following stories:

"Used Women"

"Hell's Heaven"

"The Age of Madness"

"Wings of the Night"

"City Hall"

"Face Value"

"Blood and Water"

"No Down Payment"

"The Phantom Plane"

"Over the Top to the Poorhouse"

(The disillusionment of a soldier who fought for his country trying to readjust himself.)

Phone

Gladstone 6161

THE INSIDE DOPE

HENCEFORTH STUDIOS AFFILIATED with the Independent Motion Picture Producers Association will operate under a "closed shop" policy insofar as studio workers are concerned.

This was agreed this week when representatives of the producers' group and agents of the International Alliance of Theatrical Stage Employees signed a pact covering the status of studio labor.

This agreement, a compromise of the first pact drawn up on July 22, gives added strength to the cause of union labor in the film industry.

MANY PEOPLE IN THE FILM INDUSTRY are becoming riled and sometimes highly amused at the vacillating tactics of a certain Hollywood trade paper editor.

This fellow, who has a pretty good opinion of himself, crashed into the film colony with a hullabaloo and proceeded to set himself up as a "last word" on picture reviewing.

At first his stuff had a certain snap to it, and his previews and comments on films and film people was accepted with great interest. Lately, however, he seems to have gone the way of all flesh, and now his editorial observations have a tinge of pussyfooting and contradictory weakness.

He back-tracks on a lot of things he says, and some issues of his paper are filled with recants and change-of-mind on strong opinions voiced the day before.

Can it be that the advertising pressure is getting him? Anyway, the studios folks are accepting his praises with a grain of salt, and many whom he lambasts feel that he is not always fair in his appraisals.

FRANKLYN FARNUM is starting with Fanchon and Marco "Follow Thru" for a tour of 45 weeks and is opening Friday night at the Manchester Theatre.

Alexander Carr, famous Hebrew character, was today added to the cast of Mack Sennett's "Hypnotized" to play the Jewish partner of Irish Charlie Murray.

Sennett is personally directing this great circus picture and Georgie Sherman and Jean Yarbrough are his assistants.

World Wide Pictures, Inc., through whom "Hypnotized" will be released, have promised an early Fall release.

THE BILTMORE HOTEL is having a grand OLYMPIC BALL on Saturday night, in which they are presenting all the winners of the Olympic events over the year on the "Lucky Strike" program, which is the beginning of a contract for JIMMIE GRIER to play on the "Lucky Strike" program. He is to get four eleven minute sequences, which is to be the most time given any band on this program. Jimmy Grier has signed STANLEY SMITH to start singing for him next Monday night, making nine singers on this program.

Roscoe Ates, film funster, went to San Francisco with a crowd of Hollywood celebrities, to attend the Shrine convention, and did he have a good time. Just ask Roscoe, if you want to know.

Mr. and Mrs. David O. Selznick are receiving congratulations of the film colony following the birth of a seven-pound son, Jeffrey Mayer Selznick, at the Cedars of Lebanon hospital.

Mr. Selznick is the daughter of Mr. and Mrs. Louis B. Mayer of Santa Monica. Mr. Selznick is the son of Mr. and Mrs. Lewis J. Selznick of Hollywood, and is executive vice-president in charge of all production of RKO-Radio and Pathe pictures.

Lupe Velez, the Mexican bombshell, will unleash her TNT potentialities in "Phantom Fame," the inside story of America's master publicist.

The actress today was signed for a highly temperamental and colorful role in the forthcoming Radio picture, by David O. Selznick, executive vice-president in charge of all RKO production.

Casey Robinson will direct the film from a script prepared by H. N. Swanson and Ben Markson.

Production is set for late August.

J. CARROL NAISH, the Irish actor, has been signed for the featured role of Pedro, the Mexican bandit, in "The Kid from Spain," it was announced today.

There are two badmen in the Eddie Cantor picture; John Miljohn playing the other, the role of Pancho, a blustering Mexican.

DOROTHY CHRISTY spoke at the meeting of the Pasadena Kiwanis club yesterday and made a big hit with the Pasadena boys.

GEORGE KOTSONAROS is back in Hollywood after a successful trip east, where he wrestled all comers. He is to work in a feature at Radio Studios under the title of "Sports," written by Jerry Horwin. The athletic star is very popular with producers as an actor on a par with his ability to grapple, for he always gives his best whenever called upon to work, be it on the mat or before the cameras.

JOHN THOMAS NEVILLE, who wrote the screen play and dialogue for "Honor of the Press," the Fanchon Royer Production which has been showing during Olympic week at the Million Dollar, also prepared the special dialogue on "Heart Punch," the new Royer picture which starts August 20. Reaves (Breezy) Eason will direct "Heart Punch."

NELLA WALKER has been added to the cast of Ernest Lubitch's production "Hon-est Finders" at Paramount.

Radio-Lites

Lee Tyson, having duly succeeded Lewis Allen Weiss as manager of KHJ, is off to a good start—his first day was marked by a long line of friends and wellwishers treading a path to his door.

Uncle "Herb" Witherspoon, venerable manager of KDB—the Don Lee station at Santa Barbara, is making plans to broadcast the forthcoming Spanish Day Fiesta August 19. This feature will be heard over the Coast network.

Bob Swan KHJ announcer, is the latest victim of a poison tongue telephone call—had it not been for the cautious work of the police and the quick action of Mrs. Swan, results might have been very unpleasant—thus, when a sergeant of police called Mrs. Swan the other day, inquiring whether she had ordered an ambulance—she dashed into the living room and turned on the radio and heard Bob announcing. Reassured as to her husband, she returned to the phone and told the sergeant of the hoax. Bravo, Mrs. Swan!

If you are wondering what that commotion in the sky is all about—don't permit it to disturb you. It is only Bud Ernst of KMPC putting in time to renew his pilot's license to fly—

KMPC has this week added to its nightly features, the entertainment from the club Airport Gardens in Glendale—Art Jell's orchestra and artists. This is scheduled nightly including Sunday—KMPC 11 to 12 p. m.

Raymond Paige, maestro of KHJ, scored a triumph at Hollywood Bowl in his direction of Gershwin's "American in Paris." This is especially commendable, inasmuch as he followed the great director Molinari—the KHJ coterie were there "in person" to witness the triumph of their director—

Dot Meyberg, the Hollywood Film Reporter of the Air, handled the premier of "Back Street" in a very peppy manner. This was due no doubt to the fact that Dot is the one who started radio premiers of big theatre openings and is a master at the art. Dot has scheduled a film interview over KFAC for Friday evening, Aug. 12, at 6:15, when she will have Miss Claire Windsor, popular screen luminary, tell all about her life. Movie fans are invited over to the station at Mari-posa and Wilshire.

Hollywood, Cal., Aug. 10, 1932.

Mr. Harry Burns,
Hollywood Filmograph,
Hollywood, Cal.

My Dear Mr. Burns:—

It has just come to my attention that the Mack Sennett Studio is employing in the neighborhood of 200 people at \$2.00 per day, said people having been supplied by the North Hollywood Chamber of Commerce.

These people, to my knowledge, have never worked in a picture before and have no interest in the industry, while, as you well know, several thousand people who have given the best years of their lives to the industry, and have real talent, are going hungry in Hollywood. It is a deplorable condition for a producer to take advantage of the unemployment situation, but it is worse when they ignore the sufferings of those who have taken the good and bad with them for years to help them make pictures.

It seems to me that this situation should be looked into and given publicity, and I know of no one better able to take care of the matter than you.

With kindest regards and best wishes,

Yours very truly,

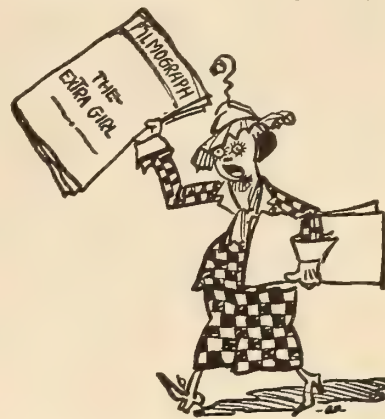
One who has taken the good and bad for ten years.

THE EXTRA GIRL

BY THE SPOTTER

There are many girls in Hollywood who would make good leading ladies, or should we say ingenues for either the stage or screen, if they were only given a chance. Many are in the extra ranks today, others have just had stage experience. Ruth Lloyd stands out very prominently this week in our estimation.

She is the kind of a girl that has a twinkle in her eye that catches your eye. She is sweet, lovable, has that something that spells



personality, the sparkle of youth, life, animation, yes, all that it takes to bring about success on both stages.

Hollywood Filmograph, through this department, hopes to draw attention to the budding and promising actors and actresses, who so far have failed to gain recognition and an opportunity. We humbly submit the name of Ruth Lloyd, and will gladly give further information about this bit of loveliness to anyone in a position to help make this young girl's dreams come true.

IN DAD'S FOOTSTEPS

Mel Schlank is following in the footsteps of his dad, Morris R. Schlank, who recently passed away. Mel is co-producing with Sig Neufeld the series that his dad had arranged to make at the time of his death.

START POLITICAL CLUB

Ray A. Shafer and Arthur J. Flavin have started the Motion Picture Progressive League. It is said to be a non-partisan organization, which has high hopes to help keep political matters here clean. The first meeting of the membership with the officials in charge will be announced at some future time.

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HELD OVER!

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8533 SANTA MONICA BOULEVARD
THREE SHOWS NIGHTLY:-- 8:30 and 11:30 P. M., and 1:30 A. M.
The Talk of the Town

As Seen and Heard by Arthur Forde

PARAMOUNT THEATRE—is where Eddie Lambert "had them in stitches" all last week, with his famous impersonations, such as "My Man," etc.

GREAT ENTERTAINMENT—where "Guilty as Hell" was the feature picture which we reviewed recently, also the stage show where Eddie Zimbalist, Nic Hampton, Lucille and Byron, Shaw and Farley, Webster and Marino, Inez King and the Paramount Girls make merry.

BY THE WAY—Danny Dare is the latest recruit from the New York stage, where he produced those clever ensemble dances for "Little Show," "Sweet Adeline" and Lou Holtz's "You Said It."

A GREAT DIFFERENCE—shown by the Paramount beauty chorus since Danny Dare arrived, as the beautiful electric ballet was a knock out and received generous applause from the large audience, when we reviewed the show.

CHARLES R. ROGERS PRODUCTIONS—have a great cast in "Madison Square Garden"—Jack Oakie, Thomas Meighan, Marion Nixon, Warren Hymer, William Collier, Jr., Zasu Pitts, William Boyd, and Robert Elliott.

THIS COMES—from having their own casting director, Charles Richards, recently from the Pathe Studios, which sets a precedent for Independent producers.

WHILE IN—"70,000 Witnesses," another Rogers production, there are such high power names as Phillips Holmes, Dorothy Jordan, Wesley Ruggles, Johnny Mack Brown, Lew Cody, Kenneth Thompson, David Landau, Walter Hiers, J. Farrell McDonald, Reed Howes, George Rosener and Dorothy Christy.

THE OTHER SURPRISE—which the Rogers Productions have is Jack Lait, writing two stories—"The Girl Without a Room" and "I Can't Go Home."

DICKIE MOORE—that cute youngster, has been signed for a feature role in "Metropolitan Garage," Rogers Productions' third feature picture.

DUKE LEE—whom we forgot to mention in a Spotlight Theatre show, was one of the bright spots of Paul Gerrard Smith's play.

THIS OLD TROUPE—has been in pictures as far back as we remember, and this is the first time we remember him on the stage, BUT he gave a fine performance, as "The Old Judge."

TWO PREVIEWS—of the same picture, on the same night, was an innovation set by Charles Rogers with "70,000 Witnesses."

BOTH THEATRES—received it favorably, which demonstrated that a neighborhood theatre, "The Ritz," and a metropolitan audience, "The Paramount" on Sixth St., Los Angeles, both acclaimed this one heartily.

BUD BARSKY—we saw recently at the MGM Commissary where he has turned from producer to writer.

"TARZAN AND HIS MATE"—is the vehicle Barsky is working on and Johnny Weismuller and Maureen O'Sullivan are to be featured.

A LUCKY ACTOR—is Edward Arnold as he came out here from New York to play



ARTHUR FORDE

"Little Stories"

"NO STAR IS EVER LOST WE ONCE HAVE SEEN;
WE ALWAYS MAY BE WHAT WE MIGHT HAVE BEEN."

—ADELAIDE A. PROCTOR—"Legend of Provence."

A short time ago a humble Japanese gardener discovered a star in the firmament that even the greatest astronomers had never dreamed of.

In the same manner, there are youthful players in the theaters and studios of this land, who eventually play a small role that stands out vividly in the production and it is only some unimportant person who really sees the true value of the unknown. All this is leading to the work of a young player that we saw recently in a minor part at a preview of a splendid picture, "70,000 Witnesses." John David Horsley is the name of the player we refer to and the scene was where David Landau cross examines young Horsley, under a strong light. Not only did this young player's work stand out vividly in the part of "Griffith," but a lady sitting next to us during the preview whispered, "Isn't he handsome?" which augers well for his success. In curiosity, we looked up John David Horsley and found a modest youth from Alabama, who had migrated to Hollywood in the hope of entering the motion picture profession.

Two outlets were available—the one by the usual extra route, and the other and more difficult—that of playing small parts in the many Community Theatres, in the hope that casting directors and producers might see his work. He chose the hardest and gained valuable experience, which helped him greatly when he was ready for the screen.

At last he received a call from the Goldwyn Studios and Samuel Goldwyn engaged young Horsley, for a small part in "Whoopie." They were so impressed with this young man's work, that he was retained for another six months.

Since that time he has advanced rapidly and, on a visit to Charles Rogers at the Paramount Studios, where they were selecting types for the cast of "70,000 Witnesses," Mr. Rogers selected Horsley for the part of "Griffith." His handling of this role, while not the lead, has so impressed people who saw the preview, that he has already had quite a few offers from producers.

"The star is always in the sky and only needs a discoverer."

with Ernest Treux in "Whistlin' in the Dark."

JUST EIGHT WEEKS—here and the pictures "got him," and "Okay, America" and "Merry Go Round," for Universal, and "Rasputin," for MGM, have started him on the road to success, on the screen.

AFTER THAT—Warner Studios will have Arnold in "20,000 Years in Sing Sing," and probably Rogers Productions in "Madison Square Garden."

FAIRFAX THEATRE Inc.,—have added another fine house to their string of theatres as the Wilshire Theatre, on Santa Monica Blvd., which has been dark for some time, was opened on Wednesday, last, with a distinctive audience.

IF THEY GIVE—as good entertainment as Manager Weider does at the Fairfax, it will be a long time before it is "dark" again.

THE IMMENSE CROWDS—attending the Filmarte Theatre on Vine street, in Hollywood, to witness "CONGRESS DANCES," have been a great surprise to everyone, but word-of-mouth advertising has done the trick, on account of this marvellous picture from Germany.

THE THIRD WEEK—has been found necessary, which starts today, and if you have not had time to see this great feature, be sure and put something else off as it really is a treat.

IT LOOKS LIKE—good luck has hit two old timers of the films as we talked to Roy Stewart and Priscilla Dean on one of our recent visits to Universal City.

UNIVERSAL STUDIOS—are busy these days with "King Football," as the All American champions are much in evidence, with Russell Mack making great headway with "All America," a stirring yarn of the great stadiums.

EDWARD CAHN—of Universal Films is making great strides with his tale of American politics of the big cities.

WE HAVE BEEN WATCHING—this one closely in the making and from every indication it will strike the ball for the Laemmle banner.

LEW AYRES IS LUCKY—as Carl Laemmle, Jr. has decided to let those clever boys, John Bright and Kubec Glasmon write a yarn around the doings on the gambling boats, anchored off shore, which have been getting a lot of publicity.

YOU REMEMBER—Lew in the "Doorway to Hell," where he played a baby faced gambler so successfully. It looks as if the subject picked up by Junior Laemmle will make another smash hit, for the company which features the "GLOBE" for its trade mark.

COLUMBIA RULES—and the studio with this name has added a fashion expert in the person of Robert Kalloch.

HE WAS A PUPIL—of the famous Adrian, who has become famous wherever pictures are shown, as fashion designer for MGM pictures.

ANOTHER SURPRISE—at Columbia Studios, was the news that they will start seven new pictures in the next three weeks.

"VIRTUE"—with Eddie Buzzell directing—"Variety Street," with Nicolas Grinde in charge—"No More Orchids," in which Walter Lang, recently returned from Europe, will direct—"Air Hostess," the epic that Al Rogell will put through its paces—"Obey the Law," with Ross Lederman directing, and "The Jungle," with those real comedians, Wheeler and Woolsey and Eddie Cline at the megaphone, if there is any megaphone used these days.

THEATRES FULL—should be the order of the day with such a pretentious program, lined up as Harry Cohn, Columbia's President, has done it.

MONOGRAM KEEPS UP THE STRIDE—and we watched a few scenes taken of "Klondike," a picture of the frozen north, a William Lackey production.

A FAMOUS PILOT—Frank Hawks, is playing the leading male role, with the lovely Thelma Todd playing opposite him.

A LONG WAY—for Thelma, from "Horsefeathers," with the Marx Brothers, to the serious work demanded by Monogram Pictures in this air picture of the frozen wastes, but we watched her at work and marvelled at her versatility.

THE DIRECTORIAL HELM—is in charge of Phil Rosen and this one spells box office, from our short observation.

A HIGH STRIDE—is now being hit by the Fox Studios. We lunched at the Commissary a few days ago with Frank Perret, the man you can always get a yarn from, and he told us that the new season's output was of the highest order.

"CAVALCADE"—will, of course, be the pinnacle one of the year, and we greeted Frank Lloyd, whom we worked with at Universal Studios in the dim past.

LOVELY PHYLLIS—whose name used to be Haver, was another one we had the pleasure of greeting at the same place and, unless we miss our guess, Billy Seaman will finally capitulate, and let Phyllis give us another treat by making a picture while she is here.

PERHAPS YOU KNOW—Hal Phylfe, undoubtedly the best known and famous of the portrait photographers in the world—If so, you will find him at the Fox Studios where he recently arrived from New York.

WINNIE SHEEHAN GETS THE BEST—and it was he that prevailed upon this artist to leave the big city and come here to photograph some of the many beauties under contract to Fox Films.

THE HOST OF PHYFE—is George O'Brien of Fox Films, as Mr. and Mrs. Dan O'Brien, George's parents, are on the high seas, aboard the S. S. Bremen.

IRELAND IS PROMISED—a look at the former Chief of Police of San Francisco, as Dan O'Brien declares, that while he wants to see the famous places of Europe, Ireland is his main interest.

BRUNSWICK RECORDING LOST A MAN—when James O'Keefe arrived here on the famous Santa Fe "Chief" recently.

HE TAKES THE PLACE—of Ben Jackson, former head of the music department at the Fox Studios who resigned a short time ago.

A NAME ON THE DOOR—faced us recently. It was connected with "Walking Down Broadway"—a Fox picture.

WE LOOKED IN—and there was Eric von Stroheim busily engaged in writing this novel picture which he will direct.

THE WELCOME MAT—was out for M. H. Hoffman a couple of days ago as we dropped into the Pathe Studios at Culver City.

WE WERE CONDUCTED—through the elaborate quarters by Larry Urbach, as he proudly showed us the various offices fitted up for the executives and their staff.

PLEASANT SURROUNDINGS—make good pictures and Senior and Junior Hoffman have always been noted for the thought given their employees.

MONOGRAM EXHIBITORS—should benefit by the latest move of the Hoffmans to Culver City.

JUST THINK—Joseph Schnitzer has secured the services of Leo Carillo and Vivian Osborne for the leading roles in "Freedom," his initial effort.

NOT SO BAD—for a start, and besides Leo Carillo and Vivian Osborne, Joe Schnitzer has a few other stellar names under consideration.

TO DIRECT "FREEDOM"—will be William Nigh, who made many famous successes under the MGM banner.

"Once in a Life Time" Proves a Great Fun Provoking Picture of a Stage Play

When Uncle Carl Laemmle bought "Once in a Life Time," to transform it to the screen, we thought that he was just about ready to spend a nice sized fortune on a lot of talk and situations that the public was not familiar with, and that would only get over in Hollywood, New York, London, Paris and Berlin, and from there on, would die what we were prone to predict a natural death.

After seeing the picture that Carl Laemmle Jr. produced with Russell Mack as director, you can say for us, that the public will have even a heartier laugh at the antics of the principals in the picture than hard boiled Hollywood or the other metropolises we mentioned above, for it is the truest and funniest story of GOOD OLD HOLLYWOOD, ever pictured, or ever will be told on the screen.

The Universal opus is daring to say the least, for what producer would have dared allow Gregory Ratoff to impersonate the Hebrew producer that he does. It is not a bit overdone, true to life—we can pick you almost an even half dozen just like him. Jack Oakie is as bright as some of our so-called supervisors and, even go a step further, directors who are getting big money. Ailene McMahon, as the voice culturist, was immense. Her work was superb, colossal as the line is in the picture. Russell Hopton does his best work in this one and is by far ahead of anything Universal has given him to do. The surprise of the picture is Onslow Stevens, a newcomer to the screen, and, traveling in fast company, he stood out far above some of the biggest artists in the picture. Louise Fazenda did what she had to do well. The same can be said of Zasu Pitts. Sidney Fox had very little to do, but she more than held up her end of the picture. Mona Maris did a fine small part. Eddie Kane, Johnny Morris both helped materially. Claudia Morgan was OK. Earl McCargy, Frank La Rue, Gregory Gaye, Jobyna Howland, Deacon Daniels, Carol Tewis and others helped to keep up the farce tempo.

Jack Oakie and Gregory Ratoff share acting honors with Ailene McMahon, as far as leading the rest of the cast, with Onslow Stevens close on their heels. There were bits galore, all well acted. Director Russell Mack has a happy faculty of getting actors that know their onions as far as trouping is concerned. For instance, the man who played the minister at the wedding scene—there couldn't have been a finer actor in it, to suit the part, we failed to catch his name.

"Once in a Life Time" is from the play by Moss Hart and George S. Kaufman. Seton I. Miller did the splendid job of writing the screen play, while George Robinson was responsible for the excellent photography. Billy Rieter, assistant director to Director Mack, too, ought to be given a word of praise for the way the production worked out for Universal.

"My Pal the King"

Who ever selects Tom Mix's stories believes in a variety of them. "My Pal, the King" is different than any he has made, and offers Tom plenty of chance to show off his circus act, which calls for all of his horses including Tony, the Wonder Horse, and every rider and stunt man that appear in all of his shows and productions.

"My Pal the King" is colorful in more ways than one. It deals with a Make-Believe Kingdom that is being ruled by a villainous Prime Minister (James Kirkwood), instead of the youthful king (Mickey Rooney), a mere slip of a boy, but how he can act, he shares acting honors with most of the grown ups, and proves a great aid to Tom Mix.

The outdoor circus performance for the youthful king is typical of a command performance and smacks of the real article, especially the attack on the stage coach, and the rescue of the King on the runaway stage. The gun manipulations of Tom Mix and his shooting numbers will capture applause from any audience, the highly schooled horses move at the snap of his whip, and show that they respect him as their master.

Taking it all in all "My Pal, the King" has a fine supporting cast. For instance, James Kirkwood gave a smooth and satisfying performance. Then there is the old favorite Stuart Holmer, very much in evidence. Paul Hurst is the life of the picture because of his boob cowboy antics. Noel Francis was very acceptable. Jim Thorpe and his Indians commanded attention. Others who gave good performances were Finis Barton, Christian Frank, Clarissa Selwynne, Ferdinand Schuman Heink, Wallis Clark and many others. Tab Mickey Rooney, will be one of the best of kid actors in the business after this picture.

Tom Mix has to act more natural in this one than any of his late pictures, his voice accords well, the talkies are helping his personality to get across better than it did in the old silent days. Kurt Neumann directed "My Pal, the King" and did a fine job of it. The story is from the pen of Richard Schayer, continuity and adaptation by Jack Natteford and Tom Crizer, supervised by Stanley Bergman, photographed by Dan Clark.

—HARRY BURNS.

Warner Bros. Slashes Salaries of Its Stars

Now that the clouds of the long-endured depression are about to clear away, Hollywood's movie producers are about to effect an economy program. Their latest strategy, according to rumors afloat in the film colony this week, will be to lop off a few thousand dollars from the movie star payrolls.

In recent months some of the film's foremost celebrities have compromised with producers and accepted cut in salary. But the latest maneuver will affect the entire roster of stars, if the reported move of the producers is carried out.

Systematic reduction in salaries of big stars will be made on a percentage basis, ranging as high as thirty per cent. No mention is made of reduction in high salaries of studio executives, but perhaps such cuts would not attract as much "favorable" reaction in Wall Street, as the gesture of whacking off a few thousands from the checks of famous stars.

Warner Bros. and First National are declared to be the leaders of this latest economy effort. Yet it is believed that other big producers will follow suit, in the event this company makes cuts in celebrities' pay checks.

Long-suffering Hollywood merchants, who hailed the recent stock market advances as an indication of returning prosperity will find little comfort in this latest move. Chopping

REVIEWS AND PREVIEWES

By ARTHUR FORDE

"70,000 Witnesses"

An unusual title and an unusual picture is this first effort of the Charles Rogers Production since their affiliation with Paramount. Ralph Murphy, the director, was given an extremely interesting yarn to begin with and handled his players with skill, keeping the spirit of the picture at a high tempo throughout.

Garrett Fort wrote the screen play from a novel by Courtland Fitzsimmons. Not only did he get all the meat out of the novel, but added other clever situations of great interest. Additional dialogue was by P. J. Wolfson and Allen Rivkin. Henry Sharpe photographed the production masterfully—especially the scenes at the third degree—under strong lights.

The story is of football, but is entirely different from anything you may have seen before. One of the players is killed during a game and suspicion is thrown on another young player, whose brother, a gambler, bet heavily on the result of the game. The mystery is finally solved by a detective and a radio announcer, who have the game played over in secret, to discover the murderer.

Phillips Holmes plays the part of the suspected football player, with great feeling and vividness, and Dorothy Jordan cleverly handled the feminine portion of the story. The two outstanding performances of the production were given by David Landau and Charlie Ruggles as "the detective" and "radio announcer" respectively. They kept the interest of the story in high at all times, and Ruggles had the audience giggling throughout with his comedy. Johnny Mack Brown was distinctive as "the player who was killed," and Kenneth Thompson was the man paid by the gang to commit the murder. J. Farrell McDonald, Lew Cody, Big Boy Williams, George Rosener, John David Horsley, Walter Hiers and Reed Howes were other clever players who fitted nicely into the story.

If this one is a sample of what Charles R. Rogers will give Paramount Pictures, they are on the road to successful box office returns. The preview audience at the Ritz Theatre, where we saw the picture, applauded vigorously at the finish.

"Drifting Souls"

The latest Tower Production was shown at the Fairfax Theatre recently, and while Lewis King did a splendid bit of directing, the story was a trifle slow in getting under way.

The story is about a girl who must get \$5,000 immediately to have an operation on her father to save his life. At the same time a young spendthrift has an automobile accident in which a man is killed. To furnish an alibi, suggested by a crooked friend of the young man, the girl marries the youth. However, he is indicted and at the trial the young wife defends her young husband, she being a lawyer. She eventually fastens the crime on the real culprit (the gangster), and discovers that she really loves the man she married for convenience.

Of course, the usual combination reporter and detective is used and Raymond Hatton furnishes much humor in that role. Lois Wilson was natural as "the girl," and Jean Gowling, whom we don't remember seeing before, was fine as the "profligate husband." Theodore von Eltz, Shirley Grey, Big Boy Williams, Bryant Washburn and Edmund Breeze were other players in the story.

If you like mystery, drama and comedy cleverly interspersed in your film fare, we think you will relish this one.

off movie star incomes will make considerable inroads into Hollywood business, and as the extras have not been able to do any spending lately, it is upon the big stars . . . large earners and large spenders . . . that the merchants have pinned their hopes. Perhaps the depression is not yet done with Hollywood.

Producers have often declared that star salaries are a minor item in production expense, and if this is true it is difficult to see how any reduction in star salaries will have material effect in reducing high studio overheads.

CHARLIE MAAS FROM NEWARK, NEW JERSEY, is in our midst. He is visiting the Olympics, and what more, he has a colony of friends here, which are having the time of their young lives showing him the sights, in films circles and what have you to offer—and he is seeing everything.

ELAINE MORRO

Here is an American actress, who was born in Calcutta, India, went to England where she made a hit on the stage and screen, returning to America where she originally made a hit in silent pictures, to try her hand at our talkies. Elaine Morro is the versatile actress that we are referring to, and you can see at a glance that she looks and reminds you of our well known actresses, but when she starts to talk, you will bet your last dollar that she is a Britisher, who has just dropped in to America to give us the once over.

Elaine Morro, since coming to the Southland, has been renewing acquaintances with many of her old friends during the good old D. W. Griffith days at the Reliance-Majestic studios, and what more, the Olympiad visitors from dear old England have been charmed far above words to see Miss Morro, their favorite English actress, here to help urge them on to victory. She is, of course, torn between her duty to America and making her English friends feel that she appreciated their help and support while in their country, by rooting for them and spurring them on to win.



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VOL. 12, NO. 31

HOLLYWOOD, CALIFORNIA, SATURDAY, AUG. 20, 1932

PUBLISHED WEEKLY

Exhibitors are Killing Patronage via Too Long Shows

Trailer Companies Fighting For Studio Business

PRODUCERS WILL HAVE TO
DEMAND CURTAILMENT OF
PREVIEWS AND DOUBLE
BILLS TO SAFEGUARD
THEIR PRODUCTS

By HARRY BURNS

The preview menace to the Southland theaters has kicked back against the exhibitors and producers in a new way. Today the public is kicking about sitting through too many pictures of the mediocre brand and type, and above all, the show runs too long, and parents are objecting to keeping their children up such late hours, making them unfit for their school studies in the morning.

By the time a double feature, news reel, short subject, and a preview picture are run off, the clock has struck 11 P. M. or later. Children usually enter the theatres about 7:30 P. M. and stay there, straining their eyes for these many hours. Mothers sit anxiously and await their children's return home about 10 P. M., or perhaps 10:30 P. M. at the latest, but, when it passes that hour they rightfully start to worry.

Producers and Distributors, to save the theater patronage, we were told by a noted showman, will have to refuse to let exhibitors have their pictures, unless they arrange their programs so that their pictures will not suffer being run on a mediocre and too lengthy a program. And what more, whenever a preview is run, they will eventually insist that one of the features be taken off of the show, so as to not run the program to too late an hour.

GAGS

Sam Nuefeld acted as gag man for the Warren Doane comedy at Universal City that James Horne directed with Vincent Barnett, June Clyde, William Davidson, Dewey Robinson and others in the cast.

LANDS

Dewey Robinson landed the leading role in "Rackety Rax" at Fox's in a most unique way. Let him tell you the truth about it. You will see some of the inside workings of the studios.

"A SCARLET WEEK-END"

Willis Kent has changed "The Woman in Purple Pajamas" title to "A Scarlet Week-End."

MANY ACTORS AND ACTRESSES COMPLAIN

Actors complain about major studios calling them for tests and, after they have gone to the trouble of making the tests, they notify them that they are going to use one of their own stock players. This is unfair, and furthermore, the calling of actors to make tests to try out scenes for some of their pictures and then telling them they are not the type for the picture is bad taste, too.



Craufurd Kent

Might well be termed the beau brummel of character actors. He always looks like he just stepped out of a band box. What more, he knows his acting art. The talkies have proven a great aide to this noted character artist of the silent days.

BEN F. ROSENBERG ACCEPTS POST WITH EXHIBITORS SCREEN SERVICE

There is a war on between the National Screen Service, which to date has sort of cornered the trailer business of the leading motion picture companies, and the Exhibitors Screen Service, over which George Hirliman is president. Ben F. Rosenberg has been appointed Western Division representative of the latter organization, and has thrown his hat into the ring on the side of the Exhibitors Screen Service, and the fight is on for the business of the studios.

The Exhibitors Screen Service's main headquarters is in New York, at 203 West 146th Street, while their offices here for the present are located at 6624 Romaine Avenue, but will shortly move over to film row in Los Angeles. The National Screen Service has representation both here and in New York City.

SOME CRAFTER

There is a publicity man, not a member of the Wampus, who works all sorts of gags. At times he produces short reel pictures; other times he gyps actors and actresses. He prefers the ladies, (he's married, but cares little for the vows he took) promising 'em publicity in the papers. He is in bad with all publications; every one is wise to his game, and he promised us at one time that he was through with this sort of a racket. He is in again, and if he doesn't stop in his own tracks we will publish his name.

HAS OWN MONK

Tony Gentry, who handled the chimps in Tarzan for Bud Barsky, has one of his own monkees which he is working in pictures, and makes great predictions for the animal.

WITH WELLMAN

Frank Hagney is working with Director William Wellman on the Radio lot in "The Conquerors" starring Richard Dix and Ann Harding.

SHERMAN TO PRODUCE

Harry Sherman is to produce eight features for the Independent market. He is now preparing his stories and will soon announce cast and director on his first picture.

LOWELL SHERMAN to Direct and Star in "False Faces"

Al Christie Starts Another Series for Educational

EASILY STOLE 'WHAT PRICE HOLLYWOOD' FROM CONSTANCE BENNETT — RADIO PICTURES LOST GREAT BET

Lowell Sherman, whose brilliant performance in "What Price Hollywood" will unquestionably go down in the annals of motion picture histrionics, is preparing to start on double duty at the California Tiffany Studios. Instead of "playing" the director, Mr. Sherman will "be" the director on World Wide's "False Faces," essaying the starring role, as well.

Mr. Sherman will place "False Faces" in production at the California Tiffany Studios upon completion of casting. His last picture was "What Price Hollywood" in which he played the director who discovered a star working in a cafe in Hollywood. Mr. Sherman easily stole the honors from Miss Bennett, in fact, Radio Pictures made an error when they allowed America's greatest actor to get away from them. Their loss is World-Wide's gain. Miss Bennett should never be allowed to wear a bathing suit, at least not for the present for she will lose a lot of admirers, if you gather what we mean.

"False Faces," from the pen of Kubec Glasmon, turns the searchlight on the practices and ethics of a plastic surgeon, portrayed by Lowell Sherman, and relates the tragedy that follows the search for beauty.

WITH TOM MIX

Donald Kirk is in Tom Mix's present feature directed by Ray Taylor. He is playing the heavy, going from this picture to Columbia studios for another fine feature. He should be a busy actor in the talkies. He was quite in demand in New York's best stage productions.

"TINSEL"

F. Hugh Herbert is working with Tallulah Bankhead at M. G. M. in "Tinsel" under the direction of Harry Beaumont.

"THE SIGN OF THE CROSS"

Ferdinand Gottchalk is playing "Glabrio" in "The Sign of the Cross," directed by Cecil B. DeMille at the Paramount studios.

THE INSIDE DOPE

GUY PRICE is rapidly becoming known as the film colony's real estate broker. The one time dean of western dramatic critics, who quit columning three years ago after 18 years' service with the Hearst papers, is considered an authority on beach property values, having specialized for some time on Santa Monica, Malibu and other ocean frontage, and divides his time between selling sand along the Pacific and homesites in Beverly Hills. In addition to his many real estate activities, Guy also is in the architectural and building business, holding a partnership in the firm of Werner and Price of Beverly Hills, and only recently completed a dandy beach house for Robert Woolsey, stage and screen comedian. His firm also has turned out, in the past month, building jobs for Norman Taurog, the director, and S. S. Hahn, attorney.

"SOUL" WAS THE SUBJECT of the lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

Among the Bible selections in the Lesson-Sermon were the following verses relating to Christ Jesus: "After these things the Lord appointed other seventy also, and sent them two and two before his face into every city and place, whither he himself would come. Therefore said he unto them, The harvest truly is great, but the labourers are few; pray ye therefore the Lord of the harvest, that he would send forth labourers into his harvest . . . And into whatsoever city ye enter, and they receive you, eat such things as are set before you; and heal the sick that are therein, and say unto them, The Kingdom of God is come nigh unto you."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, defined Heaven as "Harmony; the reign of Spirit; government by Divine Principle; spirituality; bliss; the atmosphere of the Soul."

RICHARD DIX, Ann Harding and a large company of fellow players and technicians soon will leave the Radio Pictures studios in Hollywood for what almost amounts to an extended tour of California.

To film scenes for "The Conquerors," the company will spend several days on location at Sonora and from there will go to Sacramento for a river sequence.

The film is being directed by William Wellman. Edna May Oliver, Guy Kibbee, Julie Haydon, Jed Prouty and scores of others are in the featured supporting cast.

The company will be away from the Hollywood studios ten days or two weeks.

AFTER SIX WEEKS of delay and litigation, "The Miracle," the greatest stage spectacle of the modern age, is to be brought to the talking screen in Technicolor by Warner Brothers, with Loretta Young featured in the nun's role, made famous first on the stage by Lady Diana Manners. This announcement was made today by Jack L. Warner, vice-president, in charge of production.

Warner Brothers hope to bring Max Reinhardt and his entire technical crew from Berlin to Hollywood to help stage the gigantic production. Entire theatres had to be remodeled to accommodate the stage production of Carl Volmuller's script and the screen version of the spectacle will be filmed with even a more lavish hand.

THE MOTION PICTURE PROJECTIONIST SQUABBLE

Union Local 150, I.A.T.S.E., is again calling attention to several theatres in Hollywood that do not employ their members. These theatres formerly employed members of the Union. The group operated by Hollywood Theatres Limited locked out the Union men several months ago, disregarding a contract held by the Union with this Company and which does not expire until Sept. 1st, this year. The Union claims they have made several overtures to the owners of these theatres in an effort to adjust the controversy. The theatres are employing non-union projectionists at a salary far below that commonly accepted as standard for this class of work throughout the country.

MR. and MRS. MIKE LALLA lost their only child last Monday. The couple have the industry's and our deepest sympathy during their hour of bereavement. Mike and his loveable

wife, Pauline Wagner, are well known and liked in filmland. When the bugle calls we are all like soldiers, we have to answer THE CALL, however, our spirit remains with those behind always.

EDYTH KENDERICK will hereafter be known as MARY SHERRY. The well known actress says that this family name has been very lucky to those who helped to make stage history, and she feels it will be very lucky for her. And why not, Miss Kenderick, or should we say Miss Sherry is a very capable and versatile artiste on both stages.

MR. AND MRS. EBB HADLEY from Waco, Texa, entertained at luncheon in the M-G-M Studios. Mr. and Mrs. Holt Massey, Mrs. W. D. McDermott, and Little Mary McDermott, and Shirley Elmore Love. Clark Gable was introduced to the visitors, and he particularly paid attention to Little Mary McDermott, a wee bit of a child, who was thrilled beyond words when the star fondled her tresses.

"SUNKISSED SWEETIES" IS FIRST OF "VANITY COMEDIES" BEING MADE—

HARRY J. EDWARDS DIRECTS

Al Christie starts production this week on another series of Vanity comedies for Educational, the first being entitled "Sunkissed Sweeties" with Harry J. Edwards directing.

Glenn Tryon and Billy Bevan are co-featured and Audrey Ferris and Ruth Hiatt share the feminine leads.

As the title indicates, the picture will be a "girl comedy" and Al Christie has lined up twenty-five of Hollywood's most shapely sirens.

Earnest Pagano and Jack Townley co-authored the story.

Louis Alberni, prominent Spanish actor, was today signed for the part of the Consul in "Hypnotized," according to an announcement made by H. Lee Hugunin, assistant General Manager, Mack Sennett's Studios. Sennett is personally directing.

Florence Lake today was signed to appear opposite Edgar Kennedy in his next "Mr. Average Man" comedy, soon to be made at Radio Picture's studio.

Miss Lake is currently fulfilling a vaudeville engagement in the East. After finishing her part in the comedy, she will return to the East to resume her vaudeville tour.

This will be the second of the series of six "Mr. Average Man" comedies to be made under the supervision of Louis Brock, associate producer of short subjects at the Radio Pictures studio.

Harry Sweet and Hugh Cummings wrote the first of the new series of Headliner comedies, "Sham Poo, the Magician," which goes into production Friday at the Radio Pictures studio.

The cast now includes Rochelle Hudson, Roscoe Ates, Hugh Herbert and Jerry Mandy.

Harry Sweet and Hugh Cummings wrote the story.

The final script of "The Bride's Bereavement," the next Masquers comedy, today was completed by Walter Weems and Edward Earle and will be put into production next week by Louis Brock, Radio Pictures short subjects producer.

This is the second of the series of six all-star Masquer comedies to be made this year for Radio Pictures.

CLICKING

Lawrence King is clicking on screen and in cafes with his singing. He reminds us of Donald Novis, and sings like the latest of big shot crooners to make the grade.

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RAY TAYLOR

DIRECTING

TOM MIX in "TOM'S IN TOWN"

FOR UNIVERSAL

WITH

**Raymond Hatton, Judith Barrie, Eddie Gribbon
and many others in the cast.**

"Tiger Shark"

Edward G. Robinson, as a Portuguese fisherman, gives an outstanding performance in "Tiger Shark," at a preview in Warner's Western. The story concerns the tuna fishing industry, with the sea for a background. Zita Johann, a new leading lady, turns in a hit. She has what it takes to get places in Hollywood—poise, ability, and a voice that thrills. We predict a great future for Miss Johann. Howard Hawks directed, screen play by Wells Root, from an original by Huston Branch. Photography is the most beautiful we have ever seen, and is by Tony Gaudio. Supporting Mr. Robinson and Miss Johann are, Richard Arlen, Sheila Manners, Leila Bennett, J. Carroll Naish, Vinc Barnett, and William Ricciardi.

The picture has its tense moments and although it is not an outstanding picture of the year, it is interesting.

—LESLIE SPEARS

JUDITH VOSSELLI is considering going into "Intermission" stage play, which will take her to the East, for a New York run. Aside from this she has offers from the Metropolitan and some picture engagements in the offing, should she decide to stay in Hollywood.

• • •

NINA WILLIAMS, wife of the late Robert William, is proving her ability to emote before the cameras on the major studio lots. She has just placed herself under the management of J. G. Mayer-John Lancaster Agency, Ltd. Miss Williams is as capable an actress as any that we have here. She comes from the stage and has worked in "Life Begins," "Three on a Match," and other pictures.

• • •

PANTAGES THEATRE

Teddy Joyce, that dynamic, scintillating, one of the most outstanding masters of ceremonies on the stage today, heads the new bill playing the Pantages Theatre this week. Walter Hiers, Ben Turpin, and Snub Pollard are laying them in the aisle, and who is better fitted for that good old slapstick come-

dy than these three.

The Blossom Sisters, those sweet demure little things, turn out to be more than clever the way in which they handle comedy lines.

Mary Miles, and Cathleen Bessette in specialty numbers are supperb.

Lamberti, the goofiest xylophonist we have ever seen, just won't let you stop laughing.

For screen fare you will see, Janet Gaynor, and Charles Farrell in "The First Year." The famous lovers again give fine performances. The picture deals with the trials and tribulations of a young married couple.

For more fun than you've ever had, visit the Pantages Theatre this week.

• • •

CONNIE RAY, daughter of George Kahn, is making her bow in pictures. She looks like a find for some of the wise producers—young, ambitious, and good looking. And, of course, has a soul that will get over on the screen.

• • •

HAST SUES MAYER

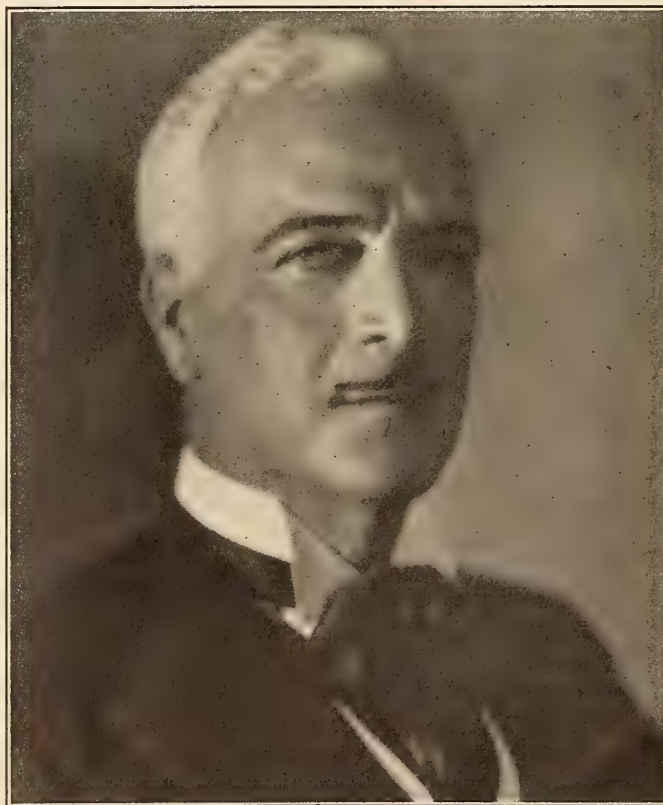
Walter Hast is suing J. G. Mayer Agency Limited for commissions due him.

TIM MCCOY AND HIS FAVORITE HORSE THAT HE USES IN COLUMBIA PICTURES—PRODUCED BY IRVING BRISKIN



Irving Briskin, producing the Tim McCoy series for Columbia release, has just recently completed the eleventh picture of his second series. "The Gun Puncher," his next, is now in preparation. Briskin is also planning on making an outdoor Indian picture, using Tim McCoy's ranch in Wyoming for a background, and also the entire Rapahoe Tribe of which Tim McCoy is an Honorary Chief. Producer Briskin is one of the most youthful in the feature field among the independent companies making pictures, and has been very successful. Tim McCoy is pictured above on his favorite mount, which he uses in Columbia Pictures which are clicking everywhere.

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REST-PEACE

When we become tired and weary from the worldly struggle and strife, and seem to be at a loss which way to turn, we can always find solace, REST, PEACE, SUPPLY, in the following quotations from the Bible and the words of OUR MASTER JESUS, who said:

St. Matthew XI—28-29-30—"Come unto Me, all ye that labour, and are heavy laden, and I will give you rest.

"Take my yoke upon you, and learn of me, for I am meek and lowly in heart; and ye shall find rest unto your souls.

"For my yoke is easy, and my burden is light."

It was DAVID who had the confidence in God's Grace when we learn in Psalms XXIII.

"The Lord is my Shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside still waters; He restoreth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death; I will fear no evil; for thou art with me. Thy rod and thy staff they comfort me.

"Thou preparest a table before me in the presence of mine enemies; Thou annointest my head with oil; My cup runneth over.

"Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever."

Moving Movie Throng by John Hall

A word for the ladies: Is the commercialization of sex Hollywood's ONLY source of sure profit?

fluence in man's struggle to escape from his brutish instincts and improve his spiritual and intellectual state.

Hollywood to the contrary, a woman's brains are in her head—not her legs. "Million-dollar Legs" don't make an actress; the priceless brain does that.

Today, between motion pictures and "beauty contests", female pulchritude is glorified to what almost amounts to complete extinction of female intellect. Our youth of the feminine gender, in alarmingly great majority, enrich beauty parlors and impoverish their minds. This to the great consternation of those of their sisters who would utilize the political and social advantages of woman's "emancipation" by joining man in civic and industrial activities.



JOHN HALL

becomes in every way co-equal with the life of the man. Their mutual acceptance of normal existence, with its rational social behaviour, makes civilization. The procreative instinct is incidental.

All of which is apropos of Hollywood's silly habit of placing female thighs above female thinking: The over stressing of female physical sex and under stressing of female intelligence.

The natural creative importance of sex attraction, having done the life of the woman

All qualified dramatists know these things, and they write accordingly. This is true from Homer to Shaw. Buddha, Confucius, Moses, Jesus Christ, Mahomet, and all their disciples, laying down their respective creeds, unanimously emphasize the common equality of man and woman. The picture of today would emphasize the "million-dollar legs" of woman—completely ignoring her brain and her equal social responsibility with man.

We are living in an age of great human achievement; an age in which woman has attained what she calls "emancipation." She never needed emancipation, but if she wants to call it that—why quarrel with her? However, using her as sex bait alone, ignoring her status as a co-partner in the moral, political, social and industrial advancement of humanity, is unfair to womankind and a halting in-

If "emancipation" means anything it means a fuller life for woman in all things pertaining to the spiritual and intellectual betterment of man and woman as a unit, and a normal response to natural sex attraction. Commercializing female sex attraction brings the evil of exaggerated sex-consciousness and its trail of license.

Thinking observers deplore the tendency of educated "emancipated" woman to wander from the home to the trades, professions and commerce. It may safely be assumed that normal mating instinct will strike a race-saving balance. The point at issue is the debasing of the normal by commercial exploitation and forever over-emphasizing the thoughtless argument that woman is born merely to bear children. This is not so, as is vividly demonstrated in many countries where women work shoulder to shoulder with men. In some countries women are mere beasts of burden.

Millions of intelligent women—and men—resent the motion picture's commercialized sex stories and express their resentment by refusing to visit theatres showing triangle plots. The triangle and mistaken identity are Hollywood's mainstays. It is an old and deep rut in which the movie industry plods its stereotyped way, because real creative writers are not allowed to express themselves. Indications are that "emancipated" woman is fed up on being shown as nothing but a sexy animal, forever "on the make," and is going to force a change for the better.

IN HOLLYWOOD NOW

By Bud Murray

The Xth Olympiad is closed—What a void that leaves in your heart—That closing day at the Olympic Stadium—will be a "ne'er-to-be-forgotten" sight.



BUD MURRAY

The wind-up of the Prix des Nations—what horses—what men—what hurdles—what hazards—and what fortified stamina on the part of all concerned—The awarding of the prizes to the winners of the previous day—Then as the golden sun began to hide behind the "sun-kist Stadium"—those Natty buglers—"Attention"—

The saluting cannons outside the walls—and finally "Taps" as the "Blazing Torch" atop the peristyle was slowly extinguished—and so one of the most magnificent—and best of all, profitable adventures of this or any state in the United States comes to a dreaded close—BUT—it proved one thing, that in the face of all this "hard time and depression talk," AMERICA can snap out of anything if it makes up its mind to do so.—It will take us a couple of days to get back to earth and HOLLYWOOD, NOW.

A surprise visit from one of our former proteges in 1925—Halfred Young out here for a pleasure trip—Here is a romantic tenor with the He-man background—His boy friend Marty Collins, motion picture comedian, showing him around the town—A last minute visit from our old side kick, Eddie (Sunkist) Nelson, who is lolling around his new home in the hills, getting a well earned rest between routes—A surprise phone call from a very sinister voice, who put on the rib (a la Chicago), and for a minute had us, BUT—it turned out to be our old Chicago playmate, Louis Greenspan, who just drove in from the Windy City with his Missus and their new heir to the entire Greenspan estate—IN HOLLYWOOD NOW.

To the Greek Theatre—the Myra Kinch dance recital—We thought a two-hour show on the back of this cute personality dancer was too much of a burden—Exquisite costumes—two outstanding dances—"Li Po" and "Incantation"—the ballets by Dorothy Lyndall and Martha Dean were a big asset—We noticed Leonard Sillman and his sister down front—Arthur Klein, New York booking agent, and L. E. Behymer, the California "impresario,"—IN HOLLYWOOD, NOW.

Now that the Olympics are over it looks like we will be able to resume our LUNCH dates at the Brown Derby—Noticed a flock of well-known vaudeville big time acts—RESTING—Donald Kerr and his cute partner—Harry Masters and Grayce—half of the famous comic team, Al Klein of the Klein Brothers, with his own wife after all these years—Al still is old fashioned—even IN HOLLYWOOD. Buddy Doyle, just arrived to play Eddie Cantor's part in "Whoopee" for F & M—sitting in the same booth with Ben Bard—who is still contemplating the much talkt about "All-Star-Vaudeville-Revue"—George Bancroft—He-man in a booth—George Raft, new Paramount find—Ed Larkin Dance Maestro—and dear Sid Grauman with that ever lovin' smile—and so folks, we'll be seein'ah around now that the Olympics are over—IN HOLLYWOOD, NOW.

In world literature, as a whole, sex holds a reasonable balance, no more. The written word of the world, by force of circumstance, logically establishes balance and is free from offensive sex stressing. When major men of letters deal with women—good or bad—they clothe their work in the garments of dignity and refinement. Unfortunately, for reasons easily explained, the film invariably lacks this distinction.

DAD SAYS

Universal to produce "Nagana," an African sleeping story, with Tala Birell and Paul Lukas as the leads . . . Russell Saunders assistant director, turns



DAD

actor, has a spot in "That's My Boy" at Columbia . . . Mary Eaton staging a "pony" version of "Sally" for Fanchon and Marco . . . Wallace Ford replaces Charles Farrell in cast of "Central Park" at WFN . . . Winfield Sheehan signs Alonzo Stagg, Howard Jones and his brother Tad Jones as technical advisors for "Rackety Rax," football story . . . KRO-Radio lands Frank Morgan for the role of H. Ashton-Wolfe in "Secrets of the French Police," Edward Sutherland directs . . . Dan Tothoroth writing an original "Style Story" for Edward Small, Lilyan Tashman featured . . . Herbert Marshall signs with Paramount for two pictures.

Myrna Loy plays opposite Boris Karloff in "The Mask of Fu Manchu" at M-G-M . . . "Cynara" re-titled "I Have Been Faithful" . . . W-F-N to make screen version of "The Miracle" in technicolor. Loretta Young plays the nun, Max Reinhardt will supervise . . . Virginia Cherrill signs term contract with M-G-M . . . J. Farrell Mac Donald and Big Boy Williams in cast of "The Heritage of the Desert," on location . . . John Considine to supervise "Flesh," featuring Wally Beery, John Ford directs for M-G-M . . . Colleen Moore not in cast . . . Vivienne Osborne plays the lead in "Second Fiddle," Joseph Schmitzer's production for RKO-Radio.

Susan Fleming, former Broadway chorus girl, signs term contract with Paramount . . . Louis Calhern, stage actor, has an important role in "20,000 Years in Sing Sing" at WFN . . . Bette Davis is in the cast . . . Maureen O'Sullivan plays "Winnie" in "Paramount Preferred" at M-G-M . . . Bert Bracken who directed "The Face on the Bar-room Floor," will direct "The Power of Passion" for Aubrey Kennedy Pictures . . . Henry Hathaway, former assistant director, directs Randolph Scott in "The Heritage of the Desert"—Paramount . . . Cliff Edwards in cast of "Let's Go," at M-G-M . . . Richard Bennett, Gene Raymond and Frances Dee in cast of "The Lusitania Secret" for Paramount . . . M-G-M will star Norma Shearer in "La Tendresse" . . . Dorothy Appleby has the lead in "Wild Horse Stampede" at Columbia.

Among the guests at La Vida Mineral Springs, who are there now or have been during the past week, were Mr. and Mrs. D. Mangin and son, Howard, of Tucson Ariz.; Mr. and Mrs. M. S. Brodee, B. Pollam, Mr. and Mrs. L. J. Eichberg, Mrs. Jany Zusman, Mrs. S. Navina, Mrs. T. Finestine, S. Kurlander, E. H. Harrison, William, Picoff, Mrs. William Sauer, Joseph Mandelay, George Massick, Edward Clark, G. F. Gersh, Mr. and Mrs. Eugene Jonesboro, Tony Mason, all of Los Angeles; Mr. and Mrs. Mohrbacher, daughter and son, Mr. and Mrs. Chas. Morrison, Miss Lulu Mohr of Long Beach; Carl Weiss of Berlin, Germany; Frank Fletcher of London, England; Joseph Swor of Sidney, Australia; Harry Cadmus of Kansas City, Mo.; Mr. and Mrs. Peter Daly of La Crosse, Wis.; George Pettijohn, William Kramer, both of New York City; Henry Myers of Chicago, Ill.; Louis Schmitt of Spokane, Wash.; the return for the third time of Mr. and Mrs. Samuel Mouhlin and Phillip Schoor of New York City; Mrs. R. R. Mann is also with us again; Mr. and Mrs. Foster Curry of Camp Baldy are among the regular visitors here. We also have had with us the week end Mr. and Mrs. George Brenner of Pasadena, Mr. and Mrs. N. W. Caswell, Mr. and Mrs. E. W. Burton, Samuel Hanituran and Erem Harabidian, world travellers.

Masquers are to Hold Their Mess Sunday Afternoon at the Uplifters Club

Troupers Entertain Members and Guests Sunday Afternoon

**SAM HARDY IS IN CHARGE
OF ENTERTAINMENT —
MEMBERS AND GUESTS
ANTICIPATE MUCH
FUN**

Sunday afternoon, Aug. 21, will find The Masquers and their guests having the time of their lives at the Uplifters Ranch, located in the hills of Santa Monica, and within a stone's throw of the ocean. It is a yearly event. Last year it was staged on "Forty Acres," in Culver City, and the men had the greatest treat that the club had staged up to that time.

Sam Hardy, who is president—or should we say Harlequin—of the Masquers, is the chairman of the entertainment committee and is allowing no stone to remain unturned in his effort to give the great crowd that will be on hand something to remember in the line of real fun and amusement.

There will be many games—prizes will go to the winners, and a real old fashioned barbecue feed will be on tap from 9 a. m. to the wee hours of twilight.

...

THE JESTERS—have great plans for the future, and at the Brown Derby last week, the various heads of committees, with President Leonard Smith, outlined some great doings in the near future.

A WEINER ROAST—for next Saturday and a dinner dance on Sept. 9 at the Miramar, are a few of the things planned.

WHEN YOU REMEMBER—that Judge Rosen is vice-president; Eddie Brand, sergeant at arms; Buddy Daggett, financial secretary; Billie Moritz, cor. secretary; Sandra Arleaux, Bea Fox, and Lorraine Thomas, reception committee; Elene Arista, memberships; Arthur Davis, treasurer; Johnny Quillen, entertainments, and Gertrude Short, ways and means, then you'll realize what is in store. They have so far arranged a Beach Party, on Aug. 20, a Dinner Dance at the Miramar on Sept. 9, and a Bowl Concert on Sept. 23.

THESE ARE A FEW—of the things planned, but this young organization has a live president, and all his aides are for him at every turn.

...

"Africa Speaks," "Ingagi," "Trader Horn," "Tarzan" and "South Sea Adventures" have all proved to be box office sensations, and now Sol Lesser, veteran Hollywood producer, comes forward with the announcement of plans for a satire on all adventure pictures.

Lesser, who recently organized his own distributing company, known as Principal Distributing Corporation, plans to make this new film immediately, and will have none other than Roscoe Ates as the star of the production.

Ates will be seen as the intrepid explorer in this comedy-thriller, which is to be ready for release this summer.

JIMMIE GRIER

**AND HIS FAMOUS
ORCHESTRA**

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Lucky Strike---Monthly

**M. J. B. Demi-fasse
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Presenting the greatest of entertainers in the West

GOGO DELYS

WINONA LOVE

RAY HENDRICKS

DICK WEBSTER

KENNY ALLEN

THE THREE CHEERS

(Vocalists)

Marquee Versus Ability

If the powers that be in New York made a rule not to give screen credit to those who are today finding their names flashed on the silver sheet, what do you think the business would come to? Everyone, from the producer to the director, would put up a howl that would be heard clear across the high seas of the old world. Exhibitors fail to realize what they are playing with, when they leave the names of important actors off their marquees, as in the instance of Col. Reginald Barlow, who plays one of the best parts in "The Age of Consent," in fact, he about steals the show. Still the theatre manager, who no doubt doesn't know a ham actor from a real one, allows a chance to slip by to place even a small sign with some of this actor's pictures and his name in view of the public. By actual count, he has appeared in 16 features since last August. His appearance on the screen usually brings a round of applause, so popular has he become on the screen in the short period of time of one year. On Broadway, the name of Colonel Reginald Barlow means that whatever play he is in, commands the attention of public and critics alike. Some one at Radio Studios made a boner when they sent out the billing on "The Age of Consent". Their desire to sell their new star, Dorothy Wilson, blinded them to the extent that they failed to see a real artist and added attraction in Mr. Barlow in the picture. Give credit where credit is due, and you will further the interest of this industry, which, of course, aids you, for what helps one, helps all.

SCREEN CRAFT SIGNS HAL SKELLY

CHARLES KRANZ, president of Screencraft Attractions, announces that Hal Skelly has been signed for the leading role in "Hotel Variety," first of a series of twelve feature productions.

"Hotel Variety," the story of a small theatrical hotel, will be produced in New York, under the direction of Raymond Cannon.

Arthur Hoerl, author and scenarist of "Hotel Variety," will supervise.

**PICNIC AND ALL SORTS OF
ENTERTAINMENT ON TAP
SUNDAY AFTERNOON**

WE MADE AN ERROR in our Aug. 6th issue where we stated that the Troupers' Picnic of the year would be held on Aug. 24th.

THE TROUPERS' PICNIC—is always held on a Sunday so that everyone can attend, and Aug. 21 is the date.

SUNDAY, in other words, is the real date and if you have ever attended one of these affairs, you will surely not want to miss this one.

BE YOUNG—for a day and enjoy the games, the sack race, etc., and all other splendid games which were fun for us a few years ago.

BRING YOUR BASKET—and perhaps you will be able to let someone else, who is less fortunate than you in the way of real food, share it.

"SIMPLICITY RULES"—is the way Joseph de Grasse explained it to us at the last Troupers' Dinner and that tells everything.

THE GREATEST AGGREGATION—of famous people of the stage of former days will be there and, for no less reason than that, you should attend.

A REAL DAY—out of doors, with real people who used to have natural amusements before luxuries became so common.

THAT IS WHAT THIS EVENT—means. We will be there in full force, and not in the way of reporting, but to have a GREAT DAY.

REMEMBER THE DATE—Sunday, Aug. 21, at North Hollywood Park, one of the garden spots of Southern California.

...

**CHARLES FREEMAN IS HERE
FROM NEW YORK TO GIVE
US THE ONCE-OVER**

Forecasting a closer union between motion pictures and vaudeville, Charles Freeman, former booking manager of the RKO vaudeville department in New York, today arrived at the Radio Pictures studio in Hollywood as "contact man."

Freeman's duties will consist of viewing new films for the purpose of complementing them later with suitable vaudeville bills.

"I am in Hollywood," Freeman said, "for the sole purpose of affecting a closer bond between these two great forms of entertainment."

"The theater department of Radio-Keith-Orpheum, realizing the importance of balanced entertainment, will hereafter choose vaudeville bills in harmony with pictures."

"To do this it is necessary to get first-hand knowledge of the films as they are completed so that complementary vaudeville bills can be organized with care."

A theatrical man of wide experience, Freeman started in the show business as a reporter for "Variety," later becoming manager of the publication's London and Chicago offices.

...

DOING WELL

Geraldine Barton, after finishing her contract with Warner Bros., has been playing in a number of features on the other lots with even greater success.

JAMES MARCUS



**STANDS IN A CLASS BY
HIMSELF AS AN ACTOR
OF CHARACTER PARTS**

PHONE **Fred Robinson** HE-8887

SCREEN AUTHORS

'Twas ISADORE BERNSTEIN WHO WROTE ADAPTATION, SCREEN PLAY, DIALOGUE, FOR "BY WHOSE HAND?"

Columbia Pictures failed to give Isadore Bernstein credit on the screen for writing the adaptation, screen play and dialogue for "By Whose Hand?", showing this week at the Pantages theatre. Mr. Bernstein is now writing the screen play and dialogue of "The Lost Continent," for Franklin and Stoner at the Tec Art studios. This picture promises to be the biggest independent production of the year.

• • •

"BLACK MOON," a fantastic story dealing with Voodoo worship in Haiti, will be produced by Columbia.

"Black Moon" is a novel by Clements Ripley, which is to be serialized in Cosmopolitan Magazine. Ripley is well known for his gripping tales of West Indian life.

Beginning in New York's topmost social circles, the story sweeps to the mysterious Black Empire of Haiti, described so romantically in W. B. Seabrook's book, "Black Magic," and there the fascinating blonde woman who had shone brilliantly in Manhattan society, is revealed dramatically to be the white priestess of a weird voodoo cult.

"Black Moon" should be even more of an entertaining novelty to movie audiences than "Frankenstein," "Dracula" and the recent "White Zombie."

SAMUEL MARX SET MOST REMARKABLE EDITORIAL RECORD FOR M-G-M.

For a man holding down an editorial post in a major studio, Sam. Marx about holds the record for successes and serving the most difficult of executives in the film business.

M-G-M have lead the producing field for some time, and if our memory serves us right, it was during the past two and a half years since Mr. Marx joined the company that they have made such rapid strides with their pictures.

As head of the editorial department he has had to pass along many a "yes" and "no," which meant so much to the organization and their future, and for him to still command the attention and respect of his employees after such trying acid tests is in itself, an accomplishment, and has the eyes of the film world looking in his direction.

• • •

EDWARD SMALL of Reliance Pictures, Inc., is debating on the first George Bancroft picture that Reliance will produce. Small has several excellent vehicles all of which are ideally suited to the talents of this popular star. "Brooklyn Bridge," an original story, seems to be the most favorably considered and a definite decision will be made within the next two weeks.

VON STROHEIM'S STORY, "HER HIGHNESS," ON AUCTION BLOCK

VIENNESE SCORE BY KORNBLUM AND GILBERT

Now that the success of such foreign musicals as "Congress Dances" and "The Princess Befeilt" have left a deep impression on the Hollywood studios, Erich Von Stroheim, past master of German technique, has written a story of Vienna life called "HER HIGHNESS." Even before Lubitsch and Rouben Mamoulian, Von Stroheim was famous for his Continental direction, so it is no wonder that two major studios are now dickering for the production rights of the Von Stroheim story.

I. B. Kornblum, Los Angeles attorney and composer of "Patsy" and other musical successes, has written the music for "HER HIGHNESS," and L. Wolfe Gilbert, international lyricist, is co-author with Kornblum. Both of these well-known writers are well adapted to produce a score with the Viennese flavor, having been for a number of years deeply interested in this type of operetta.

Since Von Stroheim, because of his Austrian background and flare for the foreign technique, has written "HER HIGHNESS," it is to be expected that he will head the procession of American-made movies with Continental atmosphere.

"HER HIGHNESS" is a story laid on the Austro-Russian frontier during peace time, and its central character is a girl who works as a barber's assistant, Garbo-fashion, and is ironically dubbed "Her Highness" by the officers who patronize the barber shop. Later she scales the heights until these same officers call her "Her Highness" with due reverence.

It is well worth noting that Fox's importation of Lillian Harvey and Henry Garet of "Congress Dances" seems to have some bearing on the desirability of this story as an appropriate vehicle and at present it is just a question of which of two studios will bring to the screen Von Stroheim's opus.

We note with interest that this new type of movie, the foreign musical, has taken hold of the studios in such a way as to create an entirely new trend of sound picture technique. German pictures have long stressed the importance of director, scenarist and photographer in the cinematic production, thus tending not to rely on the star alone for the success of a picture. Yet foreign movies have never had the financial advantages of the Hollywood studios. So with the American equipment, the Hollywood movies should even outdo Europe herself at her own technique by the reliable equation of two plus two.

"PARTY," IVOR NOVELLO'S CURRENT LONDON STAGE HIT, has been purchased for motion picture production by Metro-Goldwyn-Mayer, it was announced yesterday. The play, an ultra smart comedy romance of modern times, is now playing at the Strand Theatre in London with the author in the leading role. Athole Stewart is the producer.

Novello, famous as author and actor, was for a time under contract at the studios as actor and writer, leaving to appear in the London presentation of his new play. He adapted his stage play "The Truth Game," which was filmed with Robert Montgomery, under the title "But the Flesh Is Weak."

THE ENTIRE PACIFIC OCEAN between Catalina Island and Los Angeles harbor will serve as a sound stage during the filming of "Let's Go," William Haines' new starring feature.

This story of motor boat racing will require that many of the scenes be shot while the speeding craft is in motion. Barges will be floated in open water to obtain closeups of the roaring, plunging water racers as they zip over the waves. Sound equipment and cameras will be taken out to sea for each day's work.

• • •

COLUMBIA IS SPARING NO EFFORT TO MAKE "Wild Horse Stampede" one of the big adventure films of the years.

One of the big climaxes of this primitive horse and Indian picture will be a terrific combat between Rex, the wonder horse, and a mountain lion.

For the filming of this exciting scene, Columbia has engaged W. Earle Frank, cameraman, noted for his photography of dangerous animals. Frank will work with Ben Klein, regular cameraman assigned to the picture.

"Wild Horse Stampede" will be the first talking picture employing wild horses and hundreds of Indians. It will be produced by Columbia in the heart of the Navajo Indian reservation in Arizona. The company will establish location headquarters in Tuba City, 150 miles from Flagstaff. Earl Hally will direct while George B. Seitz will supervise.

Two pictures officially changed titles at the RKO-Pathé studio today.

"Freedom," to be filmed for Radio Pictures by Joseph I. Schnitzer, beginning Aug. 15, will be called "Second Fiddle." Leo Carrillo and Vivienne Osborne have the leading parts.

"Goldie" is the final title for the Thomas Lennon story J. G. Bachman is producing for Radio. It was formerly called "Goldie Gets Along."

Garrett Fort

PARAMOUNT

Current Release:

"70,000 Witnesses"

Preparing:

"Island of Lost Souls"

"The Undercover Man"

Management

FRANK & DUNLAP

BOOKS



EDWIN T. GRANDY

"JOY GIRL" by John V. A. Weaver proves that poets can be practical. A modern, sophisticated story about an artist who tried to make a lady out of a cigarette girl. But she turned into a movie star instead and gave him several varieties of rahzerrays. However, it's strawberry-shortcake as a movie. (ALFRED KNOPF, New York.)

"FIVE FATAL WORDS," by Edwin Balmer & Philip Wylie is unquestionably the best mystery story of the year. Suspense, thrills, chills and a most ingenious plot with a twist that you cannot resist. (RAY LONG & RICHARD SMITH, New York.)

"BEWITCHED," by Alice Williamson, contains an interesting characterization in Maitea, half Basque and half Irish. Good chance for Maureen O'Sullivan, with quite a spot for a movie plot. (H. C. KINSEY, New York.)

"BALLERINA," by Lady Eleanor Smith, tells of a beautiful Russian dancer who conquered three continents with her feet and won lovers galore with her heart. Brilliant, colorful, vital. If this isn't seized immediately for the sinning sinema we'll go North Hollywood instanter! (BOBBS MERRILL, Indianapolis.)

"RUSTLER'S PARADISE," by Wm. Colt McDonald. The Colt in this author's name promises much gun play. It keeps its promise. This publisher's first western and it's a watermelon! Full o' tricks for Tom Mix. (COVICI-FRIEDE, New York.)

"SPEAKEASY GIRL," by Bobbie Meredith, was an excellent seller and is now an RKO picture and in excellent reprint. (GROSSET & DUNLAP, New York.)

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"Okay America"

LEW AYRES HITS in this latest film, made at Universal City, with a famous columnist as the central figure. His is a most difficult role—a star worthy of a splendid picture. By a close margin, Tay Garnett, the director, shares equal honors, through the deft handling of his players, and the clever way that he treated the delicate situations in the screen plays. This original story, by William Anthony McGuire, and screen play by Scott Pembroke, had plenty of interest, with its cleverly worked out kidnapping situation and the doings of some of the smartest and best educated gangsters ever seen on the screen, as well as some adroit comedy situations.

This interesting yarn is of a famous columnist (originally slated for Walter Winchell), in the largest city in the world, whose work gets him into some dangerous situations, but he is fearless at all times. Of course, there must be a girl, and this time they choose Maureen O'Sullivan. But we don't see why, as she was totally unfitted for the role.

The remainder of the cast was perfect and Louis Calhern, as "Mileaway Russo," was vivid in his delineation of a "gangster role." Edward Arnold, as the "leader of the gang," played a great scene where he insisted on the columnist going to the White House to ask a favor of the President.

Rollo Lloyd, whom we have not seen before, has a bit as a "drunken derelict" which was a gem. There's a long cast and we should like to give each one individual credit, but, as space forbids, we shall only mention their names: Frank Sheridan, Walter Catlett, Allen Dinehart, Margaret Lindsay, Wallis Clarke, Nance O'Neill, Frederick Burton, Marjorie Gateson, Henry Armetta, George Dow Clarke, Emerson Treacy, Ruth Lyons, Berton Churchill and Frank Darien.

It was Lew Ayres who carried the picture along so successfully, with his good natured effrontery, and we are sure that we saw the experience of Tay Garnett leading him by his clever direction.

The photography was in charge of Arthur Miller and it was of the highest order, as was the entire production. We almost forgot to mention Felix Young, as associate producer. But by the excellence of the production, we recognized a master hand. Carl Laemmle, Jr., is again to be congratulated in producing a picture which some thought would be unintelligible to many; it is "real entertainment."

"A Passport to Hell"

ELISSA LANDI has at last something more worthy of her great talents, which clearly demonstrates that she is not only beautiful but an actress of ability. This picture from the Fox Studios, now playing at Loew's State Theatre, is a yarn of the interior of Africa just before the Great War.

A woman has been sent from a British colony, arrives in a German colony and, being a British subject, is about to be interned. To prevent this she marries a young German officer. His father, the commander, sends him into the jungle in disgrace. In the meantime, another German officer arrives at the post from a trip to the interior, and the young wife falls in love with him. This is the situation when the young husband returns from his trip. He is so madly in love with the girl that he becomes a traitor, receives money to help her escape, and then commits suicide. She is suspected of being the spy but the Commander discovers that it is his own son. The atmosphere of the picture is particularly effective and the telling of the story by Frank Lloyd, the director, holds your interest throughout.

Miss Landi is beautiful and enacts the difficult role of the young wife in a commendable manner. Alexander Kirkland, as "the young husband," is particularly effective, while Paul Lukas, as "the other man," does the best work of his career. Warner Oland is "the Prussian Commander" to the life, and Donald Crisp, while having only a small role, is extremely effective. Earle Foxe, Anders von Haden, Vera Morrison, Yola D'Avril, Ivan Simpson, Eva Dennison, William von Brincken, and Bert Sprotte were other players who gave splendid performances.

The screen play by Bradley King and Leon Gordon, as well as the story by Harry Hervey, holds your interest to the last, while the photography of John Seitz was of the highest standard. Fox Films have something in "Passport to Hell," which should please theatre patrons everywhere.

JONES SELLS STORY

Charles Reed Jones, Director of Publicity and Advertising for Majestic Pictures Corporation, sold the screen rights of his novel, "The King Murder," to George R. Batcheller of Chesterfield Motion Pictures Corporation. The story will go into production next week under the direction of Richard Thorpe. Jones also wrote the shooting script. The release title is announced as "The Broadway Mystery." "The King Murder" is the first of Jones' series of detective novels, featuring Leighton Swift, his amateur detective. "The King Murder" was awarded the E. P. Dutton Mystery Story prize when it was published.



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. . . . IN HOLLYWOOD

"Devil and the Deep"

POOR TULLULAH! She always seems to get a bad husband and as for the men she associates with, they always suffer as well.

However, Paramount Pictures have given Miss Bankhead a much better story than heretofore, although the ending is rather foolish and caused quite a little merriment among the preview audience. This can easily be remedied.

The story is of a submarine commander (Charles Laughton), who is insanely jealous of his wife (Tullulah Bankhead). The commander suspects his junior officer (Cary Grant) and his wife of carrying on a liason. The junior officer is discharged from the navy because of the commander's charges, and another junior officer (Gary Cooper) takes his place. It happened that the night before Cooper was to report, he met a woman on the streets of Tunis and spends a night on the desert with her. The commander discovers this, and takes his wife on the submarine, orders the boat to submerge and tries to scuttle the ship. The wife, young officer and crew are rescued by means of the "artificial lung," but the commander is drowned.

Charles Laughton gives a splendid performance as the mad commander, and Tullulah Bankhead never looked better, or played with more sincerity, the difficult role of the wife. Cary Grant, as the first junior officer, was seen only too briefly, and Gary Cooper, as the officer who replaced him, was splendid. Paul Porcasi, Juliette Compton, Henry Kolker, Dorothy Christy and Arthur Hoyt were other fine players in the cast.

Marion Gering is to be commended for his fine directorial work, and also Ben W. Levy, who wrote the screen play.

Charles Lang provided the usual "Paramount photography," and we almost forgot—Harry Hervey, who was responsible for the original story. Paramount Pictures have a good vehicle for their exhibitors, which counts "three in a row," that we have reviewed recently.

FIRST BABY WHOSE LIFE BEGINS SEPTEMBER 10, GETS MOTION PICTURE CONTRACT

The first Baby Race for Birth has just been launched! And a new record is about to be made in casting for the movies.

The first baby who is born—whose "life begins"—in the United States on next September 10th, will receive a one year motion picture contract, with chances to continue in pictures indefinitely.

This offer was announced today by J. L. Warner, vice-president of Warner Bros. Pictures, Inc. The offer is being made to babies born on September 10 because that is the date of national release of "Life Begins," a sensational new picture whose theme is motherhood. The scenes are laid entirely in the maternity ward of a great hospital. Loretta Young, who will be the lucky baby's godmother, plays the principal feminine role in "Life Begins."

SIMMONDS TO OPEN EXCHANGE

J. Simmonds, President of Tower Productions, has acquired the San Francisco and Los Angeles distribution franchise for Majestic Pictures. Simmonds, who formerly operated exchanges in both cities, is leaving for California Sunday to arrange for his new offices.

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As Seen and Heard by **Arthur Forde**

"SLEEPING SICKNESS"—has a native word, "Nagana," and Carl Laemmle, Jr., who is always on the lookout for something novel, will film this subject.

TALA BIRELL and **PAUL LUKAS**—will be the featured players in this unique play, which shows the scientific care necessary for this dread disease, but a number of thrilling animal sequences will also be shown by Ernest Laemmle, who has been chosen as director.



ARTHUR FORDE

"HEADED FOR NEW YORK"—was what Louis Calhern told us recently, while he was working on "Merry-Go-Round" at the Universal, but Warner Brothers decided otherwise. "20,000 YEARS IN SING SING," Warden Lawes' famous book, was to be filmed and the Warner executives could see no one but Mr. Calhern to fill one of the most important roles.

THE PALACE OF PRINCE YUSOPOV—is exactly duplicated at the M-G-M Studios for "Rasputin," the mad monk.

THE THREE BARRYMORES—are being featured and this famous palace is being peopled once more from the local Russian colony, most of whom attended the famous parties in St. Petersburg when the Czar ruled Russia.

THREE NEW STARS ARE HERE—in the persons of Jim Bausch, who won the Decathlon; Juan Zabala, the wonder runner of Marathon fame from the Argentine Republic, and Jean Shiley, who won the woman's high jump.

ADVANCE PUBLICITY—has done a great deal for these three Olympic heroes and the studios could not pass up such a good bet.

CINDERELLA IN HOLLYWOOD, is what Dorothy Wilson represents, as she went straight from her stenographer's desk to the leading role in "The Age of Consent," for Radio Pictures.

200 STENOGRAPHERS—ate breakfast recently, as guests of their former co-worker and they gazed enviously at this Cinderella of modern times.

WINFIELD SHEEHAN OF FOX—signed Alonzo Stagg of Chicago University, Howard Jones of USC, and Tad Jones of Yale, as technical experts on "Rackety Rax."

AFTER THAT—Winnie picked for the cast, Pierre Boscarron and Tom Taylor of Yale; Ernest Lea, Jr. of Princeton; Eddie Mays of Harvard; Moon Mullins of Notre Dame; Reb Russell of Northwestern; Dale Van Sickle and "Shipwreck" Kelly of Kentucky; Garrett Arbelide, USC; Ralph Stone, California; Williamson of USC, and George Watkins of California.

WHAT A LIST—for this amusing gangster-football story but Fox Films never stop at anything to attain their end in making a real picture.

THE GARRET—which started ten years ago at Second and Spring Street, Los Angeles, is being revived at the Egan Theatre. "FOR LOVE OF MEN"—is the present show which is good—we saw it—and next week they will present "Black Velvet," the great success of the late Frank Keenan.

THEY DESERVE CREDIT—for this undertaking, and Truman Curtis, president, and Max Ross, manager and treasurer, are working hard to arrange a new bill weekly.

Little Stories

THE EYE—"In every object there is inexhaustible meaning; the eyes see in it what the eye brings means of seeing."—Carlyle—"History of the French Revolution."

THE CAMERA—is the eye which conveys the story or scientific achievement to the masses and the man who is in charge of that instrument, means much more than the audience, seeing the picture on the screen, ever realizes.

Of course, there are many kinds of cameras, both good and bad and this same thing applies to the cameramen.

This brings us up to a short talk we had recently with one of the artists of this great profession, at the Universal studios.

KARL FREUND is the man we had in mind, which brought the quotation above, and we chatted quite informally, while lunching in the Indian room at Universal City. He told us of one important thing that he had originated and which can be seen in most up-to-date films—"the travelling shot."

However, our chat had to come to an end as the call came in for Mr. Freund to report on the set of "Merry-Go-Round," which Edward Cahn is directing.

But as we walked along, we found that he was responsible for some of Universal's greatest successes such as "Dracula," "Murders of the Rue Morgue," and "Frankenstein," as well as "Seed," "Strictly Dishonorable," and "Back Street," now playing at the Carthay Circle Theatre.

Germany lost what the United States gained, by having Karl Freund come to Hollywood, as his reputation is international. You remember the famous production "Variety," which gave us the famous actor Emil Jannings—"The Last Laugh," "Metropolis," as well as "Golem," all were the work of Karl Freund.

The Fox Films in Europe wanted something different, so they commissioned this artist to make it. The result was "The Symphony of a City."

Once more, the camera is the eye which telegraphs to the brain of the audience, the information required, and this needs an artist of the highest type.

"I HAVE BEEN FAITHFUL"—is the new name which Samuel Goldwyn will call "Cynara," as the poem, "I Have Been Faithful" by Ernest Dowson, was the inspiration upon which the play was founded.

HALF OF THE UNITED STATES—was covered by three men recently in search for the leading role of "Laughing Boy."

CHARLES STUMAR, THE CAMERAMAN—William Wyler, the director, and his assistant, Joe McDonough, were flying around for days, and Stumar told us at Universal that he thought they had found the much wanted man.

THEY TELL ME—that "Come on Taran," the latest Ken Maynard at Tiffany Studios, which Alan James wrote and directed, is a sensation.

IT SEEMS GOOD—to meet old friends and at the Pathe Studio, where M. H. Hoffman gave a reception recently we talked to Director George A. Nichols, who is the son of the late George Nichols, a famous actor.

J. G. BACHMAN SAID—that the story Nichols is to direct, with Junior Durkin in the lead, is something entirely novel.

"BAD POLITICS"—is the subject, and it shows what "Young America" hopes to do in the near future with this curse.

A NEW ONE—at Universal Studios next week, will be Phil Goldstone, with his new Majestic Company.

FRAN STRAYER DIRECTS—and they will get under way on time as Phil has secured renting space for one picture.

LOTS OF FUN—and representatives from everywhere were the guests of M. H. Hoffman, both Senior and Junior, at the Pathe Studios recently.

LARRY URBACH BUSY—but found time to tell us of "Cowboy Counsellor," which will be the name of the new Hoot Gibson feature.

UNCLE GEORGE MELFORD—will direct; "nuf sed." Larry also mentioned their other star, Monte Blue, who is on the road in a Fanchon and Marco unit, making the name of Hoffman famous, but will return shortly to make "The Intruder," a story of brains vs. brawn.

JACK PIERCE'S DESIGNS AND MAKEUPS—mean a great deal to Universal Pictures and we stepped into this artist's studio recently and found him at work on a model of "Imhotep."

THIS SOUNDS STRANGE—but Jack found time to tell us that this weird story was of an Egyptian Mummy that had come to life in the 20th century and that Boris Karloff was to be the star.

WORLD FAMOUS—is Jack Pierce, on account of his famous make-ups for the stars of Universal pictures—and we remembered "Frankenstein."

"THE LOST SPECIAL"—is the latest mystery story to reach serial form. Henry McRae will direct this Conan Doyle yarn at Universal City.

IN THIS ONE—McRae will feature Ernest Nevers, who will coach Stanford in the fall. McRae declares that Nevers is star material, as he has what Elinor Glynn declared was "IT."

MACK SENNETT DIRECTS—and we realized just what that meant as we watched him at work making "Hypnotized."

AN ENTIRE CIRCUS—was used and Johnny Boyle was working just as hard at the various cameras.

FIFTEEN REELS ARE PROMISED—but we shall see, as we reviewed 30 reels of a Von Stroheim picture once and shall never forget it.

A GREAT ACTOR—is Ernest Torrence. We hadn't seen him on the screen lately but we caught up with him at the M-G-M commissary recently.

FACE TO FACE—at the lunch counter, where he talked of his work in "Rasputin," perhaps a feature for all time, with all the Barrymore family shown at the same time. Sounds like something Barnum promised.

THE BEST KNOWN ACTOR—in England was Jameson Thomas. We caught up with him in the commissary at the Paramount Studios, where we had a chat about dear old London.

HIS FIFTH WEEK—with George M. Cohan, who is being featured in "The Phantom President."

NORMAN TAUROG—directing, and that means everything as Norman certainly made a hit with "Hold 'Em Jail" for those Wheeler and Woolsey boys.

ANOTHER SURPRISE—was in seeing William Cowan, who with us, was one of the original Masquers.

"KONGO"—is the name of the story that Bill is directing, with Walter Huston and Lupe Velez in the leading roles.

LOOKS GOOD—this line up, and especially to know that Harold Rosson is at the camera—you know what his reputation is in that line.

ALL QUIET AT M-G-M—is what some one stated recently, but Joe Sherman denied this emphatically.

SEVEN COMPANIES WORKING NOW—says Joe, and on Sept. 1st Buster Keaton will start the last one on his present contract.

WE MET—Theodore Hecht in his make-up in the character of "Laughing Boy" at the Universal recently, where he was making a test.

JUST OUT OF THE BOOK—was Mr. Hecht, who was seen on the New York stage last season in "Louder Please," and also, opposite Helen Menken.

THE FOURTH WEEK—for "Congress Dances," the super-picture now playing at the Filmarte Theatre on Vine Street in Hollywood.

SUCH A RECORD—at any local house is remarkable, but the picture is just as remarkable as its record.

WHEN YOU REALIZE—that this German production played in London and New York for over six months it is not hard to see that a record has been broken here.

DON'T MISS SEEING IT—as it will be a long time before it will be shown in Los Angeles again. The list of stars and directors from the studios who visited this foreign theatre during its run, would astonish you.

THE TECHNIQUE—is marvellous in this Eric Pommer production. Don't let anything interfere with at least once viewing this wonder film.

TAY GARNETT'S FUNNY—as he seemed quite embarrassed when we congratulated him after a preview of "Okay America."

LEW AYRES "HITS"—in this latest yarn, woven around a famous columnist's doings, but Tay said "watch for the next."

BUT WE THINK—this one will keep the cash register ringing merrily when it is released.

LOU OSTROW—formerly of the U. and M-G-M, is preparing to make pictures under an Independent banner.

THE REMINGTON PICTURE CO.—is headed by Abe Lefcourt, Lou Schneider, and Jack Belman.

THE FIRST YEAR—they intend to produce eight pictures, which is quite an undertaking, but Lou and the men forming this new company are all thoroughly experienced in picture making.

FOURTH AND FINAL WEEK

Filmarte Theatre

1228 Vine Street Hollywood

Now Playing

"CONGRESS DANCES"

with

Lillian Harvey, Conrad Veidt, Lil Dagover and Henry Garat

FOURTH AND FINAL WEEK

CHATS WITH CONNIE

ONE OF OUR FRIENDS from New York arrived suddenly to see the Olympic Games. We haven't large accommodations, so hastened out to buy a studio couch. It was not as easy as you may think, for we nearly wore out a pair of shoes running to the many furniture stores. At last "SWEET'S" on Cahuenga Avenue, had just what we wanted, and we found out that the prices were lower than any other place we had visited.

THE CANARY COTTAGE, a favorite rendezvous of Hollywood's elite, is serving some new, and need we say, very appetizing dishes. A friend took us there to dinner, and we cannot remember when we enjoyed a meal quite as much. This is the place for dainty food, well served, and the new location is on Vine Street.

RECENTLY WE ENTERTAINED AT BRIDGE, and in our haste had forgotten a very necessary thing—the flowers. We immediately phoned our neighborhood florist at the Orchid Shop, and before you could say "Jack Robinson," a box arrived with a beautiful assortment of garden flowers. So we dropped in this lovely flower shop next day, and noticed some gorgeous gardenias, which would be exquisite for formal occasions. This is an attractive place, and you would be surprised at the low prices.

ANOTHER NICE SHOP on the Boulevard is the Felix Beauty Shop. Here you are sure to get a good permanent, or whatever you wish. The operators, who are all experts, use the best of materials, which is one of the reasons for their very fine work. This shop is near Gower Street.

KIDDIES

"Spanky" McFarland, tiny member of "Our Gang" kids, and "Babe" (What-a-gal) Didrikson, winner of two Olympic championships, feted and dined and congratulated each other at a reunion held at the Hal Roach studios.

"Spanky" and "Babe" hail from the same home town—Dallas, Texas. DID YOU KNOW—An energetic 65 year-old grandmother was responsible for "Spanky" getting his first job as a member of Hal Roach's Our Gang kids.

DICKIE MOORE, member of Hal Roach's "Our Gang" kids, has been loaned to Charles Rogers for a prominent role in "Metropolitan Garage."

Forty or fifty child prodigies who know how to toot a horn, saw a fiddle or beat a trap drum, invaded the RKO-Pathé studio today.

J. I. Schnitzer, producer for Radio Pictures, was casting a kid band for "Second Fiddle," soon to be filmed featuring Leo Carrillo, Vivienne Osborne, Una Merkel, Tom Moore and a cast of twelve.

After extensive sound tests, eight will be chosen. Larry Darmour, producer of the "Mickey McGuire" comedies for Radio Pictures release, today completed the 53rd of the series titled "Mickey's Charity."

Having completed his role as Jackie Cooper's brother in "Father and Sons," young Maurice Murphy tarries at Metro-Goldwyn-Mayer to become Robert Montgomery's screen brother.

Maurice was yesterday announced for the cast of "Tinfoil," in which Tallulah Bankhead and Robert Montgomery are starred. Harry Beaumont is directing this Carey Wilson adaptation of a story about the "penniless rich" which Mildred Cram wrote for the screen.

Gabriel Canzono

and his cute little monkey have been busy.

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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES:—Famous Motion Picture People

"Bill of Divorcement"

If RKO-Radio had set out deliberately to produce a film demonstrating perfectly and conclusively how not to make a motion picture they could not have done it as well as they have in "Bill of Divorcement," previewed at the United Artists, Pasadena. Here is the talkie at its worst, the photographed stage play at its dullest. Here is a picture without motion, without action, without pictorial beauty.

There is not a long shot in the entire picture, and very few medium shots. There are only three exterior scenes. The rest is an unending soporific succession of closeups and semi-closeups in which the characters go through stage gestures and talk—TALK—TALK! The settings are dull and overcrowded with unnecessary bric-a-brac. The costumes are colorless. The photography is without depth or contrast.

From beginning to end there is not one iota of pictorial intelligence or imagination in "Bill of Divorcement."

The chief blame for this picture should fall on the shoulders of George Cukor, the director. He had never made a real motion picture. His films are talky, stagey, and unpictorial. He has yet to realize that the motion picture may use the whole world for a background, and that screen characters may be photographed from any angle and distance. Time worn stage gestures and business do not belong in films.

I shudder to think how terrible "Bill of Divorcement" would have been without the saving presence of John Barrymore. As the insane husband he gave a sure and deft stage performance. Billie Burke was merely pleasant. Katherine Hepburn—who might have been good if given the chance—was forced to dress like, talk like, and slouch like Greta Garbo. I should have thought that the dismal failure of RKO's carbon copy of Marlene Dietrich—Gwili Andri with her incredibly bad make up—would have been a lesson. But this aping of Garbo is even worse and the attempt to make Miss Hepburn up with sunken cheeks was laughable. Elizabeth Patterson was excellent in the role of the aunt, and Paul Canavagh and David Manners were present now and then.

The screen play was supposedly adapted from a Clements Dane stage show by Howard Estabrook and Harry Wigstaff Gribble. I fail to see any adaption to motion picture needs. Sid Hickox photographed.

"Almost Married"

There is a consistent—and rather successful—attempt throughout "Almost Married," previewed at the Colorado, Pasadena, to tell the story photographically rather than through dialogue. Excessive dialogue in motion pictures is—and always will be—a confession of the inability and lack of pictorial imagination of the director. William C. Menzies and Marcel Varnel deserve admiration for their effort to make a real motion picture. Photography by John Mesgall.

The use of light and shadow in the picture is remarkably effective, and the composition of many scenes distinctly good. Particularly in the asylum (yes, this is another film with an insane husband) and attic studio sequences are these qualities notable.

The performance of Alexander Kirkland as the lunatic, is outstanding, comparing most favorably with like portrayals of John Barrymore, Leslie Banks, and Charles Laughton in recent previews.

Ralph Bellamy is far below his average. Violet Heming is obviously miscast, and Allan Dinehart fair. In minor roles Mischa Auer, Gustav von Seiferitz, Maria Alba and Herbert Mundin were remarkably good.

The story of "Almost Married"—unfortunate title, that—is the stumbling block upon which the whole production falls. It is episodic and utterly improbable. The whole film, in its weaknesses and strong points, is decidedly reminiscent of the average Fox "program film" of the silent days.

—HAROLD WEIGHT.

E. J. CLARK, manager of the El Cortez Hotel, spent the week end as the guest of H. D. Clark, managing owner of the Carlsbad Hotel at Carlsbad, California.

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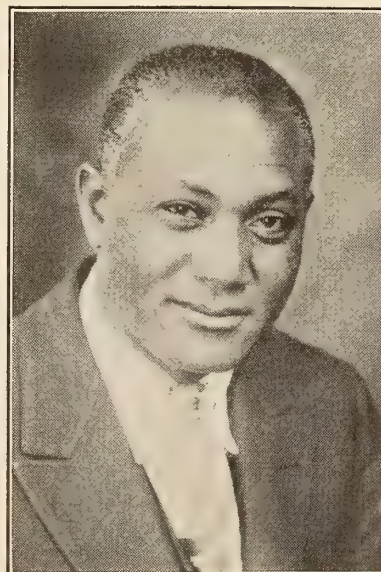
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SPORTS

By EDDIE DEMEREE

Kelly Petillo Wins Main Event at Legion Ascot Speedway

Breaking the jinx which has been riding with him for the past two and a half years, Kelly Petillo came in for a win in the main event at the Legion Ascot Speedway last Wednesday night. Kelly had plenty of hot competition throughout the race but he took the lead in the first turn and held it throughout the entire fifty laps. Ernie Triplett won the Italian Helmet dash and was presented with the beautiful Helmet by none other than Fifi Dorsay. The boys must have known who was presenting the Helmet for it was one of the most hotly contested Helmet Dashes ever held at the local track.

The Legion track is the fastest and sportiest five-eighths of a mile dirt track in the world and the boys driving on the track always give the spectators a full evening of thrills. Strange as it may seem, the drivers who are considered the best of the dirt track drivers, seem to have trouble learning the combination of the local track. For instance, Cliff Begere, Billy Arnold, Louis Schneider and many other eastern drivers who have won sensational races at Indianapolis and other tracks, have never been able to do anything out here. Fred Frame, who won the race this year at Indianapolis refuses to even appear on the Ascot track.

Then there is Leon Duray who refuses to take his hat off to any driver for speed, endurance and real chauffeuring of a race car. For the past three weeks Leon has had his new Miller out at the local track but has never been able to give the drivers any real competition. Last Wednesday night, after driving one of the five-lap heat races, he turned the car over to Wilbur Shaw (Wilbur having torn out the rear end of number 5 while qualifying), and how that diminutive driver handled the car. Starting out in sixth place in the second five-lap heat, he finished in almost a dead heat with Chet Gardner for second place. Then in the main event he worked his way up to second place and was crowding Kelly for first, when a tire blew out on the south turn.

Next Wednesday night there will be another evening of thrills at the track, starting with the Helmet Dash, three 10-lap races, a 50-lap main event and a five-lap special event, with such drivers as Kelly Petillo, Lester Spangler, Wilbur Shaw, Ernie Triplett, Chet Gardner, and Sam Palmer, fighting it out all the way for a win. Babe Stapp, who was injured several weeks ago expects to be back on the track in another week or so and how that boy Babe can drive. We'll be seeing you.

HOLLYWOOD LEGION STADIUM

"Loop the loop" Tommy Hoffman and willing, but slow, Jimmy Evans, 152, headed the card at Hollywood last week—and the customers started walking out when the affair was about half over. There is little to be said for either of these boys. Both have been in the ring long enough to know something about boxing; evidently they have seen their best days. Their go was far below Legion standard. Evans got the nod. Other results: Juddy La Salle won from Artie Duran. Jimmy De Luccia, 158, was far too good for Bobby Graham, who was down for the count in the third, dropping the decision. Lupe Castro and Boomer Brooker, 135, furnished the best bout of the night, Boomer fighting his way to a win. This Brooker lad will make it tough for all the lightweights. The kid has a lot on the ball. "Indian" Jimmy Smith stopped one in the first with his stomach, taking the count from Kenneth Johnson. They are welterweights. The evening was given a little interest when Bozo Kamisher, always ready to mix, took the nod from Red Stephens. This was an upset. Stephens failed to connect, as he usually does, with his sleep-producing right, and little Bozo walked away with the honors. Look out the next time, Bozo; that red head will be after you. This week, Tod Morgan meets Baby Sal Sorio.

WRESTLING—Last Thursday's wrestling card was headed by John Pesek, one of the best in the game. John refuses to be thrown, and the boys who meet him face tough going. His terrific body slams take all the fight out of his victims. This time the victim was Charlie Santen, a good man from Missouri; but John slammed him down so hard he was a pretty sick lad after the first fall. The second almost sent him to the hospital. When they find real opposition for Pesek they'll pack the Stadium. Other results: Luis Mayo won from Pete Dando. Al Baffert and Joe Banaski, draw. Oki Shikina tossed "Indian" Jules Strongbow. Everett Marshall broke even with Glen Wade. This was a rough go and had the spectators standing up. The old hippodrome, though sofe pedaled, has the fans winking at each other. Why not stage a real go between John Pesek and an outstanding opponent? John ungers for real opposition.

CULVER FIGHTS

Huerta Evans will face a Tartar Monday night at the Culver City arena, when he tackles Pedro Villanueva in the eight-round main event. Pedro is a stablemate of Baby Arizmendi and one of the most powerful punchers to invade these parts in some months. Villanueva defeated Tommy Hughes last Monday in a decisive manner.

Four four-rounders will comprise the preliminaries, with a couple of the sensational young former Simon Pures going up against stiff opposition.

DIXIE KID, a fighter of old days, was sitting waiting for his lunch at the Paramount studios. Spike Robinson, himself a fighter of fame of the old days, saw this. He passed his plate over to Dixie and waited to be served. The pair boxed years ago in the squared circle.

"ONLY THE RICH," by Bruz Fletcher, is about a girl like Dorothy Mackaill, who dropped forty million to pursue the man of her choice by plane, wiles and other modern inventions. Sure pick as a picture. (ALFRED H. KING, New York.)

AUTO RACE FANS ARE THRILLED AS CHARMING DAUGHTER OF HAWAII PRESENTS HELMET AMID MANY THRILLS TO VICTOR



CHARITA ALDEN AND KELLY PETILLO

Like a breath of Hawaiian breezes Charita Alden, one of the most charming daughters of the land of ukeleles and hula hula girls, swooped down on the Ascot Speedway track the other evening after Kelly Petillo had won the Italian Helmet Dash and smashed records galore, and presented him with—first the helmet—next, one of the sweetest kisses that Kelly had been given since his mother first did the honors, and will get in many a day. Charita, who is appearing at Eugene Stark's Bohemian Cafe, is the latest dance sensation of the hour; and stopped her work long enough to come out to the track to do her duty by the American Legion who are staging these shows every Wednesday night.

The Political Whirl By EDWIN DAIRE

Sheriff Traeger Issues Statement

Announcing a campaign platform which is a model of brevity and straightforwardness, Sheriff Traeger's statement, just issued, says: "I am a firm believer in teamwork. I am seeking preference from the Republican party. I accept the party platform and the program of its leaders. I am mindful of the needs of Los Angeles Harbor, of Boulder Dam, and the adequate protection of California products such as the citrus and oil industries. I will earnestly assist in preparing legislation designed to create a banking system giving full and absolute protection to depositors. I have lived in California all my life, and in my district more than 20 years. If I did not believe I could be beneficial as representative to Congress I would not offer myself."

LEO V. YOUNGORTH FAVORS REPEAL OF 18th AMENDMENT

Leo V. Youngworth, candidate for the Republican nomination for United States

Senator, has a long distinguished record in civic and fraternal affairs..

In his platform he stands for the repeal of the Eighteenth Amendment and other measures designed to put the country on a sound economic basis.

Particularly does Mr. Youngworth emphasize the fact that not since 1917 has Southern California been represented in the United States Senate, the incumbent Senators being residents of the northern part of the state, and the governor also from that section. Inasmuch as Southern California represents sixty per cent of the population and pays sixty per cent of the taxes it is entitled to representation in the Senate.

He was admitted to law practice in the State of California in 1912, and in the Supreme Court of the United States in 1922. He has many noteworthy achievements to his credit in a long career of public service.

"EXPERIENCE COUNTS" is what Eddie Baker told us recently of his father, Edwin Baker, who is running for representative in congress, in the 16th district.

OUT OF 19 CANDIDATES—Baker is the only man with political experience, having served for 8 years as assemblyman at Sacramento and 2 years on the city council of Los Angeles.

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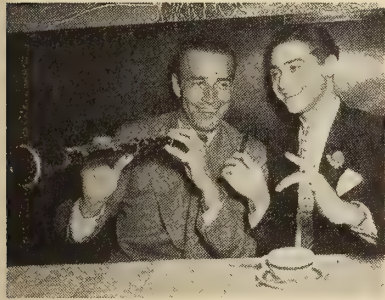
Teddy Joyce

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NIGHT HAWK

Buddy Fisher and a Great Show Hold Guests' Strictest Attention at Eugene Stark's Bohemian Cafe

Offering a variety show that compares with any offered in any theatre, Eugene Stark, Generalissimo of the Bohemian Cafe, has a worthy headliner in Buddy Fisher and his all-star dance orchestra, who are nightly making a great hit with cafe lovers of music, dancing and fine food. According to the hundreds of letters coming in from listeners in over KNX, Buddy and his boys should command attention of the motion picture producers on a par with any of the bands and orchestras now in the limelight.



BUDDY FISHER AND BEN BARD

The show that surrounds Buddy Fisher and his boys is made up of the greatest variety of artists. Charita Alden, the latest sensation among Hawaiian dancers to come to this country, is playing a return engagement by popular request. Andy Rice, Jr., who is a natural born clown, panics 'em at every show. Billy Daniel, Kirby and Duval have been working three months at Stark's and never repeated a number, so versatile are they in their chosen line of entertainment. Evelyn Manis, star of the air and cabaret entertainer par-excellence, is making a great hit nightly. The "Songbirds of Songland," Jimmy Hatton and Charles Beynon, singing "Songs of Today and Yesterday," are commanding attention from all who hear them. Treg Brown blows a mean cornet, his tripple tone notes are causing 'em to stop, look and listen. Ben Bard visited Buddy Fisher, and is shown playing while Buddy directs him.

The best folks of Pasadena, Beverly Hills, Hollywood and Los Angeles are making Stark's Bohemian Cafe their night spot among the cafes. They are rubbing shoulders with satellites of stage and screen. No matter how fastidious you may be, you can always feel at home at Stark's Bohemian Cafe. To mention all of the names of those who drop in for a bite to eat and dance, would be giving a list of the blue bloods of stage and screen.

PATIO ROOF HAS 'EM COMING NIGHT AND DAY
The majority of cafes in and around Hollywood either do a good business in day time or the evening. The Patio Roof, which is in the Roosevelt Hotel does a sort of day and night business. For the elite of the Southland dine there at lunch time, while evenings they dine and dance to the tune of Tom Coakley's orchestra, in between enjoying as fine food as they are apt to eat at home.



Nancy Carroll dining with her husband
—Joe Mann taking their order

In looking over the guest book of the Patio Roof we ran across the following names of those who recently visited the Roosevelt Hotel Cafe: Gretta Nis-

sen, Walter Heyburn, Dorothy Jordan, Margaret Smith, Freeman Lang and wife, James Starr, Louella Parsons, Charles Bickford, Prince Orsini, Mary Carlisle, Mary Pickford, Anita Stewart, Dolores and Helene Costello, Mrs. B. P. Schulberg, Mrs. Harry Cohn, Mrs. Frank Borzage, Wallace Beery, Anita Page, Marie Dressler, John Boles, Edward Everett Horton, Myrna Loy, Ruth Collier, Mary Brian, Nils Asther, Dorothy Mackaill, Edward H. Griffith and many others. It is surely a spot to meet the big shots of stage and screen, and at their best.

CLUB AIRPORT GARDEN

An entirely new show is being offered by the Club Airport Garden this week. Headed by George Hamilton and his Symphony orchestra. How these boys can play, croon, and entertain. It is a colorful show in every way. With the old favorites, Jane Jones, George Lloyd and Mel Calish, the popular singing and amusing trio, going better than ever, with Charlie Thorpe at the piano. As an added attraction, Marie Herold and Four Dancing and Singing Beauties put zip and pep into the festivities, and allow the guests to feast their eyes on 'em as they step the light and fantastic in artistic costumes. Marie Herold is too well known to need any further introduction. She is being ably assisted by Barbara Near, Evonne Doree, Dorothy Dayton and Edwina Price.



MARIE HEROLD

George Hamilton leads his orchestra like nobody's business, and when he takes his violin and starts to lead 'em, you just can't make your feet and shoulders behave. When he picks up the megaphone and starts crooning through it, why, just keep your eyes centered on him all the time. His combination of trios and solo numbers that he has arranged for his boys, commands attention all the way. Tommy Jacobs is a fine host. He has as an aide, and rightfully so, Paul Gerhard, who knows his manners about a cafe, for he is the personification of politeness. We saw DAMON RUNYON, Juan Carlos Zabala, the Olympic Winner of the Marathon, Adele Rogers St. John, Eric von Stroheim, George Bachellor, Joe Aller, and others, while we sat and dined and danced to our hearts' content with Mrs. Night Hawk.

Frolics Garden

It seems that the first place that people want to go to after they arrive in Los Angeles is the Frolics Garden. The reputation of this outdoor amusement place seems to have traveled the world over. The cool nights have forced the management from time to time to resort to using the indoor cafe facilities. However, no matter if it is inside or out, they are sure to have a delightful time. Jack Lewis, who is the generalissimo of the Frolics, has seen to it that there is always a fine band to play dance music. Right now they have Bill Hogan and his orchestra. These boys play a brand of music that makes you forget your troubles and step out on to the floor and dance to your hearts' content. The show offered is under the eagle eye of Moe Morton. He has as entertainers Milla Sonde, the latest singing sensation discovered by Al Siegel. Enrique and Novello, two of the cleverest ball room dancers that have trod on the local boards. Walter Kane acts as master of ceremonies. And as an added attraction, The Three Bachellors are playing a return engagement. The orchestra boys sing solos and do different numbers during the evening's entertainment. We are soon to see the singing and dancing beauties that made such a hit when the Frolics first started, and continued up to about a month ago. Moe Morton has twelve of 'em in rehearsal at the present time for an early showing. Chief of Police Bennett, from San Francisco, dropped in the other evening with Henry Fink and others. The best known folks of the stage and screen make the Frolics their meeting place nightly except Monday, when the Cafe is closed and all hands go for a boat ride on the S.S. Playa, which cruises to nowhere in particular for six hours, and everybody has a wonderful time.

COCOANUT GROVE

In the Cocoanut Grove of the Ambassador hotel, Monday night, August 22, many of the leading song writers of America will gather to pay tribute to their pal and co-author, and one of America's foremost authors of plays and songs, George M. Cohan, who has been in Los Angeles the past few months, working on a picture in which he is to be featured by Paramount.

Due to much work and little play many of George's old friends and pals have been denied the pleasure of saying "hello" to him. So the boys have arranged this dinner in his honor as a sort of get-together reunion and friends and admirers alike are invited to attend.

Previous to the dinner a reception will be held in the East Indian Room of the hotel and notables of the stage and screen will pay their respects to the man that made America sit up and take notice with his lilting melodies and timely plays. No player of either stage or screen is more admired by his fellow players than George M. Cohan, and Monday night, August 22, promises to be a gala night.

TED DOYLE AND BOYS MAKE HIT AT GRAND HOTEL

Ted Doyle and his boys, now playing at the Grand Hotel in Santa Monica, have something real to offer in the way of entertainment. The gay parties which flock nightly to this enchanting rendezvous are being thrilled by the voices of George Wald and James Newill. George Wald has a "million dollar" personality, and what with his beautiful voice he will soon have all the ladies' hearts going pitter patter.

Ted Doyle furnished the music for M-G-M's "Red Headed Woman." They are also Victor record artists, and have made a number of electrical transcriptions for Joyce-Selznick. For an evening packed with entertainment and thrills, don't miss Ted Doyle and the new Grand Hotel Dining Room.

PHIL GOLDSTONE is back in California and has begun preparations for the immediate production of "Crusade," the third Majestic feature of the season. "Crusade" is a play by William Collinson; Edward T. Lowe wrote the script and dialogue. Frank Strayer will direct.

HOLLYWOOD FILMOGRAPH BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Barbara Stanwyck All-Star	Unassigned Unassigned Ralph Staub	Unassigned Unassigned Scudder	Unassigned Unassigned Staub	"Brief Moments" "The Double" Screen-Snapshots "That's My Boy" "Washington Merry-Go-Round" "In the Jungle" "Wild Horse Stampede" "Vanity Street"	Staub-Sweeny Unassigned Joe Swerling Uncredited	Coope G. Rominger L. Cunningham	Preparing Preparing Shooting Shooting Shooting Preparing Shooting Shooting
DARMOUR 5823 Santa Monica Blvd. J. A. Duffy, Casting GR. 0345	Richard Cromwell Lee Tracy	Eddie Cline Earl Haley Unassigned	Unassigned George Seitz Unassigned	Unassigned Unassigned Unassigned	Untitled			Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Mickey McGuire	J. A. Duffy	Wesley Morton	James Brown				Preparing
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	Harry Langdon World Wide Prod. Glen Tryon	Arvid Gilstrom Paul Stein H. J. Edwards	Unassigned Jack Sullivan Harold Lewis	Unassigned Art Miller Dwight Warren	"The Big Flash" "Breach of Promise" "Honeymoon Beach"	Frank Griffin Rupert Hughes The Staff		Preparing Shooting Shooting
	James Dunn Will Rogers Bennett-Bellamy Sally Eilers Baxter-Boles Clive Brook Clara Bow Unassigned Gaynor-Kirkland George O'Brien Marion Nixon Will Rogers	Eric Von Stroheim John Blystone Raoul Walsh Sidney Lanfield William Dieterle Frank Lloyd I. Francis Dillon MacFadden Unassigned Alfred Santell D. Howard Unassigned Henry King	Unassigned Unassigned Hough-Walsh Leslie Freeland Ray Slynne Unassigned Unassigned Unassigned Ed. Schaumer Unassigned Unassigned	Unassigned Unassigned Norbert Brodine G. MacWilliams John Feitz Unassigned Unassigned Unassigned G. Schneiderman Unassigned Unassigned	"Walking Down Broadway" "Jubilo" "Wild Girl" "Hat Check Girl" "Six-Hours to Live" "Cavalcade" "Call Her Savage" "Broadway Bad" "Tess of the Storm Country" "The Golden West" "Rackety Rax" "State Fair"	Eric Von Stroheim Conselman-Roth Paul Armstrong Rian James Morris-Bartheaux Noel Coward Tiffany Thayer Lipcan-Pezet Behrman-Levien Joel Sayre Phil Strong	Geo. Leverett Von Kirbach B. Freericks	Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazzi, Casting Paul Wikins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Norma Shearer Unassigned Unassigned The Barrymores Gilbert-Harlow Tallulah Bankhead O'Sullivan-Laughton Joan Crawford Boris Karloff Huston-Velez Haines Edward	Tod Browning Sidney Franklin Charles Riesner W. S. Van Dyke Charles Brabin Jacques Feyder Harry Beaumont Lothar Mendez Clarence Brown Chas. Vidor William Cowan Harry Pollard	Unassigned Harry Bucquet Unassigned Unassigned H. Tate Unassigned Harry Sharrock Dick Rosson Unassigned Johnny Waters Taggart Unassigned	Unassigned Lee Garmes Unassigned Clyde DeVinna Bill Daniels Unassigned Oliver Marsh Merritt Gerdstaf Unassigned Tony Gaudio Harold Rosson Unassigned	"China Seas" "Smilin' Thru" "Turn to the Right" "Eskimo" "Rasputin" "Red Dust" "Tinfoil" "Payment Deferred" "Lost" "Mask of Fu Manchu" "Kongo" "Let's Go"	Unassigned Allen Langdon Martin Smith-Hazzard Unassigned Uncredited Wilson Collinson Unassigned Uncredited Uncredited Uncredited Uncredited Uncredited	J. Brock G. A. Burns C. Wallace P. Neal A. MacDonald F. Morgan	Preparing Shooting Preparing Preparing Shooting Preparing Shooting Shooting Preparing Shooting Shooting Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Charles Ray Unassigned All Star	Harry Fraser Unassigned R. N. Bradbury R. N. Bradbury	Unassigned Unassigned Paul Malvern Paul Malvern	Archie Stout Unassigned Unassigned Archie Stout	"Arizona Bound" "The Wayne Murder Case" "Hidden Valley" "West of the Rockies"	Robert Quigley Uncredited Wellyn Totman Wellyn Jontman		Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 12 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Marlene Dietrich Hayes-Cooper Erwin-Crosby Raft-Carroll Cohan-Colbert March-Landi Brook-Lee Hopkins-Marshall Sylvia Sidney Laughton-Carroll All Star Hopkins-Gable Chas. Rogers Prod. Lombard-Arlen Randolph Scott Chas. Rogers Prod.	Josef von Sternberg Frank Borzage Frank Tuttle Archie Mayo Norman Taurog Cecil B. DeMille Stephen Roberts Ernest Lubitsch Unassigned Norman Taurog Wm. K. Howard Marion Gering Harry Joe Brown William Seiter Henry Hathaway Ralph Murphy	Bob Lee Arthur Jacobson Sil Brod Charlie Barton William Kaplan James Duggan Charles Barton George Hibbard Unassigned Unassigned Unassigned Unassigned Unassigned Raoul Pagel Unassigned Unassigned Unassigned	Bert Glennon Charles Lang George Folsey Unassigned David Abel Karl Struss Harry Fischbeck Victor Milner Unassigned Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned Unassigned Unassigned	"Blonde Venus" "A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Madame Butterfly" "Island of Lost Souls" "The Lusitania Secret" "No Man of Her Own" "Madison Square Gardens" "Hot Saturday" "Heritage of the Desert" "Metropolitan Garage"	Lauren & Furthman Glazer-Garrett George Marion, Jr. Elliott Clawson Thompson-DeLeon Young-Buchman Leahy-Marlow Raphaelson-Jones Zoe Akins Fort-Gates Hugh Strange Austin Parker Rivkin-Wolfson Lovett-March Clawson-Brant Uncredited	H. Mills H. Lewis J. Goodrich E. Merritt E. Hayman H. Lindgren M. M. Paggi F. Goodwin	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing Preparing
R.K.O.-PATHE Culver City RE. 0252	All-Star Jostph I. Schnitzer	Malcolm St. Clair William Nye	Unassigned Bernard McEveety	Unassigned Chas. Schoenbaum	"Goldie" "Second Fiddle"	Salisbury Field Yost-Doraty		Preparing Shooting

Eugene Stark's Bohemian Cafe

The greatest variety show offered by any cafe
8:30---11:30 P. M. 1:30 A. M.

The great and only CHARITA ALDEN Queen of Hiwaian dancers. Still going great, BILLY DANIELS, KIRBY and DUVAL. EVELYN MANIS, the captivating Songbird of the air. ANDY RICE, Jr.—Just a natural clown. The silver tone Crooner, JIMMY HATTON. TREG BROWN, Ace Cornetist. CHARLES BEYNON, Songs of today and yesterday.

Eugene Stark's BOHEMIAN CAFE 8533 Santa Monica Boulevard. The Home of No Cover Charge at any time
PHONE CRESTVIEW 9414 FOR RESERVATIONS

R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M.	Bennett-McCrea Fay Wray Richard Dix Cortez-Morley Dunn-Howard Dix-Harding Joel McCrea King Productions Bennett-Lukas Herbert-Ates Mitzi Green Alan Nowbray Velez-Tracy Frank Morgan	George Fitzmaurice Merian C. Cooper Roland Brown J. Walter Ruben E. H. Griffith Wm. Wellman Dudley Murphy V. Schertzinger Geo. Fitzmaurice Harry Sweet John Robertson Wesley Ruggles Casey Robinson Ed. Sutherland	Unassigned W. Daniels Jimmy Anderson J. Hartnett Unassigned Jimmy Anderson Eddie Killy Unassigned Jean Hollingshead Unassigned Charles Kerr Unassigned Unassigned Unassigned	Unassigned Eddie Linden E. Cronjager H. Gerrad Unassigned Ed. Cronjager Roy Hunt Unassigned Charles Roshier Unassigned Unassigned Unassigned Unassigned Unassigned	Untitled "The Eighth Wonder" "Liberty Road" "Phantom Crestwood" "Animal Kingdom" "The Conqueror" "Sport Page" "All The Evidence" "Rock-A-Bye" "Shampoo, the Magician" "Little Orphan Annie" "Monkey's Paw" "Phantom Fame" "Secrets of French Police"	Jackson-Ornitz James A. Creeman Bartlett-Cornack Cormack Ruben Horace Jackson Robert Lord Robinson-Markson Frank Drake Horace Jackson Uncredited Mintz-Dunn Graham John Uncredited Ornitz-Tasker	Geo. Ellis J. Tribby H. A. Cutler C. Portman C. Portman	Preparing Shooting Shooting Shooting Preparing Shooting Shooting Preparing Shooting Preparing Preparing Preparing
TEC-ART. GR. 4141 5360 Melrose	Franklin & Stoner	Unassigned	Unassigned	Unassigned	"Lost Continent"	Isadore Bernstein		Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Lowell Sherman Ken Maynard Unassigned	Lowell Sherman Phil Rosen Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"False Faces" "Fargo Express" "Uptown New York"	Glassman-Hughes Earl Snell Warren B. Duff		Preparing Preparing Preparing
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Red Golden Sherry Shourds	Lucian Andriot Gregg Toland Ray June	"The New Yorker" "Kid from Spain" "Cynara"	Charles Lederer W. McGuire Frances Marion	O. Lagerstrom V. Vernon C. Noyer	Shooting Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned Unassigned Summerville-Pitts Boris Karloff All Star Gibson Gowland All-Star Fox-Linden Tom Mix Ernie Nevers	Cyril Gardner William Wyler John M. Stahl James Whale Unassigned Unassigned Jame Horne Dr. Arnold Fanck Russel Mack Edward Cahn Ray Taylor Henry MacRae	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Billy Reiter Franks-Woehler V. O. Smith Joos-Tyler	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Lew Powers Hans Schneeberger Geo. Robinson Karl Freund Dan Clarke John Hickson	"The Invisible Man" "Laughing Boy" "Left Bank" "The Road Back" "Auto Camp" "Gagliostro" Untitled "S. O. S. Iceberg" "All-America" "Merry-Go-Round" "Tom's in Town" "The Lost Special"	Fort-Balderston John Hunt Unassigned R. C. Sheriff Nina Wilcox Putnam Nina Wilcox Putnam Shorts Lt. Comm. Wead Uncredited Tom Reed Jack Nattford	R. Pritchard Jess Moulin J. Lapis Jesse Moulin F. Feichter	Preparing Preparing Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Rufus Le Maire, Casting Bill Mayberry, Asst. Cast. Bill Forsyth, Asst.	Paul Muni Spencer Tracy	Mervyn LeRoy Michael Curtiz	Al Aborn Frank Shaw	Sol Polito Barney McGill	"I'm A Fugitive" "Twenty Thousand Years in Sing Sing" "Silver Dollar" "Parachute" "You Said a Mouthful" "The Match King" "The Telegraph Trail" "Central Park" "The Paris Racket" "Lawyer Man"	Gibney-Holmes Terrett-Lord Erickson-Thew Uncredited Robert Lord Uncredited Kepler Morehouse-Baldwin Bartlett Wilson Mizner		Shooting Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing

HOLLYWOOD filmograph



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HOLLYWOOD, CALIFORNIA, SATURDAY, AUG. 27, 1932

PUBLISHED WEEKLY

Radio Racketeers Replace Fake Movie Schools

Who is Back of the Present Political Orders?

OUT OF TOWN BOOBS FALL
FOR THE "COME ON" OF
SMALL FRY STATIONS

Theatrical racketeers, who bilked hundreds of movie aspirants in years gone by with their nefarious "movie schools" and "screen test" come-ons, have discovered a new field of operation. They are now in the radio business, and the sad part about it is that they are making a play for the people who try to crash Hollywood's gates.

Their latest gag is to advertise, by published advertisements in the newspaper classified sections, or by word-of-mouth, that the radio business is all hot for new talent, and that they, as patrons of new radio talent, will give "auditions," "voice tests" or what have you.

Not all of the radio bureaux can be classified among these racketeers, of course, but there is a growing number of so-called radio transcription producers who have tried to prey upon Hollywood. They tell the picture boys and girls that there are great possibilities for talkie actors in the making of radio transcriptions, because talkie experience has given them the necessary experience in diction and enunciation. Then they invite these actors, some of them well known, to have a "free test" at their studio. Their idea is to get as many "free tests" as possible, usually seeing to it that these "tests" are actually part of a genuine program. Thus, the people donate their services, and the racketeers then try to sell their stuff on the strength of these famous names.

One of the newest outfits is headed by a "production manager" who was at one time identified with a notorious Hollywood "make-up school" that was shut up by the law.

Hollywood Filmograph is going to follow up these new "radio studios" and if it finds that they are violating the law in any misrepresentation whatsoever, it will advise the authorities so they may take proper steps to curb them.

Sol Solinger Leaves J. G. Mayer Agency HAS SERVED AS REPRESENTATIVE OF FIRM FOR SEVERAL YEARS

Sol Solinger, after serving the J. G. Mayer Agency for several years, turned in his resignation Thursday, and will soon have an announcement to make anent his new affiliation. Mr. Solinger is well known and liked in film circles, and is a good acquisition to any of the personal representatives and managers now in the field. The bigger the agency the better for "Sol" has the contacts and knows the agency game.



BETTY FARRINGTON

This week you will find Betty Farrington appearing at the Pantages theatre, with Dale Winter, Bobby Watson and others in "Irene," the musical comedy tabloid, produced by Fanchon and Marco. Miss Farrington migrated from the stage to the screen, playing many fine parts, and her returning to the stage bears evidence of her popularity.

"THE SHERIFF TELLS ALL." ROSCOE ATEs, the stuttering comedian, in the role of a newspaper reporter, gets amusingly tricked out of an interview. Nevertheless, people who do not enjoy attending political meetings but wish to see and hear a candidate before voting for him, get their chance to do so in a motion picture shown this week and next in the theatres of the 15th congressional district. Wm. I. Traeger, candidate for the Republican nomination, "co-stars" with the stuttering Ates. The picture is reported to be unusually clever entertainment and demonstrates the educational value and convenience to the public in this form of information-disseminator.

HOLLYWOOD WILL BECOME
BATTLE GROUND OF U. S. A.
PRESIDENTIAL AMBITIONS

The recent political activity of Jack Warner and his aides, at the Warner-First National studio, has all the earmarks of orders from the higher-ups in the East.

It will be recalled, that when the Warner company was making its phenomenal rise with Vitaphone, Wall Street had John J. Raskob figured as one of the powers behind Warner Bros.

Raskob, of course, is one of the leaders of the Democratic party, and it is likely he still maintains power in the Warner organization. When Louis B. Mayer began getting on the Republican band-wagon and applauded so lustily when Hoover was elected, many people got the idea that the Republican faction had taken the whole movie business into camp.

Can it be that Raskob, in the interests of the Democratic party, has sent orders to Hollywood that Jack Warner and the rest of them should start a little hurrah for the Democrats?

It is wise for the film industry to interest itself in politics, where its own welfare is concerned, but its wisdom in aligning itself with any particular parties or factions is open to question. No matter how the pendulum swings, it may feel the axe of retribution.

GREAT NAMES—are Kalmar and Ruby, and Paramount have signed this team to write an original story, with music and lyrics for the Four Marx Brothers.

"KID FROM SPAIN"—was the brain child of these clever writers, and we watched a little of this unreel recently, and can realize why Paramount grabbed these boys.

FOX BUYS—the wartime reminiscences of the Belgian spy, "Martha McKenna," now running in serial form in the London Sunday dispatch.

GREAT THINGS—have been accomplished by Winfield Sheehan, and Sol Wurtzel, since they returned from their vacation.

INTERNATIONAL DEALS—in pictures, as well as politics, are the order of the day and Joseph Schenck and British Dominions Film Corporation, have come together for United Artists release.

"MAGIC NIGHT"—will be the first one to be seen in the United States, and the famous Jack Buchanan will be featured.

Directors Complain About Action of Extras

Academy to Award Prizes For Best Short Subjects

LACK OF INTEREST IN WORK IS PROVING COSTLY TO PRODUCERS

The extras are making it tough for the directors to make their pictures on scheduled time these days, and the directors, in turn, are very much peeved at the way some of the extras are conducting themselves. And rightfully so, for extras, in many instances, beg for the jobs and when they get them they become clock watchers.

The other day while Ye Editor was watching the filming of one of the big scenes of a picture, we noticed the extras paid as little attention as they could to the instructions being given them, and many had to be upbraided for not keeping their wardrobe intact as it should be in the scenes.

One director, who is known to have a heart of gold and who is the extras' friend, complained how annoying it was for him to get cooperation from those he has helped most. They annoy him for jobs, and then do everything that they should not do on the set.

Rules should be put into effect to stop card playing, and all sorts of annoyances that the extras are now getting away with during working hours. Time is money to the producers, and whatever time is lost by the directors through the misbehavior of the extras, proves very costly to the company. If checked up it will prove to be mostly the newcomers in the business that cause the complaint—the old timers know better.

• • •

W. W. HOLMES is not a new face to the Avenue. He has been working in pictures for some time. He looks like a good bet, knows what it takes to please directors and casting directors, and can be reached either directly or through the Central Casting Agency. Mr. Holmes is a likeable sort of individual, who works hard, first to make friends and next to keep them.

Again we end this weekly message to you and with the strains of the ever sad song "Farewell to Thee" we leave you until we meet again.

• • •

DRASTIC BANS—against the fan magazine writers is to be nipped in the bud by a protective association of their own.

CONTROL OF WRITERS—and self censorship, is the aim of this new association, which is found necessary, after the sensational doings which have been recorded recently.

Wm. Meiklejohn AGENCY

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THE ACME OF PLAYSPOT ENTERTAINERS



Buddy Fisher

and his

10 GOOD REASONS WHY HIS DANCE ORCHESTRA IS THE TALK OF THE TOWN

Buddy Fisher

The Nation's Joy-Boy

1. MERLE ALDERMAN, Arranger, Vocalist, Piano.
2. JOHN TE GROEN, Drums, Vibraphone.
3. CLIFFORD HOKE, Reeds, Arranger.
4. ABE C. COHEN, Reeds, Violin.
5. JOSEPH SKRIVANICK, Reeds, Cello, Vocal.
6. CHARLES BEYNON, Reeds, Flute, Vocal.
7. WILLIAM MARKS, Violin.
8. CARL OSBORN, Ace Trumpeter, Arranger.
9. JIMMY HATTON, Guitar, Vocal.
10. PHILLIPS GANDON, Bass, Vocal, Arranger.

Offering the latest creation in Dance *MELLOW MUSIC*

NOW in TENTH WEEK at STARK'S BOHEMIAN CAFE

Available for Pictures

Management

J. G. MAYER-JOHN LANCASTER AGENCY

Critics and public alike have acclaimed Buddy Fisher and his sweet all-star dance orchestra one *OF THE BEST* that has come out from the east in years

THE INSIDE DOPE

CARLOS MOLINA, whose tango and rhumba band has been a feature of the Ambassador Hotel's Cocoanut Grove for the past three and one-half years, is leaving the Grove August 27th.

Before making any extended new tie-up, Molina's band will appear in engagements in San Francisco, Los Angeles and Eastern cities. Molina's music has been largely instrumental in making the tango and rhumba popular among dance lovers and patrons of Cocoanut Grove, and his absence from that popular rendezvous will be a source of regret to everybody.

• • • • •

TEDDY JOYCE and his lovely mother are to be the house guests of Estelle Taylor this week at Malibu. It looks like romance as they have been seen dancing at all the gay places for the past two weeks.

• • • • •

BERT LEVY, the cartoonist, was a guest of George M. Cohan's, at the Paramount Studio one day this week. Ye Editor caught the two in earnest conversation outside George's dressing room.

• • • • •

RED STANLEY, who has been creating quite a sensation on the local stages, has just been signed for a bit in "Walking Down Broadway," which is to be produced by Fox, starring James Dunn, with Eric von Stroheim directing. We understand Stanley is to play a drunk in a cafe, who insists on singing.

PRODUCERS FOR THE FIRST TIME GAIN RECOGNITION OF INDUSTRY

The Academy of Motion Picture Arts and Sciences have recognized the requests of the short reel producers, to count them in on their yearly awards, and for the first time in the history of the Academy and the making of short reel pictures, there will be awards made by the Academy to the best short reel producers.

Lester Cowan, the hard working and capable secretary of the Academy, admitted that this statement was true, and that Ye Editor had started his campaign in the nick of time to help the producers gain the attention of the Academy so that all this could be made possible.

• • •

Radio-Lites

By RUTH FLORENCE

With the cessation of the glorious excitement of the Olympic Games, and Olympic Games entertainment, attention is once again directed to regular channels—and radio dials will once more turn "as per usual." In passing one might add that the radio programs played no little part in the matter of Olympic entertainment—well, it is now all a grand and glorious memory, with our hearts (as well as the Los Angeles treasury) much enriched.

In the meantime program directors have prepared well for the Olympic aftermath—with many new and novel features for the broadcast lanes—

Under the rather interest-creating title "Now I Can Tell It" KFI, KECA offers Captain Don Wilkie, famous secret agent of the United States State Department—over KFI every Sunday at 6:45 p. m. Capt. Wilkie is one of a famous band of secret service agents who were detailed for special duty during the world war guarding naval air bases established in England to locate and destroy enemy submarine flotillas. Previous to this, Capt. Wilkie made an impressive record investigating counterfeiting, acting as presidential bodyguard and other delicate duties involving national safety and welfare. In his programs Capt. Wilkie will give intimate close-ups of many of the famous people he has served—with inside details of hundreds of cases which are now historic—for obvious reasons, however, he will not discuss certain cases which are now pending.

KMPC will bring to its listeners an enjoyable skit entitled "Breakfast with Sue and Jack." The skit follows along the line the title implies. This is on the air Monday mornings, 7:45-8:00.

Beginning Saturday, Aug. 20, KDB (Don Lee station at Santa Barbara), will begin feeding the network with dance music supplied by Frank Greenough and his Santa Barbara Biltmore Hotel band—from 8:30 to 9:00 p. m.

PICTURES
1907

BEN TURPIN

(Born 1869)

VAUDEVILLE
1932
Thanks to
Fanchon & Marco

United Artists, British and Dominions Close Big Deal

International Photographers to Stage Ball, Oct. 29

GEORGE ARLISS will Next Appear in "THE ADOPTED SON"

Vera Gordon is Signed by Fanchon and Marco

JOSEPH M. SCHENCK AND
HUBERT T. MARSH CLOSE
THREE YEAR PACT

Marking what is claimed to be the first real international alliance in the motion picture industry, leading American and British stars and executives yesterday exchanged telephonic greetings between Hollywood, Washington, D. C. and London in celebrating announcement of formation of a new film organization throughout the English speaking world.

Hubert T. Marsh, managing director of the British and Dominions Film Corporation Ltd., speaking from England, and Joseph M. Schenck, head of United Artists, speaking from America, revealed plans that ultimately will extend the new organization's activities to all the civilized countries of the world.

Mary Pickford, Douglas Fairbanks, Samuel Goldwyn, Ronald Colman, Eddie Cantor and Al Jolson talked to England from Miss Pickford's bungalow at the United Artists studio with Schenck acting as master of ceremonies in Washington, and stars, executives and members of the British press hearing the conversations in London by means of amplifiers.

Schenck announced that United Artists has signed a three year contract with the British and Dominions corporation, largest independent producing company in Great Britain, to distribute all the foreign group's pictures in the United Kingdom, Canada, Australia and India, and suitable pictures in America. The pact also pledges cooperation in making pictures of international appeal.

The British and Dominions concern is similar in purpose to United Artists as regards production, with a roster of stars that includes Jack Buchanan, Ralph Lynn, Tom Walls and Sidney Howard, who are said to be the biggest box-office attractions in the British Empire.

Schenck and speakers in Hollywood and London welcomed the film alliance as further cementing cordial relations between English-speaking peoples, and providing a new international medium through which they can artistically express themselves on the screen without being controlled by the ordinary methods of mass production.

When the United Artists stars spoke from Hollywood at noon, it was nine o'clock at night in London.

JACK JOHNSON met his match over on the Paramount lot the other day when Oscar (BooBlack) Smith sparred off with the former heavyweight champion and knocked a cigar out of his mouth. It was all in fun, but Central Avenue hailed Oscar as their new champion, and Jack sort of felt hurt, if you ask us. However, he kidded Oscar to the point of daring him to try and repeat but Oscar, if you please, knows when he is well off, and he knows that Mister Johnson is cunning enough to reverse the victory. So that is that, the affair is ended in Mister Smith's favor.

AMBASSADOR HOTEL AUDITORIUM IS ENGAGED FOR GREAT SHOW AND DANCE

One of the most significant affairs in the fall calendar of cinemaland was announced today in the form of a mammoth Motion Picture Exposition and Ball, to be presented by the International Photographers of the Motion Picture Industries at the Ambassador Hotel Auditorium, October 29th.

Ranking in importance with the most distinguished affairs of the Wampas, the Academy of Motion Picture Arts and Sciences and other major film organizations, this celebration by the most famous cinematographers in the industry, will be a revelation of their most intimate secrets of motion picture photography.

Leading cameramen of the industry, members of Local 659, which includes such "names" among the profession as Karl Freund, Tony Gaudio, Charles Rosher, Hal Mohr, Karl Strauss, Clyde DeVinna, Elmer Dyer, Alvin Wyckoff, Edward Cronjager, and many others equally noted, will cooperate with the leading make-up men of the industry to demonstrate to the public just how they achieved their most weird and unusual effects.

The entertainment committee preparing the Motion Picture Exposition and Ball of the International Photographers organization, include: Arthur Edeson, Alvin Wyckoff, Howard Hurd, Hal Mohr, Jackson Rose, Arthur Miller, Gilbert Warren, Frank Good, Mickey Whalen, Paul Eagler, Jimmy Palmer and Billy Tuers.

"A NIGHT IN MEXICO" LEO CARRILLO THEATRE

Jose Majica, noted motion picture and concert star, was guest of honor at the opening of "A Night in Mexico" a new musical review, at the Leo Carrillo Theatre on Olvera Street. The company includes 22 talented Spanish and Mexican entertainers, who recently arrived here from a successful engagement in Mexico City. Jose Cansino, former Ziegfeld revue favorite, staged the production.

Senorita Adriana, stole the entire show; the audience stood up to applaud. This girl is really talented and beautiful. Please page the movie scouts who are looking for new faces and something worth while.

In the supporting cast are, Senor Guzman, Palafox, Moreno and Valencia, Rumba Dancers, Senorita Avonda, and Anita. "A Night in Mexico" is in two acts and a colorful array of scenes, with Libretto and music by Cordova Cantu. Don't miss this show for real entertainment.

—LESLIE SPEARS.

ABOUT PEOPLE SEEN AND HEARD IN VARIOUS PLACES

New York Jimmy, as he strolls by . . . three of the Lucky Day Steppers pause in their travels . . . Harvey Brooks. Pianist

FROM A STORY BY EDGAR FRANKLIN, NOTED AUTHOR OF MANY STORIES

"The Adopted Son," from the story of Edgar Franklin, will be the next George Arliss opus at Warner Bros. studios. The story now being made into a talkie was first produced by Rolfe-Metro back in '17 and was one of the big hits of that day. Franklin is one of our best known writers and it is strange that he is not brought to the coast to do the dialog for his own story. He has had several successes to his credit, both on stage and screen. "White Collars," which was one of the stage's biggest hits, was from his Saturday Evening Post story.

Doing the Avenue

(With Landis Buford)

(With Landis Buford)

The Avenue! The Avenue! I wonder if I could stay in the City of the Angels and not visit this part of it for one full day? On this Street of Streets you can see all the sights. Here passes the swell New Yorker, the effete Chicagoan, the staid Bostonian, the fiery one of New Orleans and they all mix to form the crowd that traverses the world's most picturesque way.

THE PEOPLE who are working on the RKO lot were kept on the payroll a bit longer than they expected to be. Latest reports are that none of said persons were very angry. You see, Ole Man Depression has visited the Avenue while he has been sojourning in Southern California.

Here is one by one of the Old Timers of the show business. It seems that one of the members of a troupe which was playing Salt Lake City on one of the better known times had been on a party just before curtain time. On that party there had flowed plenty of Laughing Water. The person in question had been immersed in said water profusely. When the time for his number came he awakened as the interlocutor called his name. Gathering himself together, he staggered to the center of the stage and while the orchestra played the introduction he looked at the audience with the well known vacant stare. While the band played the piece he was to sing he continued to give the audience the well known stare. When the band finished he walked to his seat and continued his sleep. A critic on one of the papers the next day remarked that the actor gave the most comical interpretation of the song that he had ever seen or heard. The actor when questioned about it said that his Joy Water gave that interpretation.

Popular . . . L. Z. Cooper also Pianist Popular . . . Bud Scott of the Banjo . . . Mae Diggs . . . Marguerite Jones, once of the Follies . . . Lawrence Criner, the Lafayette Players' heavy man . . . Chick Beamer,

REVUE IMPRESARIOS SELECT "HEARTS OF BROADWAY" AS VEHICLE

With the cast supporting Vera Gordon in "Hearts of Broadway" complete, Fanchon and Marco will open the original musical comedy at Loew's State, Los Angeles, Aug. 26. Sidney Page and Co., The Four Normans, Mack Lerner, Myrtle Lyman, Nadje Gordon, and The Carla Torney dancers are included in the cast.

Archie Gottler, who wrote and directed "Hearts of Broadway," interpolated several new songs which are to be released by De Sylva, Brown, and Henderson. They are "Hearts of Broadway," "With All My Love and Kisses," "When I Dance With You," "Turning of the Tide."

Having acquired the rights to several outstanding musical comedies for picture house tabloiding, Fanchon and Marco are in the midst of their busiest producing season in ten years. "Follow Thru," the complete Schwab and Mandel musical, opened at the Fox, San Francisco, August 19th, with a cast including Joe Penner, Olive Olsen, Helen Wright, Jerry Ross, Bill Halligan, Dee Loretta, Eddie Tamblin, Madeline Sheffield, Alita Duncan, and Earl Maestro.

Immediately upon launching "Follow Thru" Fanchon began rehearsals of "Sally," in which Mary Eaton is to be starred. T. Roy Barnes and Bert Gordon have also been signed for featured roles, with Larry Ceballos on the directorial end. "Sally" will have a cast of 55.

Although no principals have been signed, the chorus for "Whoopee" is rehearsing, with indications pointing to an early release of the Ziegfeld musical. Presently Marco is in New York negotiating for additional musical comedies. It is expected that, due to the success of "The Desert Song" and "Irene," the Fanchon and Marco organization will release a complete musical comedy each month, with regular Fanchon and Marco Ideas taking up the other three releases.

dressed in knickers as he leaves the rehearsal . . . Edward Bailey coming out of the Musicians' Building with his brief case . . . C. C. Rosemond, noted baritone, as he attempts to explain some of the intricacies to one of the uninitiated . . . and so on into the future.

The pageant given for the benefit of the Sojourner Truth Home was a success in all ways. The play was splendidly done and admirably received by the large audience. Honors went to Floyd Covington, Tommy Anderson, Laurette Butler's Kiddies and Frita Shaw's Etude Ethiopian Chorus.

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TAX BURDEN

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BRIGHT LIGHTS

The bright lights of Hollywood, which may be accepted any way that you may care to, have done much to place the motion picture industry in the position it is today. There is a light ahead, a bright light, which will show us the road to success.

If everyone connected with the making of motion pictures will forget the past, stop living in it, and work with the thought of making the future better, brighter and bigger, they will gain their reward.

There is a round trip ticket to everything that we do. It has a sort of ungainly way of kicking back at us when we least expect it, and the thing to do is the right thing, at the right time, and not the wrong thing at the wrong time. You can do it if you try half as hard to do it as you do not to do it.

Moving Movie Throng by John Hall

Ye Troupers and their Ye Troupers Inn on El Centro St., Hollywood, give us pause and make us think.

What do ye there, Ye Troupers? Haven't ye have for all Troupers wearied by thirty years of troupin' on stage and screen? The passing world gives ye hail and good cheer.



JOHN HALL

Valiants ye are, every one of ye: for to hold alive the spirit and heal the ageing bodies of the stars of yesteryear calls for valor of the soul. The fine courage of good ladies and gallant gentlemen bravely honoring traditions born before Nero twiddled his harp and sang his silly songs.

'Tis a mocking age in which Ye Troupers of thirty years ago find himself. Shades of Shakespearean thespianism stalk abroad and tremble in impotent rage as they view the Theatre of today. The "modernized" among ye, skilled in the new, know the ache of the player who learned his Drama thirty years ago. Ye know that to be "modern" and "natural" is a process "sicklied o'er" with but a dubious tincture of real ART.

Ye give to the New its tribute of today: but ye can't forget the golden past and its glorious moments. Thirty years is a long stretch of time. Three decades of change have ye lived; from Booth to the Barrymores of today. From Irving to Arliss. And now ye face the microphone! And through these things ye gather together and search out the fallen among ye, and with such scant resources as ye have succor them who are unable to help themselves.

'Tis the noble spirit of the thing that sounds the clarion note of the worthiness of Ye Troupers. In the mad maelstrom of kill-and-grab known to the world as Hollywood, a handful of men and women of the Theatre of yesteryear valiantly foregather and build for themselves a retreat, and from there go about seeking their own and shielding them

from the cold, merciless brutality of a generation gone mad in the fight for glory and gold.

Though they adapt themselves to a strange new Theatre, Ye Troupers know the futility against which they battle. A meagre crust here and there tossed from a studio in need of an elderly player who is a real artist is their lot. The rare and precious vintage of their art is too much for the understanding of timeclock producers who employ make-up artists to "make 'em look the part," and cut the dialogue to a grunt.

Ye Troupers is a reservoir rich in character talent, though the same seems unknown to Hollywood producers. The little group contains within itself players with not less than thirty years on stage and screen. Here we have the essence of histrionism—and it struggles for existence in the heart of the American motion picture industry. Maybe it should be affiliated with the Hays Office and the Academy of Motion Picture Arts and Sciences. Maybe Ye Troupers should carry union cards.

Looks like Ye Troupers need a smart organizing lawyer-politician. The Academy, the Hays Office and the Central Casting Corporation, legally, are in with the big money. Why not an incorporated Ye Troupers? It would be the "Fourth Estate" of pictures, and its active participation in all matters pertaining to pictures, and the private lives and conduct of all in pictures—including big producers—might bring sudden and great prosperity. Just a thought.

Maybe the knowledge of traditional loyalties of craftsmen has perished from among men and the doings of Ye Troupers fall upon blind eyes and ears no longer attuned to the cries of the weary. Maybe civilization is a structure growing higher and higher upon the bones of the fallen, each victim adding a foundation stone that it may go higher and yet higher. Can such a structure endure the misery of a horde of half-dead and attain the perfection it seeks? Enrichment as a result of a civilization founded upon these things is a consummation pointing, not to perfection, but to a return to chaotic beginnings. Without Justice, man's most jealously guarded plans hurl him back to the ooze from whence he came.

IN HOLLYWOOD NOW

By Bud Murray

Another Thrill IN HOLLYWOOD, NOW—That Testimonial Party, to the man who put your humble writer in show business



BUD MURRAY

—from office boy to "hooper," and we hope George M. Cohan can give the rest of the stage and screen world the inspiration he gave us back in 1908-9, after "office-boying" for him then en-tour with "45 Minutes from Broadway"—When he sang "Mary," and "Give My Regards to Broadway" at the Ambassador Party, last Monday, we were "gaga" for the first time in many years—What memories—and when George M. started to "hoof" that little leg kick and squat—with the inimitable Cohan-walking exit—that old "stage-urge" came back—and we noticed many an old timer at the party gulp, who came to pay homage to the "greatest little guy in the world" with the biggest heart in the world—Richard Carle, Banks Winters, Carrie Jacobs Bond, Cara Roma, Al von Tilzer, Al Jolson, Bill Wollfenden, Lew Cody, Stage and Screen Bill Boyd and his boy friends, Teddy Barter, Ted Fio Rita, who flew down from Frisco, Jimmy Hanley, Al von Tilzer made a big hit with "Take Me Out to the Ball Game," Harry Weber, flitting all over the place, Larry Ceballos taking a nite off, Rufus Le Maire, and his ex-boss, Jack Warner, Buster Keaton and party, Edgard Allen Woolf, the ideal host, and his playmate, "pee-wee" Leo Morrison, Chuck Reisner, director and one time song-writer, Arthur Klein, booker now with Lyons & Lyons, with some new show ideas, Roscoe Ates and family, Mignon Woolsey dashing to the phone booth, Wilson Mizner looking very chipper after his recent illness, Bern Barnard and George McCall looking over the lay of the land; Sid Grauman with the usual ever-lovin' smile; Skeets Wagner; Pietro Gentile; Wally Beery, and Charley Murray acting as Master of Ceremonies, with a great big hand due Fred V. Bowers and our boy friend, Chris O. Brown, who engineered this stupendous affair, IN HOLLYWOOD, NOW.

To the opening of Paul Trebitsch production of "Hang Up Your Hat"—at the Music Box Theatre—Outside of Bruce Coleman, a newcomer, and Misses McMahon and Hunt—you can take the rest of the cast and "hang them in your hat"—Eddie Prinze deserves a lot of credit for doing the dances in a week, with no talent he did a very nice job—Bunny Weldon, one of the old school, acted as technical director—and Ward and Grossman contributed a couple of fine tunes—It's a shame this show hasn't a cast of actors with at least one voice to sing those tunes, and some dancers to do those dances—It's a case of "if you had ham and we had eggs, we could have ham and eggs" IN HOLLYWOOD—We noticed our old Burlesque impresario from Noo Yawk, Barney Gerard—Sammy Lee, Dance Maestro and Eddie Larkin ditto—B. B. B. limping on a cane; we didn't know the appendix went down that far—Noah Beery—Leo Taub in a tux, all agog—Si Masters, our host—Mr. and Mrs. Wally Ford—Frank Fay—George Raft—Babe Kane, and you could tell the people are hungry for a musical IN HOLLYWOOD, NOW.

DAD SAYS

Universal "hired" Clyde Beatty, wild animal trainer, for "Man and Beast" to show his method of training . . . John Cromwell will direct Joel McCrea in "Three Came Unarmed" for RKO-Pathe . . . Carole Lombard plays the lead in "Virtue", it's for Columbia . . . Constance Cummings moves over to Paramount for "Night After Night" . . . Nancy Carroll has the feminine lead in "Hot Saturday," intended for Carole Lombard—Paramount . . . John Warburton, not Ricardo Cortez, has the featured role in "Secrets of the French Police"—RKO-Radio . . . Same studio slates Henry Stephenson for a big spot in "Animal Kingdom" . . . "Jarnegan," Jim Tully's hit at Hollywood, bought by Tiffany . . . J. G. Bachman signs Lily Damita for the lead in "Goldie," former title "Beautifully Trimmed," Mal St. Clair directs, it's a RKO-Radio release.



DAD

New York news item says that B. P. Schulberg will produce a series of independent pictures for Paramount release . . . William Jenny has a featured spot in "Wild Horse Stampede"—Columbia . . . Sari Mariza, Mary Boland and Charles Ruggles have the big spots in "Evenings for Sale," at Paramount . . . Lila Lee plays the lead opposite Lowell Sherman in "False Faces" . . . Rufus Le Maire, now casting director at Fox . . . Universal will feature Zasu Pitts in "Niagara Falls," a Tim Whalen original screen comedy . . . Mary Astor signs for a role in "Red Dust"—M-G-M . . . "Boots" Mallory, vaudeville headliner and then some, plays the lead in "Walking Down Broadway," Eric von Stroheim directs for Fox.

Lupe Velez in cast of "Phantom Fame" at RKO-Radio . . . James Dumm, Minna Gombell are in cast of "Walking Down Broadway" at Fox . . . W-F-N offers contract to Elenor Holm, World's Champion back-stroke swimmer . . . Sylvia Sidney booked to play the lead in "International House," a story with a Chinese background by Lou Heifetz and Lew Brent . . . Peggy Shannon added to cast of "False Faces"—World Wide . . . Robert Brentley has a big spot in "Sport Page," he wrote the screen story.

"BURLESQUE"

Arcade Theatre

The midnite show every Saturday night at the Arcade Theatre is the hottest spot in town, with the gags and laughter flowing fast and furious. To attempt to describe the various scenes would be an impossibility, except to say "you must come over."

Outstanding in the cast are, Jean Lee, Popularity Girl; Rita Cummings, Prima Donna; Marion Morgan, Soubrette Comedian; Lou Rostello, and Eddie Collins.

Sidney Schallman, for many years connected with the booking firm of Schallman and Schallman, has joined Fanchon and Marco as vaudeville booker for West Coast Theatres south of Los Angeles.

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ARVID GILSTROM Directs Harry Langdon at Educational Studios K B S (Tiffany) Studios Prepare for Busy Season

IN FIRST OF SERIES OF TWO REELERS FOR EDUCATIONAL RELEASE

Arvid Gilstrom is hard at work on the first of a series of six Mermaid comedies over the two-reel route at Educational studios. The story, "The Big Flash," is by Bobby Vernon, dialogue and continuity by Frank Griffin.



The cast is one of the best that has been assigned to a short reel subject. Vernon Dent, Mathew Betz, Ruth Hiatt, Lita Chevrel, William Irving, King Baggott, Billy Engle, Helen Foster, Jack Gray and his namesake from the stage are also among those listed.

HARRY LANGDON Harry Langdon stopped in the height of a very successful vaudeville tour to play in Al Jolson's feature, "The New Yorker," for United Artists. With this picture out of the way the famous funmaker was rushed into the beginning of his new series, because he had far overrun the allotted time he was to start and finish his two-reel picture.

The Gilstrom Productions are making this series and we feel that they are in line to make quite a hit with them because of Harry Langdon, who, through honest and earnest years of work, has built himself up in the hearts of the public to the high box office standard that he has proven himself to be by his pictures.

NOT AGENT JACK

Jack Rose of the General Casting Agency reports that the Jack Rose who was injured the other day was the actor.

ELAINE MORRO



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one
of
the
characters
she
portrayed
in

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Now playing one of the
leading roles in

"Night After Night"

Directed by Archie Mayo

Arranged by Fred Robinson

Paramount Studio

CHATS WITH CONNIE

HAVE YOU EVER eaten real Hungarian food at the Cafe Boulevard in New York City? If so, you can duplicate it at the new Hungarian cafe in Hollywood, formerly the Montmartre.

From all appearances this new Cafe will be the last word in ultra-smartness and quite the rendezvous for the intelligensia. Special Hungarian, Kosher, European and American Dinners will be served.

Here is a rendezvous in the Film Capital of the World for those who enjoy foods that are served in the Bohemian spirit. Delightful music will be in charge of Jacha Borowski, a famous musician known the world over.

THERE IS A NEW SHOP called the Dondro Frozen Dainties, and they are serving the best ice creams, and sherbets you have ever tasted. They are featuring special sundaes, and if you would like one that is particularly good, order a pecan.

MOST OF US WOULD LIKE to possess a smart figure. The best place for reducing, is the Bliss Reducing System on Highland avenue.

In this fine institution one can either lose weight, or gain, in a very short time, and you will find the treatments beneficial, in more than one way.

ANOTHER PLACE that attracted my attention, was Halchester's a new floral shop, on Yucca. They have the finest assortment of flowers yet seen, and are most artistically displayed.

SAM BISCHOFF ANNOUNCES PRESENT PROGRAM FOR 1932-33 WORLD WIDE RELEASE

With K-B-S. production activities at full swing under the management of Sam Bischoff, chief studio executive, Tiffany Studios have entered the 1932-33 feature program for World Wide release with several stories ready for immediate production and many others in preparation.

Casting on "FALSE FACES," Kubec Glasmon's sensational story of a plastic surgeon who made a "racket" of his profession, is in the final stages of elimination with Lowell Sherman already announced as the star. "FALSE FACES," now in production with Sherman directing.

Warren B. Duff is working on an adaptation of the Vina Delmar story, "UPTOWN NEW YORK," scheduled for production immediately following "FALSE FACES." Louis Baum is working on a treatment of "THE DEATH KISS," a mystery murder story by Madelon St. Denis; and Robert Florey is getting down to the business of opening scenes in "A STUDY IN SCARLET," a Sherlock Holmes story by Sir Arthur Conan Doyle, both pictures to be ready for an early starting date.

Under supervisor Irving Starr, the Ken Maynard western unit completed final scenes in "COME ON TARZAN" last week, with "BETWEEN FIGHTING MEN" in the last stages of editing.

Earle Snell is completing his adaptation of Jack Townley's original story, "FARGO EXPRESS," scheduled for Aug. 20 as starting date. Phil Rosen will direct.

At the same time J. P. McGowan, veteran western director, has been assigned to direct the Maynard to follow "FARGO EXPRESS," temporarily titled, "DRUM TAPS," and is working on an original story. Alan James has been given the assignment for story and direction of "GUNS THAT KICK," the Maynard to follow "DRUM TAPS" into production.

ZASU PITTS, VON'S FAVORITE ACTRESS—and she is at it again in "Walking Down Broadway," with Boots Mallory, who came from George White's "Scandals," where Winfield Sheehan saw her.

ON OR OFF—Zasu is funny, and from what we gather from the Fox officials, she has the chance of her career in her present role.

FIVE TRIALS—have been given "Bird of Paradise," a Radio production, during the heat wave in the East, and this RKO production has shattered all box office records.

THIS SPEAKS WELL—for this interesting picture, which received various guesses as to its drawing power, when it was previewed.

CAN THEY MAKE "JARNEGAN"? You know, Jim Tully's story, which received quite some comment in the papers recently.

QUEER PEOPLE—had thumbs down when Howard Hughes wanted to make it, but Tiffany Studios, under Kelly and Bischoff, have tried some that others thought would not make the grade and they won.

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SCREEN AUTHORS

"ACADEMY" IS STRIVING TO PROTECT SCREEN WRITERS' CREDITS BY CARD SYSTEM

ESTABLISHMENT OF A PERMANENT REGISTRY of credits for motion picture writers as part of the administration of the code of practice governing relations between writers and film producers, was announced today by President M. C. Levee of the Academy of Motion Picture Arts and Sciences.

Writers who have contributed to a film story but have not received credit on the screen will be able to register a certified record of their work for reference by prospective employers or other interested parties.

The new file was set up by action of the executive committee of the Academy writers branch, which has been studying the operation of the new code since its adoption on May 1, 1932.

THOMAS BURTIS, author of "Madison Square Garden", who is now writing for Paramount, has received word of the current publication of his new novel, "The War of the Ghosts" by Doubleday, Doran and Co.

The story deals with aviation and the part it plays in an imaginary war in 1958 and is said to approach the Jules Verne type of fanciful fiction.

AL BLOCK has been assigned the task of writing the screen play for Bill Boyd's next picture, "Yukon," it was announced today by David O. Selznick, executive vice president in charge of all Radio Pictures production.

"Yukon," which is to be directed by J. Walter Ruben, is from the widely read magazine story, "Sir Piegan Passes," by W. C. Tuttle.

B. F. Zeidman will serve as associate producer on the Boyd picture.

ROBERT A. DONALDSON, former newspaper man and well known contributor to national magazines, has been signed by Universal to write an original story under the supervision of Dale Van Every, associate scenario editor, tentatively entitled, "Commerce of the Air."

Donaldson was a member of the Universal studio publicity department a year ago.

DOROTHY FARNUM, one of the film industry's best known screen writers, returned from a two-year vacation in Paris, and was immediately signed by Charles R. Rogers.

Miss Farnum has authored a number of outstanding productions for many of the industry's leading stars before her jaunt to Europe was under contract to Metro-Goldwyn-Mayer for three and one-half years.

Her first assignment for Rogers will be the adaptation of Jack Lait's story, "I Can't Go Home," which Rogers plans as the fourth of eight features he will make for Paramount this year.

REVIEWS AND PREVIEW

By ARTHUR FORDE

"RONNY"

THIS MUSICAL SENSATION OF VIENNA, Berlin and Paris has at last reached the screen of the Filmarte Theatre, on Vine Street. The composer of "Ronny," Emmerich Kalman, who gave us "The Gay Hussars" and "Sari," has surpassed himself in the lovely music of this new one. The catchiest song numbers, including "I've Often Dreamt of Happiness" and "It Is Better So," will all be whistled on the streets.

The story is of a Prince who composed an opera, and his courtiers were at their wits' end for the right leading lady, but the Prince accidentally selects her himself. This is a rough idea of this lovely story, but the manner in which UFA produced it must be really seen to be appreciated.

Reinold Schunzel is the director, and he fulfills everything the composer intended. The photography of Fritz Arno Wagner is on a standard with the rest of the production.

Kathe von Nagy is the lovely girl who plays "Ronny," and by her splendid voice and attractive appearance we feel sure that she will reach Hollywood eventually. You know Willy Fritsch in other UFA productions. In this one he is better than ever. He is supported by Otto Waldburg and Willi Grill. As for the girls in the production—they are a treat for any eyes and this tuneful operetta, with its splendid production, must be seen and heard to be appreciated.

Another attraction this week is "Hagara," the discoverer of the lost art of Canto Breathing. She is certainly one of the world's wonders.

"TORCHY'S VOCATION"

Usually we enjoy the snappy wonder, office boy that C. C. Burr puts on the screen from the famous stories of Sewell Ford, but in the latest one there doesn't seem to be any beginning or ending. Just two reels of film and then "Finis," and you go home.

Ray Cooke worked hard in his efforts to make something out of nothing. C. C. Burr directed, but the adaptation and dialogue by George Jeske, and Edward K. O'Brien, was not brilliant by any means.

There is a fine cast of capable players, who had the same handicap as the star and director; and Edmund Breese, Franklin Pangborn, Harry Holden, Charles French, Adeline Asbury and Marion Shockley did the best they could with the mediocre material. The photography was in charge of Lewis Physioc and was commendable, in fact it was one of the bright spots in the picture.

There has been so many fine Torchy comedies, but we are afraid that this one will not get the laughs.

"THE BUTTER AND EGG MAN"

This hilarious farce comedy, by George S. Kaufman, at the Pasadena Community Playhouse, was produced in lavish style by Gilmore Brown. Douglas Montgomery is much beloved by the patrons of this theatre and his impersonation of "Peter Jones" was superb. Ralph Freund ran a close second to the star in his clever characterization of Joe Lehman, the theatrical producer, whom we have seen many times in the old days. Charles Levison, Virginia Brown, Ruth Levison, Lillian Rivers, Charles Tyler, Willard Sea, Jack Hatfield, Mildred Pringle, Ruth Dyson, John Wray Young and Ellis Jones were others worthy of honorable mention.

The production was on the same scale as other productions put on by Gilmore Brown, and the direction of the players was by an expert. As we did not reserve seats in advance, we viewed this show from a seat against the wall, but even with this obstacle we enjoyed it thoroughly.

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“Hell’s Highway”

Radio Pictures muffed another fine chance to make a picture that would bring the cash customers in droves into the world’s best theatres. They missed fire because there is a lack of real understanding of the subject and the laws of this country. In the picture “Hell’s Highway” a boy is brutally killed by being sweated to death. The man responsible for this crime isn’t even upbraided, he goes scot free. Richard Dix starts off as a criminal in prison and finally dies a criminal after killing a guard. His fans won’t like that, although Richard Dix gives his best performance since “Cimmaron.”

There is no one in the picture that does any outstanding work, unless it is Charles Middleton, who as a preaching convict, is the hub of the story. His ability won him the highest attention and praise and many laughs during the life of his role. Sandy Roth also commanded attention. J. Henry Gordon and Oscar Apfel had small but important roles. Tom Brown could easily have stayed at Universal and not lost anything by not playing the part he did. Louise Carter was excellent. Rochelle Hudson did a bit. Warner Richmond and Stanley Fields figured in the progress of the story as guards. Warner Richmond had the best of it all the way. Fuzzy Knight gains some laughs. Joe Dummy Hermano did one of the most realistic scenes in the picture.

C. Henry Gordon and Oscar Apfel should get their just deserts in the end along with Richard Dix, who was just naturally bad and had to die. Joe Rickson, Bert Starkey, Jed Kley, Clarence Muse, Bob Perry, Harry Smith, Ed Hart, Chas. Gorman, John Henry Lester, and many others helped materially.

Rowland Brown directed the picture and he said, after viewing it, that he wanted his name taken off of it. He surely started out with a great idea but it was lost between the front office and the cutting room. Somebody mixed it up badly and the more they fool with it the worse it seems to get. The story is by Samuel Ornitz, Robert Taker and Rowland Brown. One of the high lights is the photography of Edward Cronjager. David O. Selznick won’t write the world that this is one of his best pictures. You can bet all the tea from here to China he will try hard to fix this sick sister before he even thinks of anything else.

“Mr. Robinson Crusoe”

Who was it that said “A KING CAN DO NO WRONG”? Well, no matter what Douglas Fairbanks does in pictures, as long as he is a leaping and fighting dynamo, he is bound to please his fans. In “Mr. Robinson Crusoe” he is the old Douglas Fairbanks, full of pep and animation. There are a lot of inconsistencies in the story and in some of the situations. They even reach further back than the good old silent days when Mack Sennett had his comedian drop banana peels so their pursues would fall while chasing them, and the churning of milk by a goat instead of a dog walking on a treadmill. Only in this instance they have the dog urging the goat and a turtle on the way while “Doug” builds a home with all modern improvements, which is sure fire for his admirers.

However, the fans will like the picture, it is colorful, novel and replete with impossible feats that at times make you think that the jungle has brought to light another superman. He does stunts that smack of the good old serial Tarzan days. Oh, yes, there is a romance, too. Maria Alba is the girl and looks close enough to be passed as a native. Then there are plenty of South Sea Islanders in the picture. It is even more colorful than “The Bird of Paradise,” made by Radio Pictures. William Farnum and Earle Brown are about the only ones of importance who play in the picture. They aid Mr. Fairbanks in a measure to keep up the interest in the story. Elton Thomas wrote the story, Tom Gerathy adapted it. Edward Sutherland directed the opus. Max Dupont photographed the picture. All are entitled to whatever glory may go with such a task. “MR. ROBINSON CRUSOE” is worthy of a top line showing, but lacks names and box office appeals to get any big money for Douglas Fairbanks or United Artists.

“The Most Dangerous Game”

Our reviewer, Harold Orlando Weight, previewed “The Most Dangerous Game” and told the absolute truth about what he figured this Radio Picture offers in entertainment value to the screen. Some thought he was wrong, and told us so. We journeyed out to Glendale and viewed the picture at the Alexander Theatre, and heartily approve our reviewer’s stand, and say that in some cases he was very kind to David O. Selznick, the producer, and his organization. “THE MOST DANGEROUS GAME” misses being a great picture because the story and executive department of Radio Studio should spend more time preparing stories, and less time juggling the picture after it is completed.

—HARRY BURNS.

THE QUEEN OF SONG

INEZ KING, Paramount’s Enchantress of Song, is now in her eleventh week at the downtown house. After completing an entire tour on the RKO circuit, INEZ was featured with EDDIE CANTOR during a week’s run at the FOX theatre in San Francisco. A delightful voice plus lots of personality has gained for INEZ KING the title “Enchantress of Song,” and rightly so, for she is truly enchanting.



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DOROTHY LAYTON CROWNS KELLY PETILLO



DOROTHY LAYTON AND KELLY PETILLO

When the Italian Helmet dash race started the other night at the Ascot Speedway, Manager Regeland of the track said that in his estimation Kelly Petillo had taken a good look at the fair charmer, Dorothy Layton, who was slated to present the helmet to the winner, and that he had gone plumb crazy to cop the much coveted crown and the kiss from the Hal Roach star actress. One glance at the way Kelly was breaking all records made you believe every word of the statement, and as quick as you could say “Jack Robinson,” the speed demon came home a winner. Miss Layton is shown here crowning the winner. Every one applauded, and was she glad (meaning Miss Layton), for she, too, had her eagle eye set on Kelly to win the minute the race started and she pulled for him the rest of the evening to come through in the bigger events.

Lawrence King

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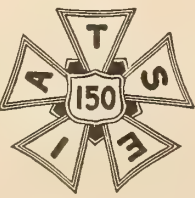
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As Seen and Heard

by Arthur
Forde

OUT AND IN—was B. P. Shulberg of Paramount, but now it looks as if he were to be permanently in, for he is to make a series of Independent pictures, under a Paramount release.



ARTHUR FORDE

B. P. SHOULD DO SOMETHING—now that he has only one company to attend to, for he always wanted to head a one-man show.

CHARLOTTE SUSA—was picked by Bennie Thau of M-G-M Casting department, during his wanderings through Europe, but anyone could have seen her value, by attending our

own Foreign Theatre in Hollywood—"The Filmarte" where she was seen recently in one of her best films.

A SWIMMING CHAMP—is Eleanor Holm, but Warner Brothers will train her for six months, as they expect by her recent tests to flower out as star material in their future productions.

EDDIE SMALL OWNS—"I Cover the Waterfront," but the other studios are clamoring for the services of Max Miller, the author.

A REPORTER WANTED—is a surprise, but Max was that at one time, and now he will get into the big money via the picture route.

MARVELLOUS STAGE LIGHTING—was seen in the electric ballet at the Paramount downtown theatre, which was the result of experiments by Rey Wright.

THE DESIGNER—is dickering with Sid Grauman for his new prologue, which will go into the Chinese Theatre with "Rain."

SHERLOCK HOLMES IN AGAIN—and this time Clive Brooks will essay the famous criminologist for Fox Films.

WHEN YOU HEAR—that Herbert Mundin will play Doctor Watson and Ernest Torrence the famous Moriarty, you must be interested, for on our recent trip to the Fox Studios, they told us this one was to be one of their great attractions of the year.

DIETERLE NEVER gets photographed, but Jack Francis, of the Fox publicity staff, talked him into it recently.

JACK FRANCIS, FULL OF PEP—now that his wife is able to leave the hospital, is liable to overcome greater difficulties other than getting celebrities portraits taken.

A STUDENT OF PALEONTOLOGY—is a rarity, but we lunched with Robert Frazer, the actor, at the Universal recently, when he told us he had taken a course in that subject at USC last year.

MASTODON BONES—from San Pedro, and fossilized fish from Mulholland Dr., are a few of the things in the collection of this actor-student.

GEORGE MELFORD AND HOOT GIBSON—(we noticed in our wanderings), with Jack Natteford writing the story, should have one of the best Western pictures seen for some time.

TWO FINISHED AND TWO MORE TO GO—will get Hoot started every three weeks. No depression talk where M. H. Hoffman is concerned, as two stage classics will go into production after Hoot finishes.

Little Stories

"I think I love and reverence all Arts equally, only putting my own just above the others; because, in it I recognize the union and culmination of my own."

"To me it seems as if, when God conceived the World, that was Poetry; He formed it, and that was Sculpture; He colored it, and that was Painting; He peopled it with living beings, and that was the grand, divine eternal Drama."—Charlotteushman.

The executives of the Motion Picture profession are realizing more than ever, that a special training is necessary for the screen. Recently we read where Jackie Coogan had entered a famous University to take a drama course and become a good swimmer, by being placed under a regular course of training, by Warner-First National, before entering his screen life.

The stage however, is the real training for the screen, and recently at a preview, we noticed a young actress who played "Hazel Cousins" in "Thirteen Women" for RKO Studios. Her interpretation of this tragic character showed great experience and the studio informed us that the name of the actress was Peg Entwistle. We had tea with this charming young girl recently at her home in Hollywood, where she lives with her family who were famous stage personages a decade ago.

The Theatre Guild gave Miss Entwistle three years of valuable training, starting when she was only seventeen. Walter Hampden and his company was another famous aggregation with which she worked and made great headway in her dramatic career. A few of the famous plays in which Miss Entwistle has recently played are "Five Star Final," "Alice Sit by the Fire," and "Three Little Women," all of which she played on Broadway, New York. Sounds like a veteran, but this young girl who stood out so vividly in "Thirteen Women," has had a veteran's experience.

The screen is gradually realizing that training is what counts for success, and the charming "Peg" reminded us so much of Maude Adams in her heyday. Watch for Miss Entwistle's name in future pictures, as RKO Studios have persuaded her to sign a contract after her fine work in "Thirteen Women."

"CRUSADES" IS INTERESTING—and Phil Goldstone, of Majestic Pictures, is now working on this picture at Universal City.

THREE FAMOUS NAMES—are in the cast. Evelyn Brent, Lew Cody and H. B. Warner, and the story is of a crusading district attorney, with Frank Strayer at the directorial helm.

LOOKS GOOD—for Phil Goldstone and Majestic Pictures, with such a great story, players and director.

ROACH STUDIO OPENS—on Sept. 29. They will then start on a Taxi Comedy, Our Gang, and a Charlie Chase.

LAUREL AND HARDY DUE—on Sept 12th, and will get to work on their arrival.

FORTY COMEDIES—and two features, are the record for these two boys, who are now on their sixth anniversary as a team.

HOWARD HAWKS AND SOL WURTZEL—were seen lunching together in the Cafe on the Fox lot at Westwood quite recently.

EVERYONE INTERESTED—and guessing at what this means, but Fox, with Sol and Winnie at the helm, are always out for experienced people, and Howard can certainly claim lots of that.

NOEL MADISON IRISH, NOW—as he has just been cast for an Irish characterization, after being identified in so many clever Italian roles.

A GOOD ACTOR—can do anything and it is only being identified with one kind of character for a long time that keeps so many of them in a rut.

M. H. HOFFMAN PROGRAM, GREAT—as his four classy melodramas, "Officer 13," "The Midnight Alarm," "Beyond the Law" and "Dizzy Dames," will bring us back to the ten, twenty and thirty days and good melodrama is always welcome.

FULL FORCE—from now on, as the four Allied Specials, "Three Castles," "Davey Jones' Locker," "The Red Kisses," and "Slightly Used," will round out the 26 now under way.

PATHE STUDIOS' LUCKY—in getting such a high powered producer as the Hoffmans on their lot at Culver City.

VAN TREFON DIRECTS VIVID PICTURES—and his "Hollywood Scandals" is almost finished at the old Fine Arts Studios on Council St.

A GREAT LESSON—to those thinking of entering the pictures without having the right advice as to the difficulties is the theme.

WE MADE A TRIP—to these studios recently, and found Van hard at work, directing Virginia Carol, his discovery.

"WALKING DOWN BROADWAY"—is the catchy title of a Fox Picture, now in the making at the Westwood Studios, and Von Stroheim is startling everyone, by being a little ahead of schedule.

SPECIAL CASTING DIRECTOR—was one of the things demanded by Von, as his well known habit of having startling types in all his pictures, helped him to fame.

BOOTS MALLORY—the girl that Winnie Sheehan picked for the lead in Von Stroheim's picture, made a great hit in New York before coming to Fox.

LUCKY FOR VON—as he met the girl accidentally on the lot, and while not knowing that Mr. Sheehan had selected her, Von could see no one else for the part.

LUNCH AT FOX—is quite an event for us, and we noticed a crowd around someone and by looking over shoulders found out it was Minna Gombell.

STUDIO SWEETHEART—is what one of the publicity heads gave Minna for a title, for she is not only everybody's favorite at the studio, but the scribes from the papers are always willing to write something nice about her.

VERA WEST AT IT AGAIN—in designing some marvellous costumes for Tala Birell, for the forthcoming production picture "Nagana."

UNIVERSAL IS LUCKY—in having such a distinguished designer as Miss West on their payroll.

CONWAY TEARLE LEAVES US—to go to New York and star in a stage play by George S. Kaufman and Edna Ferber. "DINNER AT EIGHT" is the title and will open at the Music Box on Oct. 14th as a Harris Production.

ONE WAY OF GETTING BACK—to his rightful place on the screen, is how Conway described this trip to us.

BUTTONS ARE KING—is what we realized on our trip through the Panama Canal, some time ago.

THE SAME APPLIES—to moving pictures as we noticed on a set where all the various moves being made in a scene were by pressing buttons, as quietness must prevail.

SECOND CAMERA MEN ARE IMPORTANT—as we noticed Dick Fryer, once more working under Carl Freund at Universal on "Merry-Go-Round."

NOT ENOUGH CREDIT—given to these important people, who are often responsible for the good camera work, but great experience under such a master as Carl Freund means a great deal.

WE SAW "TWO AGAINST THE WORLD"—at a preview in Santa Barbara, where we went for the great Festival, with Spanish trimmings.

CONNIE BENNETT IS GOOD—in this one, and with an interesting story and Archie Mayo directing, we predict that Warner's Theatre in Hollywood will pack them in this week.

"THE BITTER TEA OF GENERAL YEN"—should make one of the best pictures of the Orient, for Columbia.

BARBARA STANWYCK AND NILS ASTHER—find great inspiration in the author, the wife of Commander Stone of the Navy, as she spends a lot of time on the side lines, watching Frank Capra direct.

"THE KING MURDER"—was the theme on which George Bacheller's Chesterfield production was founded.

RICHARD THORPE—has directed some fine pictures, but with his present cast, consisting of Conway Tearle, Natalie Moorehead, Marceline Day, Don Alvarado, Robert Frazer, and Maurice Black, and a real murder mystery as a theme for a background, Dick thinks this one must be a winner.

GWILI ANDRE LEADS—in the feminine roles of RKO Picture of criminology, as written by Ashton Wolfe. Eddie Sutherland directs.

FRANK MORGAN—brilliant stage actor, is another famous name, for he will enact an important character and you know what Frank can do.

BUSBY BERKELEY—the dance man, is hard at work at the Goldwyn Studios, rehearsing the girls in "The Kid from Spain."

YOU KNOW WHAT BUS CAN DO—if you saw the gorgeous work in "The Bird of Paradise."

A GREAT TEAM—are Ed Maren and Lowell Sherman, who will work together on "False Faces," at the Tiffany Studios.

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Now Playing

"Ronny"

Kalman's Viennese Operetta,
with

Kathe von Nagy, Willy Fritsch, Otto Wallburg and Willi Grill,
Catchy music and titles in English
Also—HAGARA.

BURON FITTS PRAISED BY FILMLAND FOR HIS FIGHT

By District Attorney Buron Fitts

The record of my office during the past three and one half years is the sole issue upon which I am basing my campaign for re-election as District Attorney of Los Angeles County.

Certain of my opponents have attempted to build up false issues. As all thinking men and women know, it is very easy in political campaigns to so twist facts as to make honest and courageous public acts appear sinister. However, I do not feel that the citizens of Los Angeles County will permit themselves to be misled by these false issues. The real record of the District Attorney's office during my incumbency cannot be attacked, as



is clearly indicated through the failure of my opponents to deny or even attempt to contravert the official statistics of the County auditor or the Attorney General's office.

Immediately following my election and at a time when confidence in the office of District Attorney of this county was seriously impaired, I laid the foundations for successful administration of my duties by surrounding myself with men and women of known honesty, industry and ability. The result, I believe, speaks for itself.

During the last three and one half years the record of convictions in the District Attorney's office of Los Angeles County has reached a level of 74.8%—the highest record of any major prosecuting office in the United States. Behind this record is a policy of painstaking investigation, consideration and preparation of cases in which it has been the purpose of associates and myself to protect the innocent, bring the guilty to justice, and exercise due discretion with respect to the type and degree of crimes we have presented to the courts.

These are times which test both our institutions and those who serve in public office. In the ordinary affairs of life we do not turn in time of stress from those whose experience has given them landmarks by which to guide their course, to the inexperienced and untried. When I sought election as District Attorney four years ago I made one pledge which was that if elected I should enforce the law honestly and to the best of my ability. I now renew that pledge and if I am re-elected I shall continue in that course.

The world's greatest free vaudeville show made three one-night stands this current week sponsoring the candidacy of Mitchell Lewis, actor and political economist, to the post of Republican Assemblyman from the 57th district.

The entertainments were held on the evenings of Wednesday, Aug. 24, at the Fairfax High School, on Thursday, Aug. 25 at the Hollywood High Auditorium, and on Friday, Aug. 26th, at the Le Conte Jr. High at Bronson and Sunset Blvd.

"SQUARE SHOOTERS"

Dropped into the M-G-M Studios the other day and ran into Frank Lawrence. Have known him for 15 years. We got to talking about the good old days when he was

chief editor of Universal. It seems he was on the job about 10 years for Uncle Carl Laemmle, when we dropped into the picture and directed Joe Martin comedies. Frank Lawrence was our life saver many a time, by using his masterful knowledge of how to make the comedies funnier by just trimming here and there. Now he has a sweet job at Metro-Goldwyn-Mayer studios. Irving



FRANK LAWRENCE

Thalberg, now one of the chief executives at M-G-M, who managed Universal during the hectic period of the company, sort of learned to know its film editor better than any one, so years later, needing someone at the M-G-M for some special work on their picture, he engaged him, and Frank has more than made good. Frank Lawrence, being a regular sort of a good fellow, is very much interested in the welfare of our community, and when we asked him to give a few of his favorites who were running for office at Tuesday's election, he said he liked Sheriff Bill Traeger, District Attorney Buron Fitts, Capt. Irvine, Harry M. Baine and a few others in the race. Naturally we asked him why, and Frank, in his quiet and unassuming way said "They are all square shooters," and that about tells the truth and the story. We next ran into another fellow, Judge Daniel Beecher, who is out for office no. 22. He should be returned to the bench, and there is Mitchell Lewis at work in a picture on the lot at the same time. He is running for member of the assembly, 57th District. He too, has the backing of the industry. Dick Coburn singing the praises of Judge Alfred E. Paonessa, and we can't blame him. Just as we stopped outside, an old friend of ours handed us a card which read, "Elect Le Roy Hebbert, Republican State Assembly, 57th District," and we started to think—just what to do.

JUDGE CHARLES E. HAAS

candidate for Superior Court Judge, Office No. 11, is a native of Missouri. It is easy to see, therefore, why Judge Haas approves those voters who say "Show me!" when they peruse the records of candidates for political office.



Elect Judge CHAS. E. HAAS to Superior Court

Here is one candidate who CAN show the discriminating voter a real record in statesmanship and political achievement.

Judge Haas is a Californian in more ways than one. California was the name of the little town in Moniteau County, Missouri, where he was born, and at an early age he arrived in Los Angeles.

Here he attended the public schools, graduated from Los Angeles High School in '93, and then attended Stanford University. Post graduate student of law at George Washington University, Washington, D. C., followed. His subsequent scholastic and legal career is replete with fine accomplishments. During these years he has held important civic posts as well.

Judge Haas was first appointed to the Municipal bench by Governor Richardson in 1926, and was elected to that position by a large vote in the following year. Later he was appointed to the Superior Court bench by Governor James Rolph, Jr. And we ask you why not? His highness knows his business, and we know what to do in this case.



COL. HARRY M. BAINE

that straightforward and outspoken candidate for Supervisor, Third District, is the incumbent and was appointed to that post by Governor Rolph after consideration of many men.

A large property owner in Los Angeles and Hollywood, and a seasoned business executive, Colonel Baine is famous as the founder of Hollywood's annual "Santa Claus Lane," that brilliant Yuletide display familiar to all who visit Hollywood at Christmastide.

However, Colonel Baine does not believe in playing Santa Claus in governmental affairs.

"I am not a politician; have never before held public office," declares Col. Baine. "I have no political debts to pay and no political punishments to render. I am not interested in political intrigue. Citizens have a right to demand integrity in their public officials. They have a right to sound, economical business management in the conduct of the affairs of Los Angeles County,

FROLICS GARDEN

Bill Hogan and his orchestra are increasing in popularity at the Frolics Garden, where they are the stellar attraction. As added attraction Jack Lester and his dancing Partner are putting on some numbers that are clicking better than any dancing duo ever has on that floor. Milla Sonde still takes encore after encore by her great singing. She is the "find" of Al Siegel who is responsible for some of the greatest singing stars. Enrique and Novello, the greatest ball room dancers on the West Coast, are held over by popular request. Moe Morton is lining up a great show to follow the present one, which assures cafe visitors plenty of action, fun and amusement.

GRAND HOTEL, A PALACE OF PLEASURE

Grand Hotel, under the guiding hand of E. M. Larabee, is catching on. The gayer crowds are flocking to this new rendezvous, with happy anticipation of good dance music, entertainment galore, and delicious food. TED DAHL and his orchestra are responsible in a large way for the rising popularity of this magnificent new Beach Hotel, what with GEORGE WALD and JAMES NEWILL satisfying with songs. "Fat" Baldwin entertaining with comedy numbers, and Charlie Kisco playing the piano as it's never been played. They are on the air every night over station KHJ, with Bill Goodwin announcing. Every Friday night at 10 o'clock a dancing contest is scheduled to take place. E. M. Larabee has arranged to have many motion picture people present, one of whom will present silver loving cups to the winners.

BILTMORE GARDEN ROOM

JIMMIE GRIER and his famous orchestra continue to give the happy diners at the BILTMORE HOTEL entertainment supreme. With the greatest array of talent in the Gogo Delys, Ray Henderson, Kenny Allen, Winnona Love, Dick Webster, and the Three Cheers as vocalists. In addition to the Biltmore engagement this famous orchestra is broadcasting the Lucky Strike program monthly, M. J. B. Demi-tasi Revue weekly, and KFWB nightly.

OF ALL THE BEAUTY PARLORS we have been to, the Felix Beauty Shoppe is the best, and by far the most unique. Dropped in last night and had a bleach; and while waiting Felix gave us a facial in a sun-garden under a lovely shady tree—and what a facial. Our feeling of ennui had completely disappeared, and we felt entirely like a new person.

Here is something new. While waiting for my wave to dry, Madame Marie, palmist and card reader, told my fortune, which made me very happy. Now we ask you—Isn't this an interesting place?

Betty, Irene, and Meryl, who are experts, do the finest work, and give excellent service. They have their own specialties, and do their utmost to please.

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and his All-Star
DANCE ORCHESTRA

SPORTS

By EDDIE DEMEREE

100-Lap Main Event at the Legion Ascot Speedway Next Wednesday Night

Next Wednesday night promises to be another night of thrills for the spectators at the Legion Ascot Speedway, when they have another 100-lap main event. There will also be a 15-lap event for non-Miller cars, giving those drivers who haven't such powerful cars, a better chance to prove their driving ability.

Have you noticed the difference in the driving of the two class of cars? The Miller drivers have so much power in their motors that they have to shut off their motors, or use their brakes, before going into the turns, while the non-Miller cars are driven with their motors wide open throughout the race. It takes real driving ability to handle one of these cars when they go into a skid or spin and with these boys getting a better break on the track, you can look for some of the favorites of tomorrow to develop out of these drivers. In fact, that is where your favorites of today started.

Kelly Petillo won the Helmet Dash last Wednesday night and was presented with the beautiful Helmet and the Kiss by none other than Priscilla Dean. In the main event Ernie Triplett took the lead at the first turn and held it for the entire 50-laps with Lester Spangler finishing second, Sam Palmer third, Carl Ryder fourth, Mel McKee fifth and Kelly Petillo sixth.

Babe Stapp was back on the track last Wednesday night after a several months' lay-off due to his accident last spring. Babe did some beautiful driving in the Helmet Dash and the first ten-lap heat, but his arm is still not strong enough to stand the strain of the gruelling driving and he turned his car over to Mel McKee to drive in the main event. However, in a few more weeks Babe's arm will be strong enough to allow him to give the boys at the track some real competition. We'll beseecinya.

HOLLYWOOD LEGION STADIUM

Hats off to little Tod Morgan, former Junior lightweight champion. At Hollywood Legion Stadium last Friday, stouthearted Tod, but a mere shadow of Tod Morgan, the champion, met youth and strength in the person of "Baby" Sal Sorio, a hard-hitting Mexican, who stopped "Mushy" Callahan's attempted come-back, permanently shelving "Mushy," and knocked the husky Sorio out of the ring, then proceeded to pound him to the canvas—but Sorio saw the inevitable and slipped a few below the belt. Referee Harry Lee, after several warnings, gave the go to Morgan on a foul. His toughest opposition out of the way, Tod has a clear field among the welters. It's going to take a real good boy to head him. Other results: Joe Skube decisioned Rudy Mendoza, 145. Referee Larry McGrath decided Ray Acosta beat Manuel Savila, 165. Max Maxwell and Fred Benner, 165, boxed a tough go to a draw. Two judges gave the decision to Kenneth LaSalle over the veteran Johnny La Marr. In the opener Russell Beach won from Fred Catania, 142. The house was good.

HOWARD HUGHES ENTERS DEL MONTE TOURNAMENT

Howard Hughes, the film producer, has entered the California Amateur Golf Tournament to be held at Del Monte, Sept. 5-11.

The famous movie-maker is in top form, having practiced daily the past three months in preparation for the annual California golf classic.

Producer Hughes is one of the most skillful golfers in the motion picture colony, having a handicap rating of 2.

He will make the trip to Del Monte in his new Boeing speed plane, one of the fastest ships in the country.

CULVER SCRAPS

Six great four-round battles are billed for Monday night at the Culver City arena featuring a double main event of junior welters and light heavies. Victor Vienna, sensational 140 pounder, will meet the test in the hard punching Mexican, Judy Garcia. In the other top four-rounder, Larry Navarro, Mexican club fighter, and one of the hard hitting 170 pounders on the coast, will square off against Bill Toth Delaney.

The rest of the card: Perfecto Lopez vs. Ernest Toth, lightweights; Ramon Navarro vs. Tony Caro, featherweights; Jimmy Pruitt vs. Ernie Jurado, flyweights; Peter Pena vs. Ray Rivers, featherweights.

H. LOUIS OBERNDORF, local publicist, has moved his office from 6272 Yucca St., to Room 214 Baine Studio Building, 6605 Hollywood Boulevard.



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

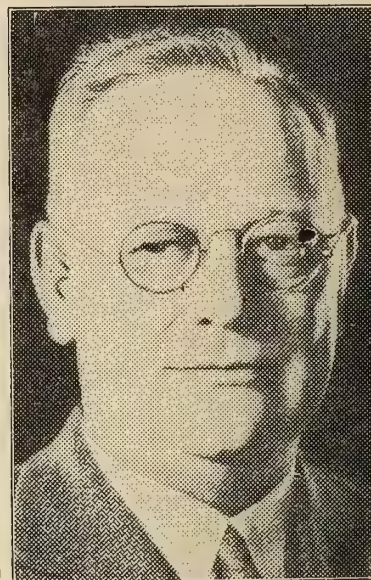
PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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George M. Cohan Is Honored by Famous Song Writers

Armand Schaefer Directs New Universal Westerns

COCOANUT GROVE WAS SCENE OF ONE OF GREAT-EST GATHERINGS OF STAGE AND SCREEN NOTABLES

By LOUIS JACOBS

Boy, pass me a box of high-powered adjetives!

A hundred million people in these United States and adjacent communities may have missed the wide throwing of the National Bee-see on the occasion of the testimonial dingle-dangle in honor of George M. Cohan last Monday night at the Cocoanut Grove in the Ambassador Hotel, but perhaps as many more got an earful.

From the time that Charley Murray started mastering the ceremonies to the mass singing of "Sweet Adeline," the enthusiasm as one "name" after another followed with their specialty, was a series of ovations. The program was divided into two parts; the first section devoted to the present day stars of melody, while the second half honored those of yesteryears.

The highspot of the younger composers was climaxed with the appearance of Al Jolson, who was introduced as "the man who put silent pictures on the bum." Al, against his inclination, was forced to sing "Sonny Boy" for which he admitted the authorship of the first word to qualify as a writer of lyrics. He followed with "California Here I Come," and wowed them with a Yiddish number in which he imitated a Jewish cantor and emphasized the point that it was not "Eddie."

George M., in person, amid an ovation which could not have been exceeded were he a presidential wet candidate, was the feature of the second section. George was undoubtedly embarrassed, he didn't know what it was all about, he said, and disclaimed being a song writer. He questioned whether the kind of songs he wrote would be popular today and told a bit of early song writing history when he was paid a dollar a verse and two dollars for a chorus back in 1894, to Americanize English hits. The orchestra greeted him with Yankee Doodle Dandy seguing into "Over There." George volunteered to sing anything they wanted and it seemed that each in the crowd asked for a different song. He finally accommodated with "Over There," "Mary was a Grand Old Name," "Give My Regards to Broadway" and "I'm a Yankee Doodle Dandy."

Bank Winters, the eighty-year old song writer, made a great hit when he sang his immortal "White Wings" in a remarkably clear and strong voice.

A tribute to John Phillip Sousa was offered by the rendering of "Stars and Stripes Forever" by Phil Harris and his orchestra backed by Jamie Erricson on the new organ.

Those who participated and the songs they sang were: J. C. Lewis, Jr., "The Girl I Love"; Gordon Clifford, "Paradise"; Harry Asch, "Dinah Lee"; Jimmy Manley, "A Cottage Small by a Waterfall"; Harry Tobias, "Sweet and Lovely"; Ruby Kalman, "Three Little Words"; Rogers and Hart, "Son in My Heart"; Harry Warren, "You're My Everything"; Ted Fiorita, "Three on a Match"; Archie Gottlieb, "Kiss Me Goodnight"; Burton and Jason, "Penthouse Serenade"; J. B. Kornblum, "If I Were King"; Al Dubin, "Many Happy Returns of the Day"; Johnny Schoenberg, "Whispering"; Oscar Rosbach, "Trees"; Sam Koslow and Arthur Johnson,

NIGHT HAWK

Buddy Fisher has Studios Very Much interested in His Orchestra at Stark's Bohemian Cafe

The minute Eugene Stark places his stamp of approval on an orchestra or an artist, it seems that the motion picture producers, directors and casting directors cast an eagle eye on his selections, and so it is right now for he has had Buddy Fisher, the Nation's Joy-Boy, entertaining his guests the past ten weeks, and studioites have been visiting the Hollywood Playspot and reporting to their superiors about the dance orchestra and their many entertaining points and features. Cafe lovers have been dining and dancing to the Buddy Fisher brand of "Mellow Music" nightly, until the place would become a very lonesome spot without their enchanting and entrancing symphonic music. What more, Buddy Fisher should be termed the one-man band for he plays actually every instrument in the orchestra, and it is uncanny at times to see him go from one instrument to another, and to play such music as he does. It seems incredible to think that one man can master so many musical contraptions.

The way that Buddy Fisher leads the orchestra one can readily understand why every show that he is connected with is a huge success, for he puts his very life in directing his ten men. This week he created a new Hawaiian number for Charita Alden to do her sensational Hula Hula number too, it is a knockout for both the dancer and the leader. Billy Daniels, Kirby and Duval again score a tremendous hit way into the hearts of the great audiences nightly—here is a good bet for some fun-films. Carl Osborn, the greatest of all trumpeters, and the singing of Charles Beynon, Jimmy Halton and Evelyn Manis are feature offerings that add much to the floor revue. Leo V. Youngworth was given a great reception by his many friends at Stark's the other night.

ROOF PATIO—ROOSEVELT HOTEL

With Tom Coakley as the stellar attraction, the Roof Patio has a star leader of as fine an orchestra as has played for the Hollywood night life lovers in many a day, and what more, Tom is a fine picker when it comes to solo talent, for his selection of Virginia Haig,

who knows what it takes to put her songs across, and actually pull on the heart strings of her listeners on the air or in the cafe proper, until they must be like us, crying for her to continue on and on. As a good running mate, Betty Kelly more than comes through in fine form with her pleasing songs. Her work stands out and is on a par along different lines than Miss Haig's and she, too, should go a long ways with Southland cafe visitors. They too, have a Hawaiian String Band that is a wow. We caught Bill Worthington, Jerry Rice, Carl Ravazza, Bob Englander and Hans Brent, with Jackson Arvales at the piano. Is Joe Mann happy these days, all because Dave Boice, the manager of the Roosevelt selected such a fine orchestra. R.

B. Carter, assistant manager, too, is smiling and rightfully so. We even caught Elanor Witterman, social secretary to Manager Boice, all smiles while the Roof Patio was filled with merrymakers, having the time of their lives, with the stars above them as their roof, dining and dancing among the stars of the stage and screen with the good old stars shining down on their heads.

REGINA DeBORI, famous Rhumba Dancer, recently returned from a European and South American tour. Since her return she has been extensively engaged in motion picture work, and is now featured in the Jack Laughlin prologue at the Carthay Circle Theatre, where she is scoring a big hit in her original Cuban Rhumba Dance, assisted by the Havana Cuban Band and Alexis, the first male Cuban Rhumba Dancer here. Miss DeBori and her mother are making their home at the El Cortez Hotel in Hollywood.

"Just One More Chance"; Wolfe Gilbert, "Peanut Vender"; Chuck Reisner, "Good-bye Broadway, Hello France"; Victor Herbert, Jr., "Sweet Mystery of Life"; Lee Robbins, "Hallelujah"; Chris Schoenberg, "Darling"; Mrs. Clare Ward sang her husband's "And the Band Played On"; Edwin Carlton, "Erminie"; James Brockman, "I'm Forever Blowing Bubbles"; Richard Carle, "Lemon in the Garden of Love"; Edward Madden,

"Moonlight Bay"; Caro Roma, "Can't You Hear Me Calling, Caroline"; Arthur Lang, "Dardanella"; Albert von Tilzer, "Take Me Out to the Ball Game"; Frederick V. Bowers, "Because I Love You"; Henry Fink, "Curse of an Aching Heart"; J. Kernan Brennan, "Let the Rest of the World Go By"; Carrie Jacobs-Bond, "Remember to Forget"; Chas. Daniels (Neil Moret) "Hiawatha"; Ray Gest, "Me and My Gal"; Vin-

NOAH BEERY, JR., TO STAR IN SERIES OF NEW FEATURES FOR LAEMMLE

Armand Schaefer, who has directed some of the best Western features lately, starring such box-office favorites as Ken Maynard, Buddy Roosevelt and Buffalo Bill, Jr., has been signed by Universal to direct a new series of big Western features, with Noah Beery, Jr. in the stellar role.

Schaefer was formerly connected with Metro-Goldwyn-Mayer and the Mary Pickford company, and has been devoting the past two years to direction of independent dramas and serials. He is also the author of a number of successful screen plays.

This new series will bring the second group of big outdoor features to the Universal program. Tom Mix, dean of cowboy stars, having recently signed a new contract with the Laemmle company.

Young Beery is one of the best horsemen in the film colony, and his knowledge of western customs and adventures, gained through days on ranches and in study of frontier history, will give him a ready understanding of the colorful roles he will enact under Schaefer's direction. Most of the stories will be laid in the adventurous days of the late 70's and 80's.

In selecting Schaefer for this important series, Universal has obtained a man who will put box-office power and real dramatic punch in the pictures, as the returns on his other Western films will readily reveal.

THORPE COMPLETES 12TH FOR CHESTERFIELD, AND "BUDDY" SHYER DOES HIS STUFF

Richard Thorpe, one of the best directors in the independent field, has just completed his twelfth production for Chesterfield Motion Picture Corporation. It is a murder mystery, based on a novel by Charles Reed Jones, and features an all-star cast headed by Conway Tearle.

Once again Thorpe had as his assistant director that up-and-coming young fellow, Melville "Buddy" Shyer, who has assisted Thorpe on all of his recent features with Chesterfield, the Invincible company, Big Four, Art-class and on serials for Mascot Pictures.

Shyer is regarded as one of the real comers among assistant directors, and has worked energetically to help Thorpe put over his string of box-office knockouts.

cent Bryant, "Tammany."

Telegrams were read from Charles Wakefield Cadman, Eddie Cantor, Ann Caldwell, Ray Hubbell and Jean Buck, president of the American Society of Composers, Authors and Writers.

The affair was sponsored by Frederick V. Bowers and Chris. O. Brown.

CARLOS MOLINA

and His Tango Rumba Band

Saying "Adios" to the COCOANUT GROVE, Ambassador Hotel, after 3 1/2 years pleasant and successful engagement, wish to thank their many friends who have made their stay so enjoyable. SOON ON TOUR!

Adios, Amigos!

HOLLYWOOD FILMOGRAPH BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Richard Cromwell Lee Tracy	Ralph Staub Roy Wm. Neill James Cruze	Scudder Jay Marshant Sam Nelson	Staub Jos. August Ira Morgan	Screen-Snapshots "That's My Boy" "Washington Merry-Go-Round" "In the Jungle" "Wild Horse Stampede" "Vanity Street" "No More Orchids" "Virtue" "Obey the Law" "Air Hostess" "The Gun Patcher"	Norman Krasna Joe Swerling	G. Rominger L. Cunningham	Shooting Shooting Shooting Preparing Shooting Shooting Preparing Shooting Preparing Preparing Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Harry Langdon Roland Goudal The Gleasons Moran & Mack World Wide Prod.	Arvid Gilstrom Edwin Carewe James Gleason Unassigned L. Humberstone	Ralph Black Unassigned Unassigned	Gus Peterson Unassigned Unassigned	"The Big Flash" "Tarnished Youth" "Foot-Ball" "As the Crows Fly" "West of the Pecos"	Bobby Vernon Uncredited Uncredited		Shooting Shooting Shooting Preparing Preparing
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Will Rogers Bennett-Bellamy Sally Eilers Clive Brook Clara Bow Unassigned Gaynor-Kirkland George O'Brien McLaglen-Nissen Rogers-Gaynor	Eric Von Stroheim John Blystone Raoul Walsh Sidney Lanfield Frank Lloyd I. Francis Dillon MacFadden Alfred Santell D. Howard Alfred Werker Henry King	Lew Germonprey Unassigned Hough-Walsh Leslie Frelander Unassigned Unassigned Unassigned Unassigned Ed. Schaumer Unassigned Unassigned	Jimmy Howe Unassigned Norbert Brodine G. MacWilliams Unassigned Unassigned Unassigned G. Schneiderman Unassigned Unassigned	"Walking Down Broadway" "Jubilo" "Wild Girl" "Hat Check Girl" "Cavalcade" "Call Her Savage" "Broadway Bad" "Tess of the Storm Country" "The Golden West" "Rackety Rax" "State Fair"	Eric Von Stroheim Conselman-Roth Paul Armstrong Rian James Noel Coward Tiffany Thayer Lipcan-Pezet Behrman-Levien	Geo. Leverett B. Freericks	Shooting Preparing Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing
INTERNATIONAL 4376 Sunset Dr. OL-2978	Burton King Prod.	Fred Newmeyer	Wm. Nolte	Ed. Kull	"The Fighting Gentleman"	F. Willis		Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12	Clark Gable Unassigned Unassigned The Barrymores Gable-Harlow Tallulah Bankhead O'Sullivan-Laughton Joan Crawford Boris Karloff Huston-Velez Haines Edward	Tod Browning Charles Riesner W. S. Van Dyke Charles Brabin Victor Fleming Harry Beaumont Lothar Mendez Clarence Brown Chas. Vidor William Cowan Harry Pollard	Unassigned Unassigned Unassigned H. Tate Hugh Boswell Harry Sharrock Dick Rosson Unassigned Johnny Waters Taggart Unassigned	Unassigned Unassigned Clyde DeVinna Bill Daniels Arthur Edson Oliver Marsh Merritt Gerdstaf Unassigned Tony Gaudio Harold Rosson Unassigned	"China Seas" "Turn to the Right" "Eskimo" "Rasputin" "Red Dust" "Tinfoil" "Payment Deferred" "Lost" "Mask of Fu Manchu" "Kongo" "Let's Go"	Unassigned Smith-Hazzard Unassigned Uncredited Wilson Collinson Unassigned Uncredited Uncredited Uncredited Uncredited Uncredited	G. A. Burns C. Wallace P. Neal A. MacDonald F. Morgan	Preparing Preparing Preparing Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Charles Ray All Star All Star	Harry Fraser Unassigned R. N. Bradbury R. N. Bradbury	Unassigned Unassigned Paul Malvern Paul Malvern	Archie Stout Unassigned Archie Stout Archie Stout	"Arizona Bound" "The Wayne Murder Case" "Hidden Valley" "West of the Rockies"	Robert Quigley Uncredited Wellyn Totman Wellyn Jontman		Preparing Preparing Shooting Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Marlene Dietrich Hayes-Cooper Erwin-Crosby Raft-Carroll Cohan-Colbert March-Landi Brook-Lee Hopkins-Marshall All Star Hopkins-Gable Chas. Rogers Prod. Gary Grant Randolph Scott Chas. Rogers Prod. Raymond-Dee Stuart Erwin	Josef von Sternberg Frank Borzage Frank Tuttle Archie Mayo Norman Taurog Cecil B. DeMille Stephen Roberts Ernest Lubitsch Norman Taurog Marion Gering Harry Joe Brown Unassigned Henry Hathaway Ralph Murphy Thornton Freeland Unassigned	Bob Lee Arthur Jacobson Sil Brod Charlie Barton William Kaplan James Duggan Charles Barton George Hibbard Unassigned Unassigned Raoul Pagel Richard Blaydon Unassigned Unassigned Unassigned	Bert Glennon Charles Lang George Folsey Ernie Haller David Abel Karl Struss Harry Fischbeck Victor Milner Unassigned Unassigned Henry Sharp Unassigned Archie Stout Unassigned Unassigned Unassigned	"Blonde Venus" "A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Night of June 13th" "The Honest Finder" "Island of Lost Souls" "No Man of Her Own" "Madison Square Gardens" "Hot Saturday" "Heritage of the Desert" "Metropolitan Garage" "Eleventh Avenue" "The Bookworm Turns"	Lauren & Furthman Glazer-Garrett George Marion, Jr. Garrett-Lawrence Thompson-DeLeon Young-Buchman Leahy-Marlow Raphaelson-Jones Wylie-Fort Austin Parker Rivkin-Wolfson Lovett-March Shumate-Partos Uncredited Lovett-March Thompson-Harris	H. Mills H. Lewis J. Goodrich E. Merritt H. Lindgren E. Hayman M. M. Paggi F. Goodwin E. Kerr	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing
R.K.O.-PATHE Culver City RE. 0252	All-Star J. Schnitzer Prod.	Malcolm St. Clair William Nye	Unassigned Bernard McEveety	Unassigned Chas. Schoenbaum	"Goldie" "Second Fiddle"	Salisbury Field Yost-Doraty		Preparing Shooting

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TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod.	Unassigned	Unassigned	Unassigned	"False Faces" "Fargo Express" "Uptown New York"	Glassman-Hughes Earl Snell Warren B. Duff		Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Lowell Sherman Ken Maynard Unassigned	Lowell Sherman Phil Rosen Unassigned	David Lewis Unassigned Unassigned	Ray Binger Unassigned Unassigned	"The New Yorker" "Kid from Spain" "Cynara"	Charles Lederer W. McGuire Frances Marion	O. Lagerstrom V. Vernon C. Noyer	Shooting Shooting Shooting
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Red Golden Sherry Shourds	Lucian Andriot Gregg Toland Ray June	"The Invisible Man" "Laughing Boy" "Left Bank" "The Road Back" "Auto Camp" "Imhotep" "S. O. S. Iceberg" "All-America" "Merry-Go-Round" "Tom's in Town" "The Lost Special" "Nagana" "Next Door to Heaven" "Ships of Chance"	Fort-Balderston John Huston Unassigned R. C. Sheriff Nina Wilcox Putnam Schyer-Balderston Shorts Lt. Comm. Wead Uncredited Tom Reed Jack Nattford	R. Pritchard Jess Moulin J. Lapis Jesse Moulin F. Feichter	Preparing Preparing Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Boris Karloff Zita Johann Unassigned Unassigned Summerville-Pitts Karloff All Star Gibson Gowland All-Star Fox-Linden Tom Mix Ernie Nevers Lucas-Birell Sidney Fox Lew Ayres	Cyril Gardner William Wyler John M. Stahl James Whale Unassigned Unassigned Jame Horne Dr. Arnold Fanck Russel Mack Edward Cahn Ray Taylor Henry MacRae Ernst Frank Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Billy Reiter Franks-Woehler V. O. Smith Joos-Tyler Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Lew Powers Hans Schneeberger Geo. Robinson Karl Freund Dan Clarke John Hickson Unassigned Unassigned Unassigned	"I'm A Fugitive" "Twenty Thousand Years in Sing Sing" "Silver Dollar" "Parachute" "You Said a Mouthful" "The Match King" "The Telegraph Trail" "Central Park" "The Paris Racket" "Lawyer Man"	Gibney-Holmes Terrett-Lord Erickson-Thew Uncredited Robert Lord Uncredited Kepner Morehouse-Baldwin Bartlett Wilson Mizner		Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Bill Mayberry, Casting Bill Forsyth, Asst.	Paul Muni Spencer Tracy	Mervyn LeRoy Michael Curtiz	Al Aborn Frank Shaw	Sol Polito Barney McGill				Shooting Shooting
	Ed. G. Robinson D. Fairbanks, Jr. Joe E. Brown Warren Williams John Wayne Blondell-Ford Ruth Chatterton Unassigned	Alfred E. Green William Dieterle Lloyd Bacon Roy Del Ruth Tenny Wright John Adolfi Unassigned Archie Mayo	Fred Fox Unassigned Unassigned Unassigned Ted McCord Bill Cannon Unassigned Unassigned	James Van Trees Unassigned Unassigned Unassigned Unassigned Robert Kurrle Unassigned Unassigned				Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing

HOLLYWOOD filmograph



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VOL. 12, NO. 33

HOLLYWOOD, CALIFORNIA, SATURDAY, SEPT. 3, 1932

PUBLISHED WEEKLY

Eva Tanguay Deserving of Greatest Testimonial Benefit

The Industry Should Fight New L. A. Censor Laws

HAS ALWAYS GIVEN HER SERVICES AND MONEY TO HELP OTHERS

Eva Tanguay, for many years ruler at the very apex of vaudeville's headliners, is desperately ill and almost destitute in her home here. Her physicians question her complete recovery and her pride prevents her from appealing to her friends.

Just a few years ago, she was known to be the highest salaried act in vaudeville. This "I Don't Care" girl rose by sheer force of a magnetic personality to be the first to command four figures for a single act. Today she is broke, not because of improvidence but because she could never say "no" to a deserving or needy friend. Of her talent and money she gave without stint; her utter unselfishness is the cause of her present plight.

She has earned the right to have her many friends, in the name of those whom she helped, come to bat for Eva in this her hour of travail. Not charity—she would resent that—but some kind of testimonial that would afford all an opportunity to pay tribute to the waning days of a great artist in a big way, is a suggestion we would like to further.

Artists, Agents, Managers should immediately get together in furthering a monster performance the entire proceeds of which shall go to Eva Tanguay as a love offering on the part of her fellow artists and her beloved public. It is hoped that the promotion of such a benefit testimonial will be gotten under way forthwith and not postponed until it is too late, as was the case with the late Ferris Hartman.

WROTE ORIGINAL

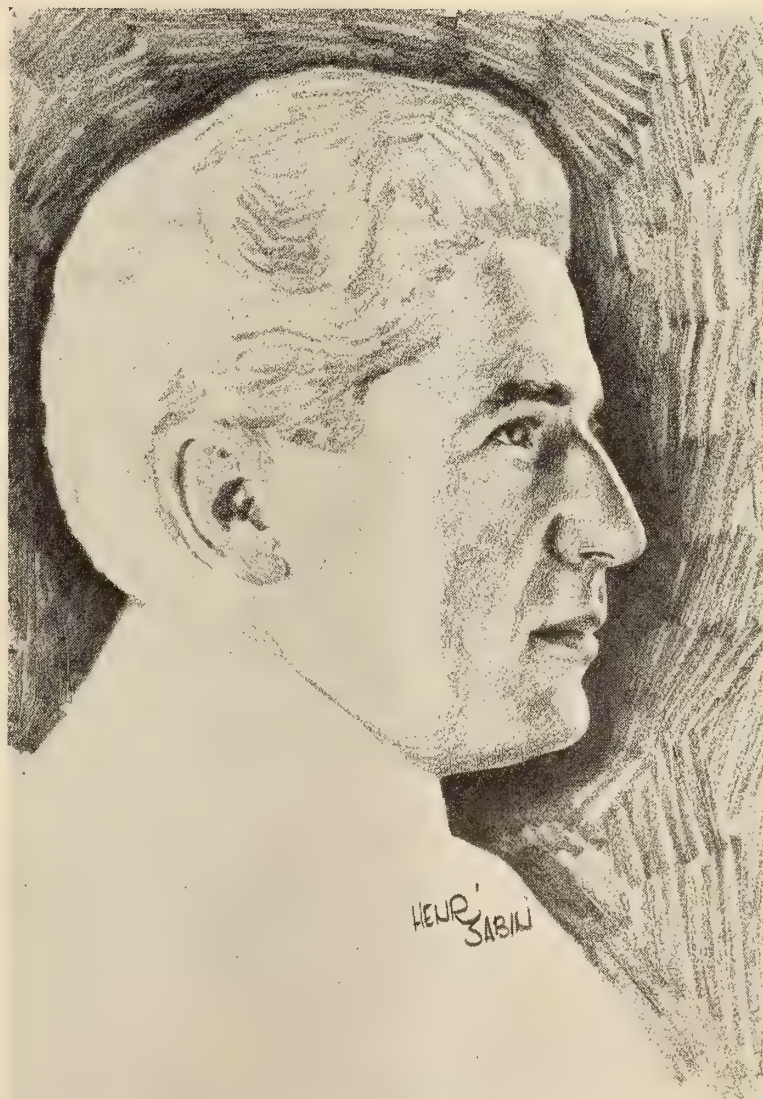
Ethel Hill wrote the original story "Virtue" for Columbia Pictures, which is soon to go into production on that lot. Warner Bros. just bought "On Common Ground" from Miss Hill for Ruth Chatterton.

"SECRETS OF THE FRENCH POLICE"

Christian Rub, who just finished in "The Crooked Circle," was signed for "The Secrets of the French Police," at Radio Studios.

KARL FREUND TO DIRECT "IMHOTEP" FOR UNIVERSAL

Karl Freund has contributed to European and American Art in Motion Pictures for so many years as Cinematographer, that Carl Laemmle has rewarded him with a directorship. Not only will he be a director, but Universal Films has given him one of the most difficult assignments of the year, in that weird story, "Imhotep," the tale of an Egyptian mummy, which comes to life in the 20th century.



JOHN M. STAHL

The most successful directors of our best talkies today started their careers as actors on the legitimate stage. John M. Stahl comes in that category. His latest directorial accomplishment, "Back Street," written by Fannie Hurst, closes a most successful engagement Sunday at Carthay Circle Theatre. Director Stahl is now preparing to direct another history making picture, "Only Yesterday," which has a national background.

GIVING POWER TO POLICE COMMISSION IS BACK-HAND SLAP AT US

A new law is pending before the Los Angeles City Council which, if passed, will be one of the most damnable pieces of legislation ever foisted upon the public. Its provisions give to the police censorial powers, permitting them to close forthwith and refuse permits to reopen any show, theatre and motion picture house because of what they may consider indecent or immoral exhibitions.

In addition to this, it is further proposed that every place of amusement be compelled to pay a POLICE COMMISSION PERMIT FEE besides the other taxes now fixed by law.

Should this law be passed, it would undoubtedly be adjudged unconstitutional by the Supreme Court, for it would give to the Police Commission powers, both judicial and confiscatory. Should the commission, for any reason, see fit to deny a man a permit to operate his theatre because an act on the stage or scene in a picture be considered by them "indecent or immoral," he would have no recourse except to abandon his theatre.

The motion picture industry has for years fought all forms of censorship assiduously, and to date has been the best judge of their own ethics. Every case of censorship against the speaking stage has been propaganda of some sort and has been dismissed by the courts. In a recent case the policeman who constituted himself as qualified to pass on matters classical in closing the play "Lysistrata," was finally compelled himself to spend a term in jail for his temerity.

Managers and the motion picture organizations should gird their loins at once and prevent such an ordinance passing even if they must resort to a referendum. If there is a public hearing on the matter, attend, by all means.

"CARNIVAL"

Samuel Freedman, who was associate producer at Universal studios and who used to be one of the owners of the Fine Arts studios, has signed with World-Wide through Joe Brandy to produce "Carnival," by Robert Terry Shannon and Harold Shumate. Shooting starts Oct. 1.

JOHN DAVID HORSLEY HAS LEAD WITH CLARA BOW

John David Horsley has been selected to play the lead opposite Clara Bow in her forthcoming Fox picture, "Call Her Savage," to be produced by Sam Rork.

Horsley's previous hit was made in "7,000 Witnesses" and this new assignment will afford him the greatest opportunity of his career.

August 26

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26 NFT

Hollywood Filmograph—

Many thanks from company for Filmograph reaching us regularly with mail. Thoughtful and considerate and we appreciate. Again thanks.

M G M COMPANY.

Louis B. Mayer Enthusiastic Over Trade Conditions Unions Clash Over Cameramen Control

M-G-M EXECUTIVE SEES PROMISE IN RENEWED ACTIVITY

Louis B. Mayer, head of M-G-M, is singing a lilting song of sweet optimism and to prove that his encouraging melody is not a mid-night whistle, points with pride to the fact that where but four M-G-M companies have been at work on schedule for the past months, there are now 12 of them sweating under the lights.

One of the largest of these productions is "Rasputin," starring John, Ethel and Lionel Barrymore, is being directed by Richard Boleslavsky.

"Red Dust," from the play by Wilson Col-lison, is being directed by Victor Fleming, with Clark Gable and Jean Harlow.

"Smilin' Through," with Norma Shearer, Frederic March, Leslie Howard, O. P. Heggie and others, is being completed by Sidney Franklin.

"Tinfoil," with Robert Montgomery and Tallulah Bankhead, is being directed by Harry Beaumont from a Carey Wilson original.

"Kongo," from the stage hit, with Walter Huston in his original stage role, Virginia Bruce, Lupe Velez and Conrad Nagel, is being directed by William Cowen.

"The Mask of Fu Marchu," with Boris Karloff, Lewis Stone, Karen Morley, Jean Hersholt, Lawrence Grant, David Torrence and many other, is another spectacular production, being directed by Charles Brabin.

"Payment Deferred," with Charles Laugh-ton in his original stage role, is being directed by Lothar Mendes with Maureen O'Sullivan, Neil Hamilton, Dorothy Petersen and others.

"Prosperity" is being directed, with Marie Dressler and Polly Moran, by Sam Wood.

"Pig Boats," Commander Ellsberg's epic of submarine warfare, goes into production, on a big scale, with Jack Conway directing.

"Lost" with Joan Crawford and Jackie Cooper, will be directed by Clarence Brown. Wallace Beery and Ricardo Cortez will start the first scenes in "Flesh," Beery's new wrestling story, and "Let's Go," a drama of speed boat racing, adapted by Byron Morgan from E. J. Rath's novel, will be directed by Harry Pollard, with William Haines and Cliff Edwards heading.

CAREWE SHOOTING SOON

"Tarnished Youth" will be the first of a series of five productions Edwin Carewe plans to make for World Wide release. The story was adapted by Sada Cowen from Martha Stanley's stage play, "My Son." Jedda Gould, Joan Marsh, Gilbert Roland, Robert Elliott, Charley Murray, Lucille Gleason and Eddie Morgan will share honors under an all star billing.

"THE ROAD TO GLORY"

Here is a short reel subject that is worthy of any program. Bill O'Connor wrote the story and directed it. Robert Plank shot the picture, while such sterling players as Frank Albertson, Yvonne Pellitier, Eddie Chandler and Ferdinand Schuman-Heink make up the cast. It is one of those novelties about studio life that is bound to click and cause folks to talk after they leave the theatre.

THE INSIDE DOPE

PACIFIC COAST LECTURE CLUB MAKES FIRST BOW IN L. A.

Attended by a gathering of prominent Southern California business men and professors, the first luncheon of the Pacific Coast Lecture Club, Inc., held in the music room of the Biltmore, Thursday, was hailed with success.

First on the program, and outlining the activities of the club and forum was Dr. Maurice B. Jarvis, president of the organization. Dr. Clinton Wunder, chairman of the meeting introduced the speakers: Judge Ben Lindsey, Nola Luxford, Dean Holmes, Baron von Richenberg, Dr. Earnest A. Reynard, Yale Witney, Mrs. Glayds S. Carly, Mary Brent Whiteside, Col. Albert E. Barnes, Charles Brickley, Professor Maxwell S. Hagen and William Henry Evans.

Among the prominent personages attending the luncheon were Jim Tully, Arthur Collins the African explorer, and Alexander Irving.

THE SPORTFISHER

You have heard many fish stories. Well, Ye Editor, Harry Burns, was invited by Frank Lawrence to motor to San Diego and board the Sportfisher at 6 A. M. and return at 5 P. M., after cruising for 32 miles for Yellowtail. We did. We brought home enough fish to feed a dozen families. In our group were Frank Lawrence, Ben Lewis and Fred Schrott. Needless to say that Ye Ed had the time of his life, and if you want him to stop working, just start to talk fishing to him. Some day we are going to write a real story about fishing on The Sportfisher, which carries about 40 people, and is operated by a crew of regular he-men—especially Frederick B. Cons'glo (Shorty), who was so willing to help everybody aboard have a good time.

VERNON DENT HAS SIGNED for the six series of the Langdon comedies to be made for Educational. This is Dent's first appearance with Langdon since the old Sennett days, eight years ago. "The Big Flash," just completed, was directed by Arvid Gilstrom.

THOMPSON SCENIC STUDIOS have completed their contract with the Trinity Auditorium, having installed a complete stage equipment. All scenery at the Hollywood Bowl was also furnished by Thompson, as was that of the Paris Inn, which was recently redecorated and refurnished.

KIDDIES

THE WATSONS are a busy family. Delmar recently played "Willie" in Fox's "Salomey Jane's Wild Girl," directed by Raoul Walsh while Garry, the three-year-old, played "Storewall" and "Whitey" in the same picture. They are the children of Willard Robertson and Sarah Padden.

Eleanor Gordon, five-year-old youngster, being fondled by guests of the El Cortez Hotel, and apparently making quite a hit with all the boys.

Ruth Grace dropped in to tell us about a grand interview she had with Director Michael Curtiz at Warners-First National Studios.

Betty Jane Graham gets a nice little part in Warner's production, "Twenty Thousand Years in Sing Sing."

"Wheeler," formerly of Our Gang, leaving M-G-M Studios.

Bradley Metcalf rehearsing for another stage play.

Lester Lee entering Universal Studios.

Irving Benvoise and Mickey Martin finished for Burton King at the Ralph M. Like Studios.

Hollywood Screen Children's Revue, directed by Nan C. Wells, singing with Al Jolson in "The New Yorker" at United Artists Studio.

Rosemarie Wenger, freckled, dark hair, and everything, posing for publicity pictures.

BELIEVE AGITATORS FROM THE EAST ARE NOW OPERATING HERE

There seems to be an undercurrent of labor agitation among the studios. Although it is nothing definite that one could place a finger upon, the consensus of opinion is that the "red" element is working surreptitiously.

The 18 regular crafts which are demanding wage re-adjustment and an eight-hour day, are having their difficulties adjusted through the normal channels of the I.A.T.S.E. and the Federation of Labor and are not the cause of any untoward agitation.

But there is a side issue at work which the regulars claim is either the efforts of racketeers trying to muscle in, or a movement to organize a studio union.

The first attack has been aimed at the Cameramen's Union in an endeavor to organize a contra-organization. Under the name of the Empire State Union, a body said to be in existence in New York. They are trying to gather a number of photographers and studio workers in the camera departments into their alleged membership at \$25 per. It has been reported that they claim 300 members but it is impossible to locate either their officials or membership at any definite headquarters.

Although efforts have been made to obtain information as to the purpose of these presumed organizers, their work is being carried on under dense cover. It seems to be more conversation than actual, but there is sufficient evidence to warrant the belief that something is being promoted to bring into existence opposition labor bodies that will have no connection with the national organization.

THE CALIFORNIA CARLSBAD HOTEL

The California Carlsbad Hotel, that charming and delightful hotel, famous for its Mineral Springs Water and located on the main highway between Los Angeles and San Diego, is now under the personal supervision of Mr. H. D. Clark, as Lessee-Manager, an operator with a world of experience in the operation of high class hotels such as the Carlsbad.

In a short space of time he has introduced many innovations which have attracted many people to spend their week-ends at his hotel. His Saturday night dinner dances have become very popular with San Diego, Ocean-side, Los Angeles and Hollywood people. Many parties are planned for Labor Day and reservations are being received each day, indicating the popularity of this beautifully appointed hotel with its 100 rooms—all with bath or shower—its wonderful private beach, golfing, fishing, hunting and riding facilities.

The springs of mineral waters, located on the premises, are famous for their close parallel to the waters of the European Spa, Carlsbad . . . from which the California Carlsbad takes its name. Another outstanding feature is the Clinic and Bath Departments, complete in modern equipment, with a competent staff, specializing in Mineral, Salt-Glo, Cabinet, Needle Shower, Pack, Spray, Turkish, Sitz, and Salt Rubs.

The distinctive character and delightful atmosphere of the Carlsbad Hotel attracts and appeals to those wishing the utmost in comfort at not too high prices.

CALIFORNIA CARLSBAD HOTEL AND
MINERAL SPRINGS
"BY THE SEA"
CARLSBAD, CALIFORNIA
HARRY D. CLARK
LESSEE-MANAGER

ON THE LOS ANGELES-SAN DIEGO COAST HIGHWAY

Cosmo Kyrle Bellew

Just returned from London
and ready to again face the
eagle eye of the camera.
Courtesy to all agents.

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OXford 7111

"The Crooked Circle"

When this reaches the screen, theatre-goers will see and hear another laugh provoking farce comedy along the lines of the "Gorilla."

Ralph Spence was the author and has used as his menace here, a phantom character who finally comes to life in the end. But not before theatregoers have enjoyed plenty of thrills and chills, the kind that makes the gallery guards yell with glee and which helps to send away a perfectly satisfied audience after the final fade-out. Tim Whelan was responsible for additional dialogue.

Zasu Pitts, James Gleason and Roscoe Karns have the major part of the picture to themselves and gained many a hearty roar of laughter. Raymond Hatton again reveals his great character acting ability, like he did when he was a Paramount star. Christian Rub, who played "Kringlein" in the Belasco Theatre stage production of "Grand Hotel," proved conclusively, in his brief but fine part, that there is a place for him in pictures.

The sterling work of C. Henry Gordon, Berton Churchill, Robert Frazer, and Frank Reicher helped carry the main part of the story along the fast tempo in which it traveled.

Ben Lyons and Irene Purcell did the romancing necessary to the picture. Ethel Clayton and others came in for some good bits.

This is a William Sistrom production and very capably directed by H. Bruce Humphreys who should have little or no trouble in gaining a long-term contract with any of the major studios.

Photographic part of the picture was the excellent work of Robert Kurrle.

Credit should also go to William Fox for recording, Doane Harrison, film editor, and fine sets by Paul Roe Crawley.

This is a World-Wide picture which will soon play the best houses everywhere.

"Strange Justice"

Here is a family picture which will please most any audience. It could easily have been ruined by improper staging, directing and photography.

The story is as familiar as the Statue of Liberty is to the present generation. However, we need such pictures which do not tax the mentality of the theatre-going public.

A well-known reviewer turned to us as we were leaving the theatre and said, "This is the best RKO-Bachman picture turned out in some time," which is our sentiments.

J. G. Bachman, producer, selected a fine cast in Marion Marsh for the lead, Norman Foster as the juvenile, Reginald Denny as the main spoke in the action of the story, backed up by Richard Bennett in one of his most sincere performances, as the lawyer, and Irving Pichel as the polished heavy.

Nydia Westman is a refreshing personality to the screen, who we are going to hear from in the near future. James Marcus does some excellent work as a Prosecutor. Geneva Mitchell, Larry Steers, Ralph Lewis, Henry Rocumore score.

"Strange Justice" needs a better title to make it real box office. It sounds too much like an old-fashioned serial or western picture title.

William A. Drake, who wrote the screen version of "Grand Hotel," is the author of this story and screen play. Anything from the pen of this author seems to go directly to the hearts of the people aided, of course, by the excellent photography work of Merrit Gerstad.

Victor Schertzinger's years of directorial work, dating back to the pioneer days up to the present time, aided him in a great measure to carry the tempo of the author's ideas on the screen to the point of making this a very good audience picture, which should click for exhibitors in the biggest theatres throughout the world.

—HARRY BURNS.

SAM KRESS IS MAKING THINGS HUM

Hollywood has another institution that is here to stay. We refer to Sam Kress' Cafe, which he recently opened to such excellent success. The best known people from every walk of life make it a rendezvous and all are praising the food and the restful atmosphere of the place.

JEAN DARLING IS BACK

The little darling of the stage and screen, Jean Darling, has returned to Hollywood af-

ter making a two-year tour for RKO and Paramount Publix circuits to tremendous success.

Little Jean's heart has always been with her work in pictures and she finally persuaded Ma Darling to bring her back to Hollywood, and we feel sure producers will take advantage of the return of this remarkable child artist to our fold.



COMPLIMENTS OF

INEZ KING

13th Week, Paramount Theatre, Los Angeles, Calif.

Charles Middleton

Playing Abraham Lincoln in "The Phantom President" with George M. Cohan. Directed by Norman Taurog. At the

Paramount Studios

"The Doomed Battalion"

The Filmarte Theatre, on Vine street in Hollywood, has one of those breathless thrill-pictures that are always interesting, and it is the best one shown so far. It is made on the borders of several European countries during the late war, and the locale is in the most stupendous mountains of the Great Alps. An entire mountain is actually blown up in this picture, and it shows the efforts gone to by a regiment of Italian soldiers, to save their comrades.

The photography is superb, and is the work of Sapp Algiers and Charles Stumar. Some of the marvellous scenic views shown by these artists are a treat to the eyes. Two new stars of the films, who have since been placed under the Universal banner, Tala Birell and Luis Trenker, are introduced in this film and their work in this unusual story will surely make them favorites with the fans.

Other fine players are Victor Varconi, Albert Conti, Gus von Seifferitz, C. Henry Gordon, Gibson Gowland and Henry Armetta.

The story is of an Italian regiment in which one of their comrades, on his holiday jaunts, falls in love with a village girl of the enemy. But now at war he is torn between love and duty. The story was written by the leading man, Luis Trenker, but the clever continuity by Paul Perez, and the dialogue, which is in English, by Patrick Kearney, fits into this mammoth production perfectly.

The scenic portion of the picture is wonderful to behold, and was made on the Italian frontier. Universal made some interior shots later under the direction of Cyril Gardner which are extremely clever.

We previewed this picture in our columns a short while ago, but now we want to especially call your attention to the great spectacle of the army on skis, which is well worth the notice of Robert Ripley in his "Believe It or Not." The thrilling story and the grand actors make this great human drama a treat you should not miss.

GOOD NEWS

Ye Editor was in receipt of a telephone call from Columbia, Mo., recently. Bill Cody rang up from the Daniel Boone hotel there to advise us that the Walter L. Main Show, of which Bill Cody is the star, is going great and business in the middle west is uniformly good. He also advises that Mrs. Cody is on her way back to Hollywood.

29TH WEDDING ANNIVERSARY

Col. Reginald Barlow and his charming wife celebrated their 29th wedding anniversary the other evening. This, in show business and pictures, is worth commenting on. Col. Barlow is one of the business character actors in film circles today.

WITH UNIVERSAL

Mary Eunice McCarthy is working at Universal, writing "Ships of Chance." She just sold "Slightly Married" to Invincible Pictures for an early production.

Chafs With Connie

Some time ago, we mentioned a hat shop, where you could get the smartest, and most becoming hat you have ever had. The Louise Hat Shop, on Sunset Boulevard, is showing some models you will just be crazy about.

The fall styles are adorable, and very cute; the best looking things we have had in years. One that we tried on was particularly flattering, and our heart was broken when we went back for it, and found it gone.

Many of these hats are originals, and Miss McKinnon, who is in charge, will be glad to show you their newest fall creations.

Cafe Boulevard, though recently opened, is quite the sensation of Hollywood, and already a popular place with the motion picture stars.

George Fischer has made a study of the Epicurean, and his tasty dishes cannot be found anywhere this side of New York. To those who appreciate European cooking, this new rendezvous, is not only the place to get it, but you may be sure of meeting some of your friends at any time.

The quiet, restful, concealed music is another attraction at this novel cafe.

Have you been to the Felix Beauty Shoppe yet? Betty gives a wonderful wave, and also a very fine manicure. This is a popular shop, and is frequented by many of the motion picture stars.

The Children's Bootery on Selma and Vine streets, is the best place we know for children's shoes. You will find a splendid variety here, and they have exactly what you want for the kiddies. Ask for Miss Nolan, she gives careful attention to the fit of shoes. It is the only shop of its kind this side of London.

SHERIFF TRAEGER THANKS HIS MANY FRIENDS FOR THEIR SUPPORT

Through his campaign headquarters, Sheriff Wm. I. Traeger, who received the Republican nomination for Congress in the 15 district, yesterday issued the following statement:

"I am deeply grateful to my many Republican friends for their support of my candidacy for Congress, and I wish to take this earliest opportunity through the columns of the Hollywood Filmograph to express my appreciation. Also I desire in this public manner to thank most warmly Mr. Harry

Burns, editor of this paper, for the very great assistance rendered me by the Filmograph, which made it possible for me to place my candidacy before the motion picture people of this community in a manner which I could have accomplished in no other way.

"I can only say that I will continue to do everything in my power to merit the confidence in me which has been shown by this nomination."

MAE RETURNS

Mae Moore, stage and screen actress returns from the east after an eight week vaudeville tour. Miss Moore plans to stay in Hollywood and resume her picture work.

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Office Phone, Hillside 1146

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Peace

When you find peace of mind, you will find a healthy body, functioning perfectly. When the body acts that way, the mind naturally reacts, and you find all five physical senses, SIGHT, HEARING, SMELLING, TASTING and FEELING, in tune with peace of mind.

It is here now, in our very hearts and midst, if we are only as willing to accept it as we are to try and drive it out of our lives. We have a million dollar institution, all our own, in our very souls, and ignorantly go chasing rainbows elsewhere.

CHRIST said "Peace be with you," and it is with you NOW, this very minute. Refuse to accept any other false signs, turn away from them as you would anything harmful.

Moving Movie Throng by John Hall

Hollywood has gone collegiate. Recent productions have been using the real thing, and the collegian sophistication on exhibition is not the Hollywood brand. It is the real McCoy.



JOHN HALL

Strangely, Hollywood's "Greats" fail to overawe our temporarily employed collegians. The double entendre has shot over a lot of Hollywood heads these last few weeks, leaving the victims smilingly innocent of hurt.

Frankly, Young America, fresh from Alma Mater, politely refuses to be dazzled by the "Greats" of dear, sunkissed Hollywood. Scores of invitations have been tossed aside. The lads seem to prefer to foregather and make merry among themselves.

No; the American college boys don't fall for Hollywood in a great big way. The glamour of our world of make believe, put to the test of real collegiate opinion, just fails to be glamorous.

To the small army of big time college men who have been disporting themselves before the cameras of various studios, the paint on the gorgeous scenery is just paint. And the ga-ga of the humans is just ga-ga. Real classroom intelligence unerringly picks the real, and, as is fitting, politely scorns the tinsel.

Yes; the college boys have been about it. Here and there studio dialecticians, whose quaint English left nothing to the imagination, caused collegiate brows to rise a trifle. The boys are too well bred to be rude. Of course, they may be excused if they were slightly astonished. What stranger wouldn't be?

Well? Now who in thunder is to blame if squads of American college graduates find themselves working in America's "sixth largest industry" under bosses speaking broken English? If the college boys show genuine astonishment, who is to blame? Somebody overlooked something. Well; busy executives can't think of everything.

Fortunately for all concerned, the collegians were real; and being real, they were thoughtful of the feelings of the dialecticians working with them. Questioned, many of them

wondered why Hollywood is so widely ballyhooed. In the seriousness of educated youth, they found their conceptions of leadership in industry somewhat befuddled. There were many serious discussions among themselves. This Hollywood trip was a new experience. For many of them it was the first contact with industrial America.

One young producer threw a house party and invited the gang. They went, and all had a good time in a beautiful mansion. The boys were impressed by the lavish hospitality of their host and extent and beauty of the grounds. This young producer may console himself with the knowledge that the collegians he entertained spoke of him with high appreciation. He, by the way, is a typical young American, and, as the boys say, "knew his stuff."

Laughing off the joke on itself, Hollywood is reversing its guns and "shooting" tests of certain of the nationally known collegians, hoping to find some marketable screen material of the he-man type. This is good business. The industry can use more brains. The college boys know what they want, and if it is Hollywood, it will be Hollywood's gain.

The American motion picture, in all departments, needs a heavy injection of real brains. American preferred. We are told the game is a business and must pay. From a national standpoint, it is a lot MORE than a business. It has national and international potentialities only educated minds fully understand. Our educated men and women will stress these things—and at the same time make a profit.

The cave-man brutalities and sexual animalism of humanity, garnering the dimes, quarters and half-dollars of the morons among us, have thus far been the outstanding features of American pictures. Thinking minds know the hitherto untouched possibilities of a medium of education and entertainment reaching all mankind. Mental scope has been lacking. The motion picture cries out for cultivated brains.

All most vitally concerned should understand that all the good ever accomplished by the motion picture resulted from the labors of the literary men and women who have been writing the stories. The fine work of these educated people has been muddled by "box-office" business heads in the major cities answering the calls of big city neurotics. The American collegians in our midst recognize this. If those test shots now being made in Hollywood result in the acquisition of a small squad of these boys, Hollywood will have taken a step in the right direction.

IN HOLLYWOOD NOW

By Bud Murray

No matter where you go IN HOLLYWOOD NOW—the same question is asked—Is show business coming back?—How about vaudeville? How about musicals and revues? How about some real entertaining pictures? Well, twice in the past week we went to THE HOLLYWOOD BOWL—and on each occasion not less than 20,000 persons (paid admissions) were very intent and satisfied customers—The Fernandez Bolero and the Belcher Ballet, on separate



BUD MURRAY

nites—and everyone walks out smiling and acted like they had their money's worth—Here is an organization kept up entirely by the paid admissions—and you cannot get away from that fact, that it must be Entertainment—That's what's wrong with "Show business"—IN HOLLYWOOD or any wood. (No entertainment). Another instance of "what's wrong with show business?" is—that Santa Monica Dance Marathon—We dropt in Sunday nite—and were astounded with an audience of at least 5500 paid admissions, and the head men, Duke Hall and Bill Stein, gloat over the fact that it's been that way every nite since the contest drifted down to two couples, now dancing for over 40 days, or 1111 hours—To prove the popularity of this "new racket," which must be entertaining—just look at the stage and screen stars we bumped into—"America's Sweetheart," Mary Pickford drops in and receives a tremendous ovation—forced to make a speech—Charley Irwin acted as M. C. and introduced Ben Bard, another M. C. who told a gag and sang a song, (yes, Ben sang)—Karyl Norman, the Creole Fashion Plate, danced with one of the contestants, and sang a couple of numbers—Al Herman was abashed by a couple of "back-room" stories told by Bert Wheeler, of Wheeler and Woolsey, Roscoe Ates and Charley Irwin—Bill Haines and Ricardo Cortez made a get-away with "If You Got to Go, You Got to Go"—Donald Kerr did a peach of an acrobatic dance—George Moran, of the original black Crows, "hoofed" a bit—Harry Jans, of Jans & Whalen—Phil Harris, of the Ambassador Hotel Coconut Grove, warbled a couple of ditties—Billy Taft and Lee did a mean "Hotcha" dance—Ruth Roland did a cute German number—and other notables who stood up for a bow were—Ernst Lubitsch, Bill Beaudine, Tod Browning, Mrs. Frank Tinney, Mrs. Al Herman and Mrs. George Moran down in front, Shirley Grey, Jimmy Dunn, Eddie Cline, Mr. and Mrs. Jack Lewis, Mushy Callahan, Lee Summers, and these people come in every nite and sit and sit and sit—until they have started a "sitter-upper" contest—three runners up being Bill Beaudine, Tod Browning and Gene Delmar—The first prize will be a "celluloid waffle iron"—

Alexander Leftwich, our former Shubert co-worker, just arrived—Jimmy Savo, too—and Max Hoffman, Jr.—On Vine and Hollywood (Times Square) we noticed this flock of comics—Miller and Mack—Al Klein—Shaw and Lee—Don Kerr—Bert Hanlon—Charley Williams—Tommy Dugan—Al Herman—Eddie Lambert—Bert Gordon—Sid Marion—Buddy Doyle—and Noo Yawk is wondering where their wandering boys are—Why rite IN HOLLYWOOD, NOW. You suckers.

Attention—Change of Phone and Address

George Kotsonaros

Phone Douglas 1623.
Address 1001 Mantilja, Glendale Cal.

DAD SAYS

Mervyn Le Roy directs "Forty-second Street" with Ruby Keeler, Kay Francis, Joan Blondell, George Brent and Warren William for WFN . . . Tala Birell and Paul Lukas featured in "Nagana," Universal's Africander . . . Wallace Ford replaces Charles Farrell in "Central Park" at WFN . . . Buster Keaton signs with M-G-M for another 365-day spell . . . Russell Saunders, actor, new title for old M-G-M assistant director, who makes his debut in cast of "That's My Boy,"



DAD

at Columbia.

Sam Jaffe signs with RKO-Radio as associate producer . . . Joel McCrea takes Charles Farrell's place in "Tess of the Storm Country," at Fox . . . Tay Garnett will direct Lew Ayres in "Man Without Fear" for U. . . Carol Lombard slated for big spot in "No More Orchids," to be directed by Walter Lang for Columbia . . . Kay Francis replaces Dorothy Hale in "Forty-second Street" at WFN . . . R-R-R-Roscoe B-B-B-Ates will trip his tongue in RKO-Radio's "Renegade of the West."

Ric Cortez to play villian for M-G-M in "Flesh" . . . Victor Fleming megaphones at Wally Beery, et al . . . Mary Astor in cast with Jean Harlow . . . Gene Raymond will engineer engineer role . . . Tull Marshall and whiskers being polished for "Red Dust" . . . Don Crisp again from behind to front of camera, he's an actor now . . . Muriel Kirkland, newcomer, storms M-G-M for a dotted line and gets it . . . Jackie Cooper starts young, his next will be "Divorce in the Family" . . . Karen Morley added to cast of "Fu Manchu" . . . Charlotte Susa, German actress, pines for pet tortoise left in Germany.

Cresson Smith, RKO-Radio exec., leaves to study business conditions in Australia . . . Betty Furness will play lead in "Renegades of the West" . . . Don Eddy, noble Spaniard, seems to be taking on weight . . . Frank Thorne, actor, scenic artist, qualifies as whisiker farmer . . . The Richard Dixes are preparing to become parents, 'tis reported. . .

Jean Hersholt's brains vs. Wally Beery's muscles are to "rassel" in "Flesh" . . . Zoila Conan is in cast of WB's "20,000 Years in Sing Sing" . . . Earl Haley directing Rex in "Wild Horse Stampede" for Columbia . . . Kate Lawson leaves wardrobe department to play part in RKO's "Secrets of the French Police" . . . Eddie Sutherland directing. . .

It looks like Labor Day will be a day of labor for those in charge of La Vida Springs, for telephone calls and telegrams have been flooding in from all over the state from folks who want reservations at the health resort over the holidays. Rachel Babcock, who is the popular resident manager, has been working like a Trojan to accommodate all who wish to come up to La Vida. President W. N. Miller has been busily engaged rushing the improvement plans of the Carbon Canyon Springs resort where nature works quietly and silently to rebuild those seeking health. Archie Rosenbaum and his lovely wife are making great plans at their cafe to take good care of those who are coming up and who love the best foods of the season cooked as one would have in their own homes.

Buddy Fisher has Created a Place for Himself in Filmland

Pauline Fredericks to Tour for Henry Duffy

SHOWS HE IS A SPLENDID
TROUPER AS WELL
AS MAESTRO

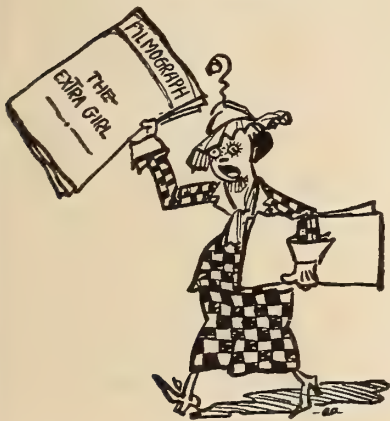
Buddy Fisher, the Nation's Joy-Boy, together with his all-star dance orchestra and entertainers, is now on his eleventh week at Eugene Stark's Bohemian Cafe. He has built a place for himself in filmland by proving that he is capable at entertaining on his own merits, let alone furnishing such dance music as to have "joyspot" visitors say that his mellow music is the finest now being offered by any maestro of such an orchestra.

Cafe visitors have fallen in line with the fans that Buddy Fisher has won over in other cities in which he has appeared, applauding his individual offerings along with his colleagues, for Buddy is a sort of a one-man band. He can play any instrument in the orchestra, and his imitation of Ted Lewis is a masterpiece and a real musical treat.

Producers are casting an eagle eye in Buddy's direction for two reasons: First, he has a splendid orchestra, and second, he is not at all bad looking, in fact he is young, interesting and photographs well. He has a personality that reaches the very hearts of his listeners and onlookers. His face, at present, is wrapped in smiles. Why not—Mrs. Fisher and the kiddies just arrived from Chicago, and is he happy! Who wouldn't be. He has been away from them for eleven whole weeks, and being a happy sort of a family man, he missed them and counted the days until he could bring them to Hollywood.

THE EXTRA GIRL

By THE SPOTTER



We took one look at Alice Jans and said right then and there that she would be a star one of these days. Yesterday we were informed that Warner Bros. signed the young lady to a five-year contract, and they are already building her up for the lean days that may come most any time, when they need a new face and a new star.

Alice Jans, to our way of thinking, has everything that it takes to make a real star actress. She is cute, lovable, catches your eye the second it lights on her, and we would say that she looks like a million.

Warner Bros., with careful attention to this little girl's work in things that she can do best, will have another Sidney Fox in Alice. She doesn't look like any one in particular that is in the limelight today. This, we would say, is in her favor, because folks won't have a chance to say she is trying to imitate any one.

Author of Great Stage Plays and Actor of Versatility Proves that Stage Actor Can Make Good in Our Best Talkies

By HAL WIENER



John Wray

John Wray, character actor, whose experience goes back to pre-talkie days, expresses some valuable and pointed opinions on Hollywood's biggest industry, and what it has done to further amusement activities throughout the world.

"The rough and rocky road to fame for an actor, as we all know," says Wray, "lies from the 10-20-30 days to Broadway and on to Hollywood."

"Now, Hollywood, in bringing such splendid film art as 'The Miracle Man,' 'All Quiet on the Western Front,' 'Alibi,' 'Street Scene,' and 'Back Street' to the screen, is passing through this same rough and rocky road."

"At the time when producers were perfecting the art of the silent drama—bang! like a flash, they became extinguished. Talkies literally took the country by storm. An entirely new medium of screen expression had to be developed and the machine-like activities of the studios underwent a radical change."

"Then for a second time in two years, another crash and down about the ears of the industry came crumbling the whole economic structure. The cut of fabulous salaries of pre-depression days went into effect, and many found themselves without jobs, the whole world was panic stricken. Yet throughout it all, Hollywood persisted and continued to turn out films that reached the very hearts of people, and kept the wheels of industry turning."

This is one of the many things that Hollywood has done and is continuing to do for its glamoring public.

John Wray started at the bottom of the ladder and endured all of the hardships that they of the thespic art must endure before they earn the title of trouper. He scored a tremendous success in the Lon Chaney role of the frog in "The Miracle Man," produced by Paramount. He is now at Warners-First National Studio making "Central Park" and "I'm a Fugitive."

His play "Night Stick," converted to the screen under the title of "Alibi," was one of the season's hits.

CHARLEY MURRAY AND
GEORGE SIDNEY ARE TO
BE SEEN HERE SOON

Henry Duffy starts his fifth consecutive season of successful productions at the El Capitan in Hollywood next Sunday with Pauline Fredericks in "As Husbands Go."

Duffy feels very optimistic about the coming season and believes it presages the return of happy days for show business. So sanguine is Terry that he is planning some interesting events not only for his local house but for the coast. After the run of Miss Fredericks at the El Capitan, he is preparing a road tour for the attraction that will take in all of the cities of the Pacific states and perhaps as far east as Chicago. Its first road showing will be at the Alcazar in San Francisco.

Duffy has hopes of acquiring the Alcazar theatre in San Francisco again, the house which became the foundation of his once sizable fortune. Despite the fact that his financial pyramid collapsed along with those of many others in the fitful panic of '29, Duffy has persistently refused financial aid in the form of partnerships and is working his own way back into the sun as the "lone eagle of the theatre."

His personal popularity and that of his wife, Dale Winters, is firmly established in the hearts of the theatre goers of the coast who are banking on him to come through with all his banners proudly flying.

TOMMY CONLON

who played the star role of Art Simpson in "Young America," a Fox production, directed by Frank Borzage, is now playing the

part of Stephan, the Christian boy who is forced to betray his people, in the "Sign of the Cross," under the direction of Mr. C. B. DeMille, at Paramount Studios.

Just the other day, while young Conlon was playing a scene with Fredric March, there were a few well known picture stars on the set watching him. They were so impressed by the acting of this boy that they wanted to know

TOMMY CONLON who he was, as they had never seen him before.

All said plenty would be heard about him in the future.

Before starting the "Sign of the Cross," Tommy played the role of Rickey, in a Tiffany production called "Those We Love" with Mary Astor, Kenneth McKenna, Lillian Tashman, Hale Hamilton and Josephine Dunn. Some of his previous roles in the past year have been "Johnny," the boy lead in "Over the Hill"; Marie Dressler's son in "Caught Short"; "Flying High"; "Charlie Chan's Chance"; Joan Bennett's young brother in "She Wanted a Millionaire"; and Marian Nixon's young brother in "Rebecca of Sunnybrook Farm." His father, Bill Conlon, who started him in pictures and directs his business, feels that he may take Tommy to New York to do some stage work as he has had several offers. However, there is talk at Paramount of Tommy doing the leading role in "Mrs. Wiggs of the Cabbage Patch."

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STUDIO PERSONNEL LIST ANNOUNCED BY WARNER'S

Jack L. Warner, vice-president in charge of production of Warner Bros.-First National Pictures, has just announced a completed list of the personnel of the West Coast studios for the new season.

The completed list of executives includes: Jack L. Warner, vice-president in charge of production; Darryl Zanuck, associate executive in charge of production; William Koenig, general studio manager; Lucien Hubbard, Hal Wallis, Ray Griffith, Henry Blanke, associate executives; William Dover, manager personnel department; Maxwell Arrow, casting director; William Maybery, assistant casting director; George H. Thomas, publicity director; George R. Bilson, advertising manager; Lewis Geib, manager technical department; Frank Murphy, electrical engineer; Major Levinson, director of sound; Anton Grot, chief art director; Leo Forbstein, musical director; Purc Westmore, manager makeup department; A. C. Wilson, manager property department; Fred Gage, manager studio laboratory; Harold McCord, manager editorial department; Fred Jackman, director of scientific research; William Guthrie, location department; Howard Smith, manager reading department; Orry-Kelly, costume director; N'Wass MacKenzie, manager wardrobe department; P. A. Chase, comptroller; C. H. Wilder, cashier; R. J. Obringer, contract department; Ralph E. Lewis, resident attorney; William Beatty, resident attorney; Arthur Klein, transportation department; Edward Eberle, operating department; L. J. Halper, manager West Coast theatres; DeLeon Anthony, manager foreign department; Gerald King, manager KFWB; Robin Walker, manager purchasing department; Maude Bowman, research department; Victor Vance, art title department; Elmer Fryer, portrait department; Milton Cohen, camera department; George Young, chief of studio police.

Stars under contract with Warner Bros. are:

George Arliss, William Powell, Kay Francis, James Cagney, Barbara Stanwyck, Constance Bennett, Charles (Chic) Sale; under contract with First National, Richard Barthelmess, Edward G. Robinson, Douglas Fairbanks, Jr., Paul Muni, Ruth Chatterton, Joe E. Brown and Bebe Daniels.

Featured players under contract include: George Brent, Loretta Young, Warren William, Guy Kibbee, Patricia Ellis, Joan Blondell, Dick Powell, Bette Davis, Hardie Albright, Sheila Terry, Lorena Layson, Edward J. McNamara, Helen Vinson, Lyle Talbot, Preston S. Foster, Ann Dvorak and Jacqueline Allen.

The list of staff writers includes: Charles Kenyon, Erwin Gelsey, Carl Erickson, Brown Holmes, Wilson Mizner, Houston Branch, Sidney Sutherland, Aian James, James Seymour, Robert Presnell, David Boehm, Howard J. Green, John Larkin, Earl Baldwin, William J. McGrath, Don Mullaly, Robert Lord, Bolton Mallory, Lillie Hayward, Whitney Bolton, Maude Howell.

The directors are: John Adolfi, Lloyd Bacon, Howard Bretherton, Michael Curtiz, William Dieterle, Roy Del Ruth, Ray Enright, Alfred E. Green, Mervyn LeRoy, Archie Mayo, William A. Wellman, Howard Hawks and William Keighey.

CHEE WEE, the famous radio singing dog, is celebrating his tenth birthday anniversary this month. Chee Wee is the original radio singing dog, and started his career nine years ago.

LEONARD ST. LEO, who discovered THE OLYMPIC TRIO that is clicking everywhere, has joined the Cansino Dancing Academy at 1606 Cahuenga, where he will teach the art of stage and screen dancing.



Won't we have fun

TROUPERS CARNIVAL

4 NIGHTS

Sept. 26, 27, 28, 29

1634 El Centro
Hollywood

DRAWN FOR HARRY BURNS BY BERT LEVY

(By courtesy of The Sterling Syndicate, N. Y.)

PRESS vs. RADIO - THEATRE

What is the relationship of radio to the public as compared to the theatre? In the eyes of the newspapers it is a public service and as a consequence is entitled to two or more columns daily, which it gets without cost.

The theatres, on the other hand, who have unquestionably suffered considerably on account of the big name radio programs, free concerts and other home enticing attractions available for the turn of a dial, are charged double or more advertising rates by these same newspapers.

When a radio attraction interferes with the sales of the papers, such as broadcasting a court trial, the papers set up a hue and cry for legislation restricting the radio, but no such protest ensues the broadcasting of great professionals such as Al Jolson and George M. Cohan on the same program.

The radio has a very definite service to perform in its various ramifications but by and large it is a considerable competitor to the theatre and in every sense must be considered as such.

The newspapers, without whose mediumship it could not flourish, any more than could the theatre, should not discriminate. What is needed and what the theatre is entitled to is a decided revision of the amusement advertising rates with a steep downward trend. The news of the theatre is a public service which the press could not exist without—let them suspend their theatrical page for a time if they think otherwise—therefore there exists no logical reason why theatres should be charged double rates while the radio stations get their space free.

.....

DANCE MARATHON at La Monica in Santa Monica, with "Duke Hall" as Master of Ceremonies, is a mecca for film celebrities every night. The contestants dance continuously without sleep and are only allowed two minutes in the pits every two hours. Joe and Gene O'Neil, the most popular team in the contest, have had many offers for picture work. We wish them luck.

.....

CHRISTINE MARSON, who caused such a furore with her dancing act at the Frolics Garden in Culver City, played a very fine part in "The Hat Check Girl," directed by Sidney Landfield.

.....

ALBERT BALLIN, the familiar and lovable old man who can neither speak nor hear, is confined in the Los Angeles County Hospital with heart trouble. We feel sure that all of Albert's old friends will be only too happy to call and cheer him up.

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..... IN HOLLYWOOD

Tom Mix Plans to Tour World with Own Troupe Japan Plans to Make Its Own Talkies Ere Long

Previews Place Exhibitors-Producers in Hot Water

Harold B. Franklin Says Things are Looking Up

WILL COMPLETE SIX MORE WESTERNS ON BIG U CONTRACT

When you have been an adventurer all your life, the habit persists.

Tom Mix, whose life contains more adventurous chapters than a western pioneer novel, after remaining "put" for a year in Hollywood, has heeded the call of the open trail and is preparing to launch one of the most ambitious adventures of his career. The great cowboy star is making plans to embark on a world tour with his famous cowboys, horses, ropes and guns, following the termination of his contract with Universal Studios.

Mix, the "real McCoy" of the films, like the late President "Teddy" Roosevelt, believes in the "strenuous" life. A genuine cowboy, Texas ranger, federal marshall, and veteran of five wars, the actor has never been challenged about the authenticity of his screen roles. He has 38 bullet and knife wounds to attest to his experiences.

Although no longer a youth, Mix retains his riding ability, and his shooting and roping eye along with his unconquerable urge for adventure.

He will make six more hard-riding, straight-shooting western dramas for Universal before setting out on the world circling tour.

GATEWAY PLAYERS' CLUB

Little Theatre groups, endeavoring to do fine things by way of presenting good plays and pleasing their audiences deserve a great big hand.

"The Wife Surprises," as presented by The Gateway Players, was pleasing entertainment and well worth the efforts of the entire cast. Outstanding among these was Lillian Marcus, who turned in a splendid interpretation of her role as Marcia Delano. Others in the cast include Faith Titus, Rosa Pedretti, Ann Bartlett, Mat Duffin, Rupert Shannon, Kenneth Chryst, Dorothea Cartwright, Betty Middleton, and Jack Beecroft. "The Wife Surprises" was directed by Gene Gowing and Janet Northbrook.

PARAMOUNT'S HALTING OF "MADAME BUTTERFLY" PRODUCTION CAUSE OF MUCH TALK

Just when everybody was all set to see "Madame Butterfly," Paramount halted work on the film.

This, despite the fact that Dan Venturini was dispatched to Japan to get shots of scenic stuff suitable to the opus, and other ambitious work was under way to make it a big hit.

While no particular reason is ascribed for the sudden halt, in some quarters it is rumored that certain Japanese sources have been curious about treatment of the story from their angle.

From one of its correspondents in Japan, Filmograph learns that there is much more interesting scenery there that might have been filmed if Paramount had given the project a little more thought.

Incidentally, Japan is manifesting increased interest these days in the possibility of making movies in Nippon. Many other countries, England, France, Germany, Russia and some of the Latin American nations have endeavored to compete with Hollywood in a big way. But Japan is a very thoroughly organized country, and if the Japanese make up their minds to enter the world movie market, they will do it successfully.

This does not imply that Japan will restrict itself to its own native talkies, or stories dealing with Japanese life or locales. Tokyo will become the world's third largest city in October, when it takes in a great number of outlying suburbs, and it is as modern, perhaps more so in many ways, as any American city. The Japanese will show their wisdom by importing the best Hollywood film talent to make, and instruct their own people in making, talkies.

Already powerful Nipponese interests have requested information from Fred Fox, local newspaperman who is handling publicity for Tokyo commercial interests, regarding Belasco's memorable play, "The Darling of the

PUBLIC PANS "INDIES" AS EXHIBITORS DISCLAIM RESPONSIBILITY FOR BAD PICTURES

One independent preview, which was foisted on a local theatre audience as a first run preview, was hissed off the screen the other night. In order to protect themselves from the wrath of theatregoers, exhibitors have caused to be flashed on their screens that **THE MANAGEMENT ACCEPTS NO RESPONSIBILITY FOR ANY INDEPENDENT PICTURE BEING BELOW THE STANDARD AND AVERAGE OF OTHER PICTURES EXHIBITED. BUT IT DOES FEEL IT CAN WELL BE RESPONSIBLE FOR ANY MAJOR STUDIO PREVIEW.** In face of all this trouble over present day previews, there are still some exhibitors who are bunking the public by advertising a preview picture, which is nothing else than a completed independent picture.

The exhibitors buy these prints for small rental price and temporarily gain a larger attendance than they would ordinarily draw by their regular show. However, while this may seem to be adding to their coffers, it is fast helping to kill the goose that lays the golden egg. Running their programs up to such a late hour and disgusting patrons with talking pictures, they will soon be unable to coax them into theatres to view their pictures at any price.

Gods." They have also inquired regarding the newspaper report that Metro-Goldwyn-Mayer might film "Good Earth" in China. Studio facilities in Japan will undoubtedly be provided in lavish style, and with every modern technical facility, for enterprising producers who wish to produce all or part of their films in Nippon.

It is to be hoped that if and when Paramount proceeds with their eagerly awaited film, it will reveal some of those scenic grand-urs that endear Japan to all who have visited it.

PUBLIC NOW SHOPPING FOR PICTURES—THEATRE ATTENDANCE IMPROVING

Good news, folks! Theatrical business throughout the country has taken a definite turn for the better. This is the encouraging report brought by Harold B. Franklin, president of RKO, who arrived in town last Monday. Accompanying Franklin came S. L. "Roxy" Rothafel, Martin Beck, Phil Reisman and Robert Sisk, executives of the company. They are on an inspection trip of RKO theatres throughout the country and their smiling statement is the conclusion arrived at by personal contact with conditions in various localities.

"The public is attending theatres—more so now than at any other time since the depression set in," Franklin said. "This activity, I have discovered, is fairly general."

"The basic industries in the big cities are improving and agriculture is showing steady advances. This is one of the main reasons the picture business today is in an improving state."

Franklin asserted that bigger and better pictures are coming out of Hollywood—another reason for increased theatre receipts.

"The Radio Pictures Corporation is designing its entertainment to fill definite needs. We have had a sensational success with Frank Buck's 'Bring 'Em Back Alive' and we expect to surpass even that record with 'The Bird of Paradise.'"

Mr. Rothafel is here for a brief rest period before he launches into production of special shows for the gigantic theatres in Radio City, which are to be under his direction.

The most elaborate of these theatres in Radio City in New York will be the largest in the world with a seating capacity of 6,200. The entire project, Mr. Rothafel stated, is the greatest building enterprise in the world, involving more than \$250,000,000. Its theatres are to open late in December.

The eastern executives will spend several days here in conferences with B. B. Kahane and David O. Selznick.

The Masquers' Mess Proves a Huge Success at the Uplifters Ranch



Everybody from Little Billy to Harlequin Sam Hardy of The Masquers will vouch for the statement that never before did they enjoy more laughs and have a better time than they had recently at the Uplifters Ranch where the organization held its yearly mess for members and their guests. One look at the above picture will tell you the true facts about who was who and about how many folks enjoyed these festivities.

Willie Collier, Sr., outshone himself at this affair by his smart and witty sayings during the many athletic games and the barbecue feed that was served to those present. Prizes galore were won by the members who took a hand in the various sport events. Sheriff Traeger and Mitchell Lewis dropped in to tell the boys not to forget to vote for them at Tuesday's election. There also were booster present for many other candidates. Harry M. Baine's supporters were very much in evidence, and Joseph Goldsmith talked your right arm off about Senator Shortridge. Bert Levy left his drawing table at home and shot some closeup pictures with a very cute camera. It was a great event, mates, and we defy you to pick yourself out in this crowd.

The INNOCENT BYSTANDER

HAROLD ORLANDO WEIGHT

THE INDEPENDENTS

Who will be the Moses to lead Hollywood out of bondage to the bankers?

I pick the Independents to do the trick. When the industry was in the grip of the patents monopoly years ago, the Independents broke the monopoly's hold.

Now the bankers have the big producing companies in hock. They can't make good pictures themselves and they won't allow those who can to do so. So far they have only used the studios and films as a means to spread wet and other select propaganda. As a result of continued production of poor pictures, the big companies have lost the drawing power their names once commanded.

And the Independents have been making better and better pictures. Working without the handicap of heavy debts, huge overhead, and expensive graft, they can spend their money on the films.

It is their day to roar.

* * *

GOOD IDEAS BUT—

Myles Connolly, new associate producer at Fox, says that more young Americans should turn their ambitions toward directing rather than writing and acting.

What does he mean—more? Scores and hundreds have turned their ambitions toward directing, what good has it done? How are these young would-be directors going to get their chance to show their ability? Will Mr. Connolly give them an opportunity? If so, I wish he'd let me know. I would like to take a crack at showing some of these "vons" how to make pictures myself.

Mr. Connolly also says that writers should be encouraged to write directly for the screen. That is absolutely true. But if they do write directly for the screen their efforts aren't even considered. They must turn around, write them in fiction or play form, sell them and have them published or produced. Then Hollywood will buy the result (much less suited to the screen than the original) and pay a continuity writer to return it to screen form.

However, his ideas are good. I hope Myles has a chance to carry some of them out.

* * *

WHEN IS A FAKE NOT A FAKE?

Yes, it's a riddle. The answer is: When it is "produced under natural conditions."

Personally, between a recent widely publicized animal film and "Ingagi," I choose the latter. At least in "Ingagi" we were entertained, rather than being deluged with innumerable close-ups and medium shots of the "I" expert featured in the former film.

Nor did "Ingagi" put captured animals in enclosures and force them to stage battles. I have too much sympathy with the animals to get any enjoyment out of such manufactured spectacles. If the wordy gentleman staging the show had accidentally fallen into the enclosure when a python and tiger who didn't wish to quarrel were being forced to do so, I might have found enthusiasm enough to cheer. But I would not have been cheering for the gentleman!

SCREEN AUTHORS

FREULER ACQUIRES NOTED AUTHOR FOR SCENARIO STAFF

John Freuler, head of Freuler Film Associates, has taken a leaf from the notebook of other more celebrated film magnates and has come to the Coast announcing the acquisition of a noted Broadway author.

N. Brewster Morse, who has written numerous Broadway hits, has signed with Freuler to do the continuity on a series of productions to be made here. Morse recently completed work on "Behind the Screen" to be produced in the fall by Burton and Edison in New York.

Morse will arrive this week to begin work immediately on the first script which is a story that appeared in magazine form under the title of "Ten Minute Eggs."

* * *

JACK LAIT arrived in Hollywood this week. The writer has agreed to draft the screen story of William T. Stead's famous novel, "If Christ Came to Chicago." Reliance Pictures, Inc., will produce this highly colorful story. Lait is well-fitted to do the adaptation inasmuch as he probably knows Chicago better than any other writer in the game. He worked on the windy city newspapers for many years and when anyone in the show game thinks of Jack, the thought of Chicago just naturally enters into the picture.

* * *

SADA COWAN was signed today to write the screen play and dialogue for Edwin Carewe's first World Wide Pictures production, "Tarnished Youth." This story is adapted from the New York stage hit, "My Son," by Martha Stanley and will feature Jetta Goudal and Gilbert Roland.

* * *

EDWARD SMALL of Reliance Pictures Inc., is not letting any grass grow under his feet these days. Small has arranged whereby Edmund Lowe will be starred in a series of Reliance productions, the first of which will be Stephen Endicott's popular and sensational novel, "Mayor Harding of New York."

Anthony Veiller has been engaged to write the screen story and Small is now seeking the right director for the vehicle.

GLADYS LEHMAN ON FIFTH JOHN STAHL PRODUCTION

The team of John M. Stahl and Gladys Lehman is fast becoming a constant combine. Miss Lehman, who has worked on the script of every recent Stahl picture, has started work with the director on "Only Yesterday," his next picture for Universal, and "Left Bank," which is scheduled to follow.

"A Lady Surrenders," "Free Love," "Seed," "Strictly Dishonorable," and most recently, "Back Street," now having its world premiere at the Carthay Circle Theatre, are the four successive Stahl-Lehman pictures.

MAX MILLER'S "I COVER THE WATERFRONT" TO REACH THE SCREEN

Reliance Pictures Inc. have secured an option on Max Miller's sensational novel success, "I Cover the Waterfront." According to Edward Small of Reliance, it is planned to use this story as a starring vehicle for Edmund Lowe.

Reliance executives feel it will make an ideal picture and that Lowe will be excellent in the title role.

* * *

A NEW PRODUCER—

We went across town a few days ago on a visit to our old stamping ground with Lois Weber—the old Fine Arts Studios on Council Street.

Many famous names have been identified with this studio, but at this time we found Van S. Trefon in charge. He is producing for the International Motion Picture Company, and so far he has completed two, with two more of a series to go. "Hollywood Scandals" is the name of the story Mr. Trefon is working on at present, and he is starring Virginia Carol. From what we could gather, this picture shows the opposite side of Hollywood from what is usually shown.

Van Trefon told us that he has a picture which would be an object lesson to the numerous girls who contemplate entering pictures, without worldly experience.

Stage space is also available at this studio and they have fine film vaults, spacious offices and some of the loveliest dressing rooms that have been occupied by former star of the theatre and screen.

MUSIC

IF I WERE PRESIDENT

By GEORGE M. COHAN

Star of Paramount's

"THE PHANTOM PRESIDENT"

The nation should have more food.

And more time in which to eat it.

Congressional medals should be presented every man who has a producing garden in his backyard.

Post offices would do well to give a free stamp for every ten potato bugs brought in.

But, more important, let's take more time for eating.

The country is growing food-gulping conscious.

Folks are afraid if they don't eat when they get it, they'll miss the chance.

Reminds me of the circus!

When meals are ready, a bugle is blown. Everyone drops his work and races for the grub. They have to be there on time.

There's a story about one circus worker who halted everything as the bugle blew and started running.

He took two steps and fell down. He got up slowly and, brushing himself off, went back to work.

"Aren't you going to the mess tent?" a bystander asked.

"Nope," he said. "Too late now."

* * *

"HANG UP YOUR HAT"

Because of the most captivating music we have heard in some time, written by Edward Ward and Dave Silverstein, coupled with equally clever lyrics by Bernie Grossman, V. Valentine and Paul M. Trebitsch, "Hang Up Your Hat" caught the public fancy at the Music Box, and with bigger names in the show would have a chance to beat the barriers of Hollywood. Producers can find a suitable screen vehicle in this one. Eddie Prinze put on some catchy dance numbers.

The cast was headed by Doris McMahon and Eleanor Hunt. The chief funmaker, Bruce Coleman, more than gained his share of attention. As did also Eddie Chandler. Richard Sumner, Renee Marville, Jose Rubio, Dick French, Isobel La Mal, Phil Hanna and Lucille Brown did well.

* * *

The song, "Liberty Road," which Clarence Muse, popular screen actor, composed for the picture of that name produced by R-K-O and starring Richard Dix, will retain this title, although the picture will hereafter be called "Hell's Highway."

Muse is now essaying a prominent and humorous role in "Washington Merry-Go-Round," which James Cruze is directing at Columbia Studios. He has a splendid part in Richard Barthlemess' latest starring vehicle, "Cabin in the Cotton," now being released in key cities throughout the country.

* * *

ONE SONG MAY HELP BEGINNER TO RADIO FAME

Radio fame may be achieved through the use of a single song hit, serving as a trademark for the entertainer.

This is revealed in a survey of the careers of radio personalities assembled for Paramount's "The Big Broadcast."

Here are the songs which brought each success:

Bing Crosby: "I Surrender, Dear."

Boswell Sisters: "Shout, Sister, Shout."

Kate Smith: "When the Moon Comes Over the Mountain."

Cab Calloway: "Minnie, the Moocher."

Mills Brothers: "Tiger Rag."

Arthur Tracy: "Martha."

* * *

"TRAGEDY OF MUSIC"

Bee Ward, Joseph de Grasse, and Celsette, the violinist actress, did a skit at The Troupers dinner recently titled "Tragedy of Music." It was indeed an interesting story and caught on with the thespians and their guests.

BOOKS



EDWIN T. GRANDY

"MARRIAGE LICENSE," by Cecil Strange, is another movie selection. Rose had many experiences in and out of matrimony. Up to going to press, Freddie was high man in the story—and there were plenty of low ones. Listen! We see Miriam Hopkins in this'n. (COVICI-FRIEDE, New York.)

* * *

"SECOND FLIGHT," by Nalbro Bartley, if not already on the movie lots, should be. Rosy Delano divorced Derby, the movie star, and then the complications began in a small Ohio town. (FARRAR & RINEHART, New York.)

* * *

ROSITA MORENO piloted ZABALA, the great Marathon runner, about the Paramount lot. Many still pictures were taken of the pair—that is, when the racer could be stopped long enough from shaking hands with the many well wishers who gave the Argentine boy, who started in life as an orphan and made himself the most idolized racer in the recent Olympic marathon race, a hearty welcome.

* * *

"SINISTER CARGO," by Stanley Hart Page. A beautiful musical comedy actress is found murdered in the home of a New York millionaire. Isn't that a wow of an opening? Now go on with this thriller, and produce it! (ALFRED A. KNOFF, New York.)

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SALES

TYPING

EDITING

As Seen and Heard

by Arthur Forde

HOME WORK—is how the stars at Paramount Studios are getting back to remind them of their old school days.

LEARNING LINES—at night, instead of attending social functions, is the new routine, since the talking pictures came into vogue.

SPORTS CELEBRITIES—on view, since Charles R. Rogers started to make "Madison Square Garden," at the Paramount Studios.

ALL ACTORS VOW—are the famous Jack Johnson, Tod Sloan, Billy Papke, Mike Donlin, Tom Sharkey, Mushy Callahan, Jack Kearns and Referee Lou Magnolia, under Harry Joe Brown's direction.



ARTHUR FORDE

BATCHING TOGETHER—are Randolph Scott and Gary Grant of Paramount Studios, at a little cottage near the campus of U. C. L. A.

THRILLED CO-EDS—discovered them recently in their hide-out and the boys are rather enjoying the novelty.

MISS WOODS OF PARAMOUNT—is quite a celebrity of the writing craft, who depend on the news of the studios.

THIS YOUNG LADY—of the publicity department at this famous home of well known stars, is never too busy to answer questions.

DO YOU KNOW—Bill Nolte, assistant to Burton King, supervisor of Monarch Pictures, working at the International Studios?

THE NEW MAMMOTH STAGE—was a busy place, where they staged a prize fight during the making of "The Fighting Gentleman," with Fred Newmeyer directing.

MME. TASSAUDS IN LONDON—is the weird place where Charles S. Belden based his story, "Wax Museum."

LIONEL ATWILL MADE A HIT—in "Doctor X," so Warner Brothers wired him to report for the feature role.

EDDIE SILTON OF REMINGTON PICTURES—is a new one, but he has been appointed executive head of this latest producing company.

"MANHATTAN TOWERS"—by Lou Ostrow, will be their first story, with James Hall and Mary Brian in the leading roles.

"CAULIFLOWER ALLEY"—always interests sport lovers, but Columbia are to make a picture, written by Nat Pendleton.

OLYMPIC CHAMPIONS OF '24—is Mr. Pendleton's record, and he has found much interesting material among wrestlers' quarrels for his story.

BIGGEST SET YET—for the Fox production of "Tess of the Storm Country," and acres of ground are used at Westwood.

AL SANTELL SAVES MONEY—by taking exteriors on the lot instead of transporting the multitude of players way down South.

MAE BUSCH COMES BACK—in "Doctor X," a Warner Brothers picture now storming the country.

A GREAT ACTRESS—is Mae, and she sets the fans on edge in this latest mystery story by her clever work.

THROWING THE BULL—is Sidney Franklin's specialty, not the director, but the

MARLENE DIETRICH TO UNITED ARTISTS THEATRE

Marlene Dietrich is to open within two weeks in "The Blonde Venus," directed by Josef Von Sternberg, for Paramount, at the United Artists Theatre.

HILL STREET THEATRE TO REOPEN

The Hill Street theatre is to open within two weeks at popular prices, with a variety show of pictures and vaudeville.

CRICKETERS HOLD BANQUET

The Crickett Club of Hollywood entertained the Australian Team last Saturday night at the Blossom Room of the Roosevelt Hotel. C. Aubrey Smith, president of the Hollywood club, in his enthusiasm to make Crickett a more popular international sport, was given a wild ovation on his opening speech. The entire party rose to their feet and sang, "For He's a Jolly Good Fellow." Claude King, the perfect host, made the rounds of each table to see that no one was neglected. Needless to say, the party was more than successful from the opening course at dinner to the last waltz on the Patio Roof. FRANK FAY, that inimitable comedy king, and Barbara Stanwyck entertained with much nonsense. Grace LaRue did three numbers. Boris Karloff and party entertained with Swedish songs. Other celebrities present were: Alec Francis, Edward Everett Horton, Jamison Thomas, Melvin Brown, Ivan Simpson, Allan Mowbray, Hale Hamilton, and many others.

SARDI OPENING IN NOVEMBER

Sardi, famous restreteur of New York, at whose establishment the names on the Great White Way are wont to congregate for lo! these many year, is about to open a similar palace of fine food on Hollywood boulevard. The grand opening is slated for Nov. 15.

bull fighter, and Sam Goldwyn has signed him for the Cantor Picture.

EN ROUTE FOR SPAIN—was the bull fighter—but there's more money in pictures than anything else, so Franklin returned to Hollywood.

JEWISH CHARACTERS FULL OF PATHOS—and Gregory Ratoff has made a specialty of these roles.

TWO AT ONCE—for him at the same time for RKO Studios. "Phantom of Crestwood" and "Sweepings" are the present assignments of this clever actor.

"SHANTY TOWN"—will be Mary Pickford's next in place of "Happy Ending." Both are by Frances Marion.

"HAPPY ENDING"—was bought by Irving Thalberg of M-G-M Studios, as a vehicle for Helen Hayes, which should be a great choice.

ASSOCIATE EDITOR—of Photoplay, is the way the directors of this corporation have rewarded May Allison.

THREE MAGAZINES OFFERED—May a job, but her interests have always been interwoven with her much beloved late husband, James R. Quirk, and she accepted their offer.

PALACE ON WHEELS—with living room, bedroom and kitchen, is the latest for the film stars as a hide-away.

ALMOST FORGOT THE BATH—but Buster Keaton hadn't, as he told us of his latest investment. So Lew Cody and he are on their way to Lake Tahoe. Wot a hard life?

GOOD NEWS—at M-G-M Studios as Robert Leonard is to return and signs a new contract for a long term.

GREAT MANAGER—is M. C. Levee, who diplomatically arranged the details of this director's return to the studio where he has made such a success.

DINNER AT LEVY'S—was an event for Manny Loewenstein that George M. Cohan engineered with Manny's many friends.

GREAT SURPRISE—for Manny, who never realized the great love everyone had

for him and all the real celebrities of the film, as well as business, attended.

THE MILLION DOLLAR LABORATORY—of Doctor Robert Milliken in Pasadena, is to be the subject of a novel picture to interest scientists as well as the general public.

ROBERT RISKIN OF COLUMBIA—who wrote "American Madness," is preparing an original story around the famous savant.

CASH FROM NEW YORK—is what Sol Lesser brought on his recent visit, as well as arrangements with the British International Pictures.

TWENTY ADVENTURE STORIES—such as "Beneath the Seas," "Voodooism" and "The Amazon Head Hunters" are thrillers to continue the vogue for adventure pictures.

"PROSPERITY," A HIT—but Irving Thalberg, who continues to astonish us with the manner he handles the product of M-G-M, has made added scenes to the original production to cinch its success.

MARIE DRESSLER AND POLLY MORAN—are featured players, and Sam Woods will make the addition to this screen fare.

SIXTY THOUSAND WANT THE ROLE—of the Panther Woman in Paramount's "Island of the Lost Souls," by H. G. Wells.

THE JUDGES—Cecil B. de Mille, Norman Taurog, Ernst Lubitsch and Reuben Mamoulian have a great job ahead, deciding from this mass of interesting girls from all over the country.

JOHN NASH OF H.M.S. PINAFORE—is going a long way back, but we met the old boy on the Paramount lot recently.

A GOLD WATCH—from Lillian Russell in 1882, is the proud possession of John, and we gazed at this relic of prosperous days, when we asked John the time, a short while ago.

"PRISONS ARE IN VOGUE—just at present in the motion picture studios, and we watched Leo Carillo making a scene in a

cell at Pathe Studios recently, where he was at work for Jefferson Pictures.

EVEN TOM MIX—was seen in one recently on our visit to Universal City, where he is making "Tom's in Town," under the direction of Arthur Rosson.

LUNCHING AT PARAMOUNT—brought Allison Skipworth and George Raft, that grand new team, to our vision recently.

"NIGHT AFTER NIGHT"—is the title of the story these two are making under Archie Mayo's direction, and we hope they make such a success as "Mme. Racketeer," their latest hit.

RKO LOSES CORTEZ—and the free lance artists have another favorite to contend with.

A GREAT FAVORITE—is Ricardo Cortez, but he thinks he will be much happier, now that he will be able to select his own stories.

WASHING UP ON FOREIGNERS—is what M-G-M intends to do in the near future, while Fox Films are going into this thing greater than ever.

IN FULL BLAST—is the foreign department at the Western Avenue Studio of Fox Films, where John Stone supervises. The old adage works here—"What's one man's meat it another's poison."

THREE MORE NAMES ADDED—to "False Faces," now in the making at the Tiffany Studios, under Lowell Sherman's direction.

MIRIAM SEEGER, JOYCE COMPTON, GENE MORGAN—will reinforce the large cast that the K-B-S-World Wide Pictures have already under contract.

FULL STEAM AHEAD—are Universal Films, with their football picture, "All America," under Russell Mack's excellent direction, with an all star football cast.

NECK AND NECK—are Fox and Columbia with "Rackety Rax" and "That's My Boy," for release when the football season opens.

A NEW HOXIE FILM—for Henry Goldstone, and Majestic pictures, which is news for the small boy and those interested in the great out doors.

CELEBRATED NAMES—on the cast, as Matthew Betz, Lane Chandler, Doris Hill, Joseph Gerard, and Charles French, will support the western star, under Henry Goldstone's supervision.

BULL FIGHT ON A BOAT—is what Tay Garnett treated his passengers to on his new 65-foot yacht.

"MEN WITHOUT FEAR"—is the story that Tay will direct for Universal Films, so he had a projection machine installed on the boat, in which some real bull fights scenes were shown.

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John Adolphi is Again to Direct George Arliss German Film of "Rasputin" Invades U. S. A.

EDGAR FRANKLIN'S STORY
"THE ADOPTED FATHER"
WILL SERVE AS STAR'S
NEXT VEHICLE

John Adolphi has been definitely selected to direct "The Adopted Father," which will be George Arliss' next starring vehicle for Warner Bros. Mr. Adolphi has directed all of Mr. Arliss' pictures for the past two years, including "The Millionaire," "Alexander Hamilton," "The Man Who Played God" and "A Successful Calamity," the last of which has not yet been released. Mr. Arliss is now on his way to Hollywood from England, to begin work on "The Adopted Father," which is based upon a novel by Edgar Franklin.

STAGE STAR OF "OLD
SOAK" IS CLICKING IN
OUR BEST TALKIES

By HAL WIENER

One of the old time favorite character men of Broadway, who grew up with the theatre, and who is now sojourning in Hollywood, is Harry Beresford.

Beresford earned his right to speak with authority on the art of character acting with some 50 odd years of stage and screen portrayals behind him.

"In character acting," says Mr. Beresford, "the essential thing is, not to be yourself. Bury your own personality in the part you are portraying. Submerge art in art. Make your character so vivid and human that all reference to yourself in the part is forgotten. In other words, make the character a living, breathing creation."

Coming from the old school of the drama, Beresford knows whereof he speaks. Such character men as Emil Jannings, (who we learn, may be back on the screen very shortly)

BOB HAZEL, S. F. SHOWMAN,
SCOOPS M-G-M FOR AMERICAN
SHOWING

By LOU JACOBS

Bob Hazel, San Francisco showman, is in Los Angeles making arrangements for the premier of "Rasputin," a German film said to be currently creating an European sensation.

The picture is reported to be authentic in many of its episodes, the actual sites of historical settings having been employed by the producers. The picture is said to be free from Soviet propaganda and in that respect is not a favorite in Russia except among the "Whites."

In light of the fact that a film of similar title is being made by M-G-M, starring the royal family of Barrymores, this German opus is likely to create more than passing interest in this country where comparisons can not be avoided. The interest cannot injure either film for the ensuing controversy will bring business to both. In that respect, we are reminded of "The Devil," in which two versions of the stage, one played by George Arliss and the other by the late Edwin Stevens, one European and the other an American version, created great excitement in this country for many months some 25 years ago.

The first print of the German "Rasputin" to arrive in America was delivered in Los Angeles and will be privately previewed the coming week, when its premier opening will be announced.

Credit must be given to Bob Hazel for accomplishing a master stroke of showmanship in securing this picture inasmuch as he is swiping the thunder which M-G-M has rattled about their gathering of the royal family for "Rasputin" now in production.

and the lat Lon Chaney, adhered to this rule, he points out.

"Comedians," Beresford goes on to explain, "most often make the most successful character people. Take, for instance, Marie Dressler. For years she did nothing but burlesque, taking falls and doing slapstick comedy. After her part in 'Anna Christie,' M-G-M saw the possibilities of a great dramatic star in their comedienne and her success in 'Min and Bill' and 'Emma' proved their judgment."

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MERLE ALDERMAN AT THE PIANO

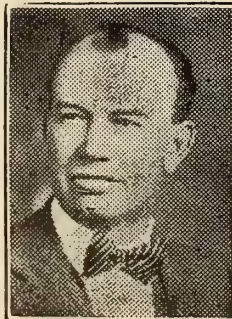
Remember Don Marquis' stage play, "The Old Soak," in which Beresford scored? Wouldn't it be a pleasure to see a revival of this on one of our local stages? We would like to suggest the idea to Henry Duffy.

Other outstanding Broadway productions, in which Harry appeared are "Boys Will Be Boys," which incidentally, was the play in which he had his first big part, "The Wrong Mr. Wright" and "The Professors' Love Story." More recently he has been seen on local screens as the down and out actor in "Dance Team," as the river captain in "Heav-

en on Earth," and as the old school master in "Scandal Sheet."

Beresford has just finished a part in De-Mille's "The Sign of the Cross," in which he played an ancient Biblical character or an "early" Christian, as he puts it, being that he had to be at the studio at 6 o'clock every morning for a week.

We eagerly look to the future when we shall see Harry Beresford in bigger and better parts, and, shall we say, equally as interesting characters as he has given us in the past.



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DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

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(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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NIGHT HAWK

Eugene Stark Offers Plenty of Variety in His Nightly Shows—Buddy Fisher Clicks

With Buddy Fisher and his marvellous orchestra still the headliners, after 12 weeks of entertaining work at Eugene Stark's Bohemian Cafe, many other features, along with his great attraction, are now being offered cafe lovers, who are nightly dropping in to dine, dance and be entertained. Conrad and Shell, the "Two Jolly Tars," are whooping it up in great form, gaining many a hearty laugh. Billy Daniels, Kirby and Duval are putting over some very nifty dances and songs arranged for them by Billy Gilbert. Evelyn Manis, who sings as sweetly as she looks—and that is beautifully—scores tremendously with each performance. But, Oh Boy, Oh Boy; get an eye full of the gorgeous Charita Alden. Is she lovely and can she dance that Hula Hula—Sweet Mamma, burn my clothes—she's hotter than hot when it comes to telling a story with her hands and what have you, that it takes to do this sort of a dance. The musical treats, aside from the great work of Buddy Fisher and the entire orchestra, comes from such sterling artists as Carl Osborn, the ace trumpeter, who Bing Crosby thinks is the greatest of all tooters. Charles Beynon and Jimmy Hatton sing "Ditties of Today and Yesterday" like nobody's business. You can drop into Stark's Bohemian at any time between 7 P. M. and 4 A. M., and you will find some of the best known folks from all walks of life, having the time of their lives. It is a typical Bohemian spot and has one of the finest hosts in Eugene Stark, who has fed even kings and queens in his years of catering to the public. Ralph Arnold is the chief greeter, who meets you at the front door and turns you over to Mr. Stark, and from then on you are in for plenty of pleasure.

COCOANUT GROVE DOINGS

Sally Sweet was signed by the Coconut Grove to a five-year contract. This is a scoop for the Franks, who run the place at the Ambassador Hotel. She will grow in public favor with leaps and bounds. Xavier Cugat and his Rhumba Band are very pleasing to the ear. He replaced Carlos Molina, and did he walk into a tough spot? Margo Johnston sings entertainingly. Frank Hazzard, too, comes in for his share of attention. Phil Harris is still the extra attraction, with his coon-shouting just about giving 'em all they can hope for in entertainment of this kind. Buron Fitts was entertained Tuesday evening after the election returns came in. At his table were Mr. and Mrs. Lew Newman, Dave Fink, Mr. and Mrs. Jerry Geisler, and Dorothy Stiefel of Philadelphia.

PATIO ROOF

Tom Coakley and his orchestra, popular Oakland dance band that recently won coast-to-coast fame on a national broadcast with Walter Winchell, are clicking nightly at Hollywood Roosevelt Hotel Patio Roof. Many stars, song composers and other notables are rubbing shoulders and breaking bread with the stars at their roof.

Coakley and his youthful group of collegians from the University of California, Stanford, Washington State and St. Mary's began their career three years ago at the Hotel Ahwanee in Yosemite, after which they played the Mark Hopkins and Fairmont hotels in San Francisco. They have just completed a successful engagement at the fashionable Athens Club in Oakland.

Virginia Haig and Betty Kelly, singing new songs, are an added feature with the aggregation. Other vocalists include Al Morris, Carl Ravazza, Ellsworth Coates and Stan Brent. A visit to the Patio Roof also includes being greeted by the king of hosts, Joe Mann.

BBB CELLAR CAFE

Well, here's the seventh edition of "BOYS WILL BE GIRLS," presented and staged by BBB at Al Rosen's Cellar Cafe, and a large gathering was on hand to enjoy this novel review. Among the customers we noticed in attendance were: Mrs. Roy Del Ruth and party, Irene Purcell and party, Bert Wheeler, Harry Jans, Robert Benchley, Bobby Watson, John Bright, Vici Baum, Bill Cunningham, and Dr. Philip Murphy, whom BBB recommends highly as a doctor who knows his cutting.

Show opens with a live number and how these boys do their dancing. Outstanding was the wardrobe, which would do credit to a three dollar production. LOYCE TRENT seems to be the real impersonator, and he rendered "What Is It" in excellent voice to prolonged applause. Then came LINDEN and HUNT singing "SOUTH OF MY SOUL," and cleverly done; and goodlooking BOBBY GORDON singing "IS I IN LOVE, I IS." He had the women gasping with Oh's and Ah's. NEAL DORNEY vamping all over the place with "WHAT I'M DOING FOR LOVE," and then MILTON and LINDEN in a rendition of "KEPT WOMEN," that pleased the large gathering. We liked JEAN RUSSELL immensely; likewise Leon Frederick and the band. Boy, what music—and NAT SPECTOR, who always delivers, and good looking LEE ROSINE, who sings to beat the band, LEONARD STEVENS, who plays the KNABE, lends great support. And that ever likeable, one and only BBB, who sells this show. If you don't believe me take a dollar some evening and go to Cosmo and Hollywood Blvd. Believe me, BOYS and GIRLS, you won't be disappointed.

Gene Coy and his eleven black aces, hot Chicago orchestra, will make their local debut as an added attraction Sunday night at the B.B.B. Cellar.

GRAND HOTEL A MECCA FOR FILM FOLK

On the sands of Santa Monica, regal and pretentious, stands the GRAND HOTEL, which is destined to be one of the most popular rendezvous on the coast. TED DAHL and his orchestra, playing nightly, has made a tremendous hit. James Newill, and George Kald continue to satisfy with songs. The Friday night dancing contest, a weekly feature, is quite an attraction. Last week JOHN BOLES presented silver loving cups to the winners. Kathleen Mabson, most charming hostess will greet you at the Grand Hotel, which is truly a GRAND HOTEL.

**BACK ON THE JOB
HAVE TAKEN MY CUT**

B. B. B.

SPORTS

By EDDIE DEMEREE

Sprint Races and 60-Lap Main Event at Legion Ascot Speedway Next Wednesday Night

The special events for the non-Miller cars, which they have been having at the Legion Ascot Speedway, have met with so much enthusiasm from the spectators that next Wednesday night they are to be featured on the program with two 5-lap qualifying heats, the winners of the first four places in the two events competing in a 15-lap main event. This will be followed by a 60-lap main event for the 12 fastest qualifying cars, and a 5-lap special event.

What a race the drivers of the non-Miller cars gave us in their race last Wednesday night! Bill Hart took the lead in the first turn, holding it throughout the race, with Clyde Bloomgren, H. D. Provan and Johnny Kreiger fighting it out all the way for second position—finishing in the order named. The Legion has inaugurated the Class B, or non-Miller car event, in order to encourage new drivers. Watch these boys—you will see some very clever driving, and given a chance at faster cars, they would give your favorites of today some real competition.

Ernie Triplett won the Helmet Dash and was presented with the Italian Helmet and the Kiss by charming little Doris Jann, and from the way Ernie and Kelly Petillo fought for first position, it would seem that they knew who was presenting the Helmet. Was that a race or was it a race? Lester Spangler won the 100-lap main event with Guy Deulin second, Chris Vest third, and Sam Palmer fourth. Due to a series of accidents, car trouble and what have you, these four cars were the only ones to finish the event.

Chet Gardner, who has been having more than his share of trouble this season, promises to have his car in first class condition for next Wednesday night and give Ernie Triplett, Lester Spangler, Kelly Petillo and Sam Palmer some real competition in the main event. Good luck, Chet we're for you. Many of the boys, who have been driving on the eastern tracks this summer, have promised to return to the Coast in the near future. In fact, it is possible that Bob Carey and "Wild Bill" Cummings may be back for the race next Wednesday night. Will you be there? We certainly will.

HOLLYWOOD LEGION STADIUM

Bozo Kamisher took the main event from George Hansford at Hollywood last week, because Bozo is a smart boy; he listens to Tom Kennedy, his smart manager and second. Some thought it was close enough for a draw, but a check-up shows Bozo outpointed Hansford, who was the favorite, and during the last three rounds actually outslugged him. The Hansford flash was not there. Like the rest of the hard-hitting boys, George forgot his boxing, hoping to put over the sleep-producer. Red Stephens made the same mistake with Bozo—and lost, putting Bozo in line for a main event. Under Tom Kennedy's handling, he has a good chance of holding his spot. Other results: Hy Liester drew with Victor Cheramello; Rickey Hall, 136, in a hard go, won from Lupe Castro; Roberto Gomez and Gene Espinosa, 124, draw; Rito Martinez and Tony Chavez, 127, boxed their third go, and like all the others, it was hot from start to finish. This time it was a draw. These two always give the fans a big kick. They are hot Stadium favorites. Joe Ponce, 135, won the semi-final from Boomer Brooker. This week, Ceferina Garcia meets Tommy King.

OLYMPIC FIGHTS

Col. Jack Doyle started something when he put over ten four-round bouts at the Olympic Club. Just draw your imagination a bit—forty rounds of boxing. Speedy Dado is a young cyclone over the ten-round distance, but, over the four heats, he just throws so many gloves that you can't keep tab on him, and he was the star of the evening along with 19 other scrapers who surely did themselves and Mister Doyle proud. Tuesday evening we are again to witness a similar card of fisticuffs, and we ask you what could be better than this, these days when one counts their dollars and wants the cheapest good entertainment that can be found?

WHITMAN JOINS JOE BERLINER'S CAFE

Benny Whitman, popular fight referee, is now greeting the sporting and acting fraternity in his new capacity as manager of Joe Berliner's Wilshire Cafe near La Brea.

Judging by the famous names of those which gather nightly in this emporium of food and fellowship, it bids fair to soon become a popular L. A. landmark.

CHRISTY CABANNE TO DIRECT

Great news we received recently, with the announcement of Sig Neufeld, that Christy Cabanne was to be placed under contract to direct "The Wise Girl," for Premier Pictures.

A great story, with just the right amount of tears and pathos, is being written and adapted by F. U. Herbert, who has some really important stories to his credit. Universal City will be the scene of the next Christy Cabanne's efforts, and Sept. 6th is the starting date.

The tentative cast mentioned to us by Mr. Neufeld, contains many important and box office names, which should make this production a sure winner.

Christy Cabanne is one of the best known directors in the film world, and has had great experience in both the silent days, as well as since sound pictures came into such great vogue. He started with D. W. Griffith a great many years ago, and a training with Griffith means a great deal even today. Cabanne has forged ahead ever since that time.

Premier Productions made great headway under the late Morris Schlanck's supervision, and Sig Neufeld is carrying on the plans made by that clever and experienced producer.

The signing of Christy Cabanne by Neufeld and his associates, as well as the ability of F. U. Herbert as a story writer for the screen, should assure this one even greater success than their former efforts.

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FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Will Rogers Bennett-Farrell Sally Eilers Clive Brook Clara Bow Unassigned Gaynor-Kirkland George O'Brien McLaglen-Nissen Rogers-Gaynor Clive Brook Baxter-Boles	Eric Von Stroheim John Blystone Raoul Walsh Sidney Lanfield Frank Lloyd I. Francis Dillon MacFadden Alfred Santell D. Howard Alfred Werker Henry King Wm. K. Howard Wilhelm Dieterle	Lew Germonprey J. Blystone Hough-Walsh Leslie Freeland Unassigned Unassigned Unassigned Ed. Schaumer Unassigned Unassigned Phillip Ford Virgil Hart	Jimmy Howe W. Cheving Norbert Brodine G. MacWilliams Unassigned Unassigned Unassigned G. Schneiderman Unassigned Unassigned Clarence Hewitt John Seitz	"Walking Down Broadway" "Jubilo" "Wild Girl" "Hat Check Girl" "Cavalcade" "Call Her Savage" "Broadway Bad" "Tess of the Storm Country" "The Golden West" "Rackety Rax" "State Fair" "Sherlock Holmes" "Six Hours to Live"	Eric Von Stroheim Conselman-Roth Anderson-Mayer Klein-Conners Noel Coward Tiffany Thayer Lipcan-Pezet Behrman-Levien Gordon Rigby Joel Sayre Phil Strong Millhauser-Veiller Bradley King	A. Bruzlin E. Grossman Geo. Leverett W. Flick B. Freericks A. Protzman A. Von Kirbach	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting Shooting Preparing
METRO-GOLDWYN-MAYER R.E. 0211 Ben Piazza, Casting Paul Wilkins, PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Ranaldi, Asst.	Clark Gable Unassigned Unassigned The Barrymores Gable-Harlow Tallulah Bankhead O'Sullivan-Laughton Joan Crawford Boris Karloff Huston-Velez Haines Edward	Tod Browning Charles Riesner W. S. Van Dyke Charles Brabin Victor Fleming Harry Beaumont Lothar Mendez Clarence Brown Chas. Vidor William Cowan Harry Pollard	Unassigned Unassigned Unassigned H. Tate Hugh Boswell Harry Sharrock Dick Rosson Unassigned Johnny Waters Taggart Unassigned	Unassigned Unassigned Clyde DeVinna Bill Daniels Arthur Edson Oliver Marsh Merritt Gerdstaf Unassigned Tony Gaudio Harold Rosson Unassigned	"China Seas" "Turn to the Right" "Esquimo" "Rasputin" "Red Dust" "Tinfoil" "Payment Deferred" "Lost" "Mask of Fu Manchu" "Kongo" "Let's Go"	Unassigned Smith-Hazzard Unassigned Uncredited Wilson Collinson Unassigned Uncredited Uncredited Uncredited Uncredited Uncredited	G. A. Burns C. Wallace P. Neal A. MacDonald F. Morgan	Preparing Preparing Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Charles Ray All Star All Star	Harry Fraser Unassigned R. N. Bradbury R. N. Bradbury	Unassigned Unassigned Paul Malvern Paul Malvern	Archie Stout Unassigned Archie Stout Archie Stout	"Arizona Bound" "The Wayne Murder Case" "Hidden Valley" "West of the Rockies"	Robert Quigley Uncredited Wellyn Totman Wellyn Jontman	H. Lewis J. Goodrich Don Johnson E. Merritt H. Lindgren M. M. Paggi	Shooting Shooting Shooting Shooting Shooting Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Hayes-Cooper Erwin-Crosby Raft-Carroll Cohan-Colbert March-Landi Hopkins-Marshall All Star Hopkins-Gable Chas. Rogers Prod. Carroll-Grant Chas. Rogers Prod. Raymond-Dee Stuart Erwin Maritza-Ruggles Sidney-Grant	Frank Borzage Frank Tuttle Archie Mayo Norman Taurog Cecil B. DeMille Ernest Lubitsch Norman Taurog Marion Gering Harry Joe Brown William Seiter Ralph Murphy Thornton Freeland Corrigan-Hart Walker-Lee Norman Taurog	Arthur Jacobson Sil Brod Charlie Barton William Kaplan James Dugan George Hibbard Unassigned Raoul Pagel Arthur Todd Unassigned Unassigned Unassigned Unassigned Unassigned	Charles Lang George Folsey Ernie Haller David Abel Carl Struss Victor Milner Unassigned Henry Sharp Arthur Todd Unassigned Unassigned Unassigned Unassigned Unassigned	"A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Honest Thief" "Island of Lost Souls" "No Man of Her Own" "Madison Square Gardens" "Hot Saturday" "Metropolitan Garage" "Chance at Heaven" "The Bookworm Turns" "Evenings for Sale" "All My Love"	Glazer-Garrett George Marion, Jr. Garrett-Lawrence Thompson-DeLeon Young-Buchman Raphaelson-Jones Wylie-Fort Austin Parker Rivkin-Wolfson Lovett-March Uncredited Lovett-March Thompson-Harris Fagan Leahy Sidney Buchman	F. Goodwin E. Kerr	Shooting Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing

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TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod.	Unassigned	Unassigned	Unassigned	"Lost Continent"	Isadore Bernstein		Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Lowell Sherman Ken Maynard Unassigned	Allen James Phil Rosen Unassigned	Ed Marin Mike Eason Unassigned	Ray Binger Ted McCord Unassigned	"False Faces" "Fargo Express" "Uptown New York"	Glassman-Hughes Earl Snell Warren B. Duff		Shooting Shooting Preparing
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenck, Asst. GL 4176	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Red Golden Sherry Shourds	Lucian Andriot Gregg Toland Ray June	"The New Yorker" "Kid from Spain" "I Have Been Faithful"	Charles Lederer W. McGuire Frances Marion	O. Lagerstrom V. Vernon C. Noyer	Shooting Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Karloff Gibson-Gowland All-Star Tom Mix Ernie Nevers Lucas-Birell Sidney Fox Lew Ayres	John M. Stahl James Whale Unassigned Unassigned Dr. Arnold Fanck Russel Mack Arthur Rosson Henry MacRae Ernst Frank Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Billy Reiter V. O. Smith Joos-Tyler Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Hans Schneeberger Geo. Robinson Dan Clarke John Hickson Unassigned Unassigned Unassigned	"Only Yesterday" "The Road Back" "Silk Stockings" "Imhotep" "S. O. S. Iceberg" "All-America" "Tom's in Town" "The Lost Special" "Nagana" "Next Door to Heaven" "Ships of Chance"	Lehman-Rogers R. C. Sheriff Cyril Harcourt Schyer-Balderston Lt. Comm. Wead Uncredited Jack Nattford	R. Pritchard Jess Moulin Jesse Moulin F. Feichter C. Carroll	Preparing Preparing Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Bill Mayberry, Casting Bill Forsyth, Asst.	Paul Muni Spencer Tracy	Mervyn LeRoy Michael Curtiz	Al Aborn Frank Shaw	Sol Polito Barney McGill	"I'm A Fugitive" "Twenty Thousand Years in Sing Sing" "Silver Dollar" "Parachute" "You Said a Mouthful" "The Match King" "The Telegraph Trail" "Central Park" "The Paris Racket" "Lawyer Man"	Gibney-Holmes Terrett-Lord	Al Riggs Dave Forrest	Shooting Shooting
	Ed. G. Robinson D. Fairbanks, Jr. Joe E. Brown Warren Williams John Wayne Blondell-Ford Ruth Chatterton Unassigned	Alfred E. Green William Dieterle Lloyd Bacon Roy Del Ruth Tenny Wright John Adolfi Unassigned Archie Mayo	Fred Fox Unassigned Marlowe Unassigned Ted McCord Bill Cannon Unassigned Unassigned	James Van Trees Unassigned Richard Towers Robt. Kurrel Unassigned Sid Hickox Unassigned Unassigned		Erickson-Thew Uncredited Robert Lord Branch-Sutherland Kepler Morehouse-Baldwin Bartlett Wilson Mizner	Robert Lee Gilbert Brown D. Thomas O. Garretson	Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing

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PUBLISHED WEEKLY

Allied States Exhibitors Take Rap at Political Bosses

Producers Must Stop Shooting at The Skies

PAN WILL H. HAYS, LOUIS B. MAYER, JACK WARNER AND OTHERS FOR MEDDLING IN POLITICS

EDITOR'S NOTE:—Weeks ago Hollywood Filmograph warned the motion picture producers about taking sides in the present Presidential Campaign and told them plainly that they were sitting, with the motion picture industry in their pockets, on a keg of TNT. The following is an endorsement and action on our advise.

Disturbed by the current discussion as to whether certain figures in the industry active in the two major parties will be able to influence the screen in favor of the candidates they are supporting, the Board of Directors of the Allied State Ass'n of Motion Picture Exhibitors adopted the following resolution:

"RESOLVED, that the Chairman make public in Washington the following statement regarding the policy of the independent motion picture theatre owners, members of this Association, during the Presidential campaign:

"The efforts of Will H. Hays, of the Motion Picture Producers and Distributors of America, and Louis B. Mayer, of the Metro-Goldwyn-Mayer Company in behalf of the Republican ticket, and the prominence of Jack Warner, of Warner Brothers, and Frank Walker, of the Publix-Comerford Circuit, on the Democratic side, have given rise to harmful speculation as to the probable use of the screen as an agency for political propaganda during the Presidential campaign.

"The Allied independent theatre owners, controlling a majority of the neighborhood and small town motion picture theatres, as well as some down town first-run houses, hereby declare that they will not, under any circumstances, allow politically-minded producers to use their screens for propaganda purposes. The sole function of the theatre is to afford entertainment, and the public and all candidates for office are cautioned to disregard the expressed or implied claims of motion picture executives that any considerable number of screens can be delivered for political uses.

"The Allied independent theatre owners recognize that the public is interested in news-reel shots of the candidates, and in hearing their more important utterances. But strict neutrality must be maintained; and should it become evident that one candidate is being favored over another, the reels will be cut or rejected to preserve that balance which the public demands and which is consistent with the primary duty of furnishing entertainment, not propaganda, to the public."

JOAN CRAWFORD THRILLS GREAT ATTENDANCE IN "RAIN" WITH HER GREATEST PERFORMANCE OF CAREER

United Artists' "Rain," now at Grauman's Chinese, is one of their best pictures. Joan Crawford offers her greatest performance ranging from the hard boiled Sadie Thompson to a Madonna and back again. The direction of Lewis Milestone is very masterful. Next week's issue of the Filmograph will carry complete review of the picture.

—HARRY BURNS.



GEORGE RAFT

Paramount is losing no time in building up George Raft as one of their outstanding stars. His latest assignment is in a story titled "The Undercover Man" which Garrett Fort is adapting for the screen. "Night After Night," in which George Raft just finished, will soon be released and is expected to please theatregoers everywhere.

TRYING TO OUTDO OTHER PRODUCERS CAUSE OF FLOPS GALORE

Every big hit, as far back as one can remember in the making of motion picture productions, has always come when one started to make the best picture that they were capable of, and didn't aim to spend a million dollars to outdo and outshine others. The producers, hoping to continue to make pictures, will have to stop shooting at the skies.

The gambling days with the other fellow's money are through. The other fellow figures that if there is to be any gambling with his mazuma, he will do it himself and has declared himself to that point. Hence, the producers will have to decide on ways and means to make good pictures without taking too many risks, for every picture must pay its own way or business will flop proper.

RELIEF FUND

This is the story of a very attractive young woman who supported her family of five by stunt work and doubling. She was very severely injured while at work some time ago, and being unable to afford proper care, went on working with a crushed lung. This young woman was finally forced to apply to charity for help, but upon learning she had a telephone, the agency refused her assistance. But she had to have her phone to try to get the little work there was to be had. Then when her family faced starvation, her case was brought to the attention of the Motion Picture Relief Fund. At least she doesn't have to worry about food for the children now. We hope she will make a "come-back" for she certainly has shown determination and pluck.

STEALS SHOW

Vera Gordon steals the show at Fox Pantages Hollywood Theatre this week. Miss Gordon is the star of the Fanchon & Marco Revue. She is remembered as the immortal mother of the feature picture, "Humoresque."

She plays a scene from the picture which has all the mothers in the audience weeping, but she brings them out of it with a line of fast comedy, then makes her exit amidst the applause of the entire house.

An added feature is the appearance of Nadje Gordon, Miss Gordon's daughter, who carries the theme song of the production. She was generously applauded and seems definitely on the way to follow in the footsteps of her famous mother.

The feature picture is the Marx Brothers in "Horsefeathers."

"Blessed Event" Premiere Proves Bloomer Event for Warner's

Pat Casey is Expected to Settle Labor Troubles

GOOD PICTURE IS GIVEN A
BAD START BY OVER
BALLYHOO

We wonder how many of the stars that were advertised to be present at the opening of "Blessed Event" last Thursday evening at the Warner Bros. Hollywood theatre, passed in review before the anxious public who stood outside for hours. No one of importance was seen to enter the front door. They finally decided that "Blessed Event" was a bloomer event for Warner Bros., for the stars and public alike passed this affair up even at \$1 and \$2 plus tax, not interested to see what was labeled "another Warner epic."

The picture is above the Warner Bros. average. The star, Lee Tracy, should be very careful as to what side of his face they shoot when the cameraman sets up on him. The screen production was even better than the stage play, thanks to the fine direction of Roy Del Ruth.

Why the Warner Bros. three-sheet their pictures without any outstanding stars like in "Blessed Event," is beyond us. The play was done here by Henry Duffy with Reginald Denny as the star, which sort of took the edge off of it, instead of help the public interest to arise to any given point.

• • •

ALVIN GREG IS A MAN OF MANY FACES

Alvin Greg is a newcomer to Hollywood and carries in his equipment a wealth of that stuff that is an ever precious commodity to the industry—individuality and a grotesque sense of humor.

Greg has specialized in bizarre character representations upon the European stage and his photographs indicate a very mobile face. He speaks fluently the Russian, French, Chinese and English languages and can also interpret in these tongues. He has had varied experience in the art of pantomime and should be an asset to foreign versions made here. Casting directors would do well to interview this young man for their records and possible future needs.

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"Merry-Go-Round" Ten Strike for Big U

Universal hits the high mark in one of the best pictures of the year on a subject that is given more thought and publicity than anything else in the public eye.

This great story by Sklar and Maltz, and the excellent screen play by Tom Reed, is of the government of any big city in these United States, and concerns those in high office, as well as the lowly office holder. All are held in sway by a band of political racketeers.

The leader of this band has them all in the hollow of his hand, by the fact that he holds cancelled checks that have been given to all in the city government for services rendered. This all comes to life when a rival racketeer is shot and killed and a bell boy, who was in the hotel room at the same time, is seriously injured by another bullet from the same gun.

The boy lives and is finally forced to confess, by third degree methods, that the racketeer was killed by the leader of the rival gang. Here is where the crooked politicians step in, and send the boy away to allow the racketeer his freedom.

The only mistake the politicians make however, is that there is a judge who refuses to enter into their crooked schemes.

He finally causes their downfall by getting together a band of worthy citizens and the crooked politics are stamped out and justice rules.

It's a vivid, dramatic story, with all the sordid details of crooked police methods under the higher ups.

The clever work of the writers, the director and splendid cast holds the audience in a spell until the final curtain. Edward Cahn did a masterly piece of work in this production that should place him high in the ranks of top notch directors. His novel idea of an electric sign to help the advancement of the story is extremely interesting.

There are two outstanding characters in this production, Louis Calhern as the crooked district attorney, and Edwin Arnold as the boss racketeer. Few performances this year equal these two.

Eric Linden is so perfectly natural as the harrassed boy, who is the puppet of these men, that you really suffer with him in his trials. Sidney Fox, as his wife, does the best work of her career.

Berton Churchill, as the crooked mayor, is perfect by the hypocrisy in swaying his constituents. Frank Sheridan makes a great deal out of the part of a police commissioner who tries hard to be honest, and Ian McLaren is ideal as the dominating head of the political ring.

Other players who add greatly to the unravelling of the plot are Tully Marshall, J. Carol Naish, George Meeker, Robert Warwick, J. Francis McDonald and Noel Francis. The photography of Carl Freund is of his famous high order.

Here is a thrilling story of the happenings of today, and should be an object lesson to the careless voter.

Universal Pictures have shown us some splendid pictures since the new season opened, but "Merry-Go-Round" is by far the best as it is grand entertainment, which theatre managers all over the country will cash in heavily on at the box office.

—ARTHUR FORDE.

• • • • •

"KARAMAZOV" AT THE FILMARTE THEATRE

Beautiful Anna Sten, whom we shall see in Hollywood films shortly, is seen at the Filmarte Theatre in one of the greatest love stories, a masterpiece of Feodor Dostoevsky, the great Russian writer.

This Tobis film is a vivid story of a murdered father, whose son's avarice causes him to be suspected of the crime. He is finally cleared by the confession of a servant but is sent to Siberia for other reasons.

The writer, Dostoevsky, has lived and suffered as only a Russian can, and in this story he displays man's elemental passions in all their vividness. The picture is one that should greatly interest the student of the drama, as well as others who like something different in their screenfare, and is so well told pictorially, that a knowledge of German is not essential.

Stirring scenes of the pleasures indulged in by the aristocrats of Russia during the regime of the Czars and the nobility are shown. The wild dances of the Slavs and the orgies they indulged in to gratify their passions are also clearly portrayed.

The direction of Feodor Ozep is a distinct change to our local directors and the various types alone make the picture well worth seeing.

We have seen Fritz Kortner, who essays one of the Karamazov brothers so vividly before, but in this great film he is very different.

The Photography of this picture has many clever shots and if you like something different in your screen fare we feel sure that you will not only enjoy this vivid story but will find genuine entertainment at this theatre where foreign films are shown, and this week's program is one of the best.

—ARTHUR FORDE.

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HARRY LANGDON CLICKS IN "THE BIG FLASH"—FROM PEN OF BOBBY VERNON

Here we have an Educational short that is truly spice for any man's program. For a laugh getter "The Big Flash" is unexcelled. It is pure hokum of the slapstick order, yet has a plot burlesquing the newspaper angle of the crime wave, that hangs together despite the absurdities. The gagging is novel particularly the pocketful of raw popcorn that pops under the heat of a fervid love scene.

Harry Langdon is at his best ably assisted by Vernon Dent. His frozen pan blundering in the character of an assistant newspaper photographer napping the robbery of a jewelry store, kept the audience at the Uptown screaming. Who ever said Harry Langdon is to make a comeback in pictures is absolutely wrong. As far as the public is concerned he never went away. He is more welcome than ever.

Ruth Hiatt provides the love interest and Lita Chevret the vamp devilment. The latter gave evidence of possessing fine balance and understanding of values and is very pleasing to look at.

Great credit should be given Bobby Vernon for the story. Frank Griffin, too, for the adaptation and dialogue, shares honors. The photography of Gus Peterson was exceptional especially the novelty fadeouts. Arvid Gilstrom did a sweet job of directing losing no opportunity for milking every situation of its fun possibilities. This short subject should rate high in the yearly score.

—LOU JACOBS.

ASSISTANT DIRECTORS AND SCRIPT CLERKS TO MEET SUNDAY FOR DISCUSSION

The labor situation in the studios, which last week appeared to be acute with the walk-out at Paramount, is at the present moment in a less critical situation.

An agreement was reached by which the allied crafts returned to work pending the arrival of Pat Casey, national labor executive, from the east. Casey is expected to arrive in Hollywood some time next week when the differences will be arbitrated and it is expected that an amiable agreement will be reached.

At the present time the crafts are determined to insist upon their demands and it is reported that one studio (Fox) is agreeable to them with the others still maintaining their objections.

A special meeting of the Assistant Directors and Script Clerks has been set for Sunday when the attitude of this local will be determined. Both sides seem desirous of settling the questions involved in an amiable and peaceful manner and both are sanguine that further difficulty will be avoided.

• • •

San Francisco

by

ROBERT A. HAZEL

378 Golden Gate Ave.
Phone Franklin 7984

Filmgraph's San Francisco
Representative

Much interest has centered around the opening of the President Theatre. Sam Harris, veteran showman, has completely renovated the house and will open Sept. 15th, with stage presentations and first-run pictures with a weekly change at 40 cents top. Herbert Harris has been appointed manager and Nell Harding will direct the stage presentations . . . Myron B. Goldsmith's military mystery melodrama, "G-2," which opened at the Alcazar Theatre Aug. 28, closed Saturday, leaving the house dark . . . The 1932 International Walk-A-Thon Derby, under the direction of Vernon Balfour, former Vaudeville headliner, is now in its fifth week at the Golden Gate Ballroom playing to capacity houses. Forty couples started the contest which has now drifted down to 12 couples. Balfour is playing six Circus Acts, two Revues, two girl orchestras with Rookey Lewis as M. C. . . "Rasputin, Saint or Sinner," the film now being screened at the Filmarte Theatre, has broken all box office records for this house . . . Aaron Goldberg, owner of a circuit of movies houses, has closed his Circle Theatre on Market street to be entirely renovated. The work is being done by Martin Rift, architect, and will be completed and ready to reopen as a model show house Oct. 1st . . . Bert Levey has removed his offices to the Golden Gate Theatre building . . . Bill Drummond has resigned as manager of the New Lyceum Theatre in the Mission district . . . The Capitol Theatre is showing five acts of Bert Levey Vaudeville, a 12-girl revue and two-feature pictures. John Goldsmith, manager, reports an increase in business . . . Much credit goes to Frank Burhans, manager of the Warfield Theatre, for the atmospheric lobby display on Mr. and Mrs. Martin Johnson's African thrill picture, "Congorilla." The jungle atmosphere is attracting considerable attention . . . John D. Clark, division manager, and Herman Wobber, Pacific Coast manager of Paramount Publix, are making a tour of the West Coast offices by airplane.

Patrician Pictures to Produce "Forgotten Man"

Clara Bow Now Set For Fox Film Talkie Under Sam Rorke's Wing
 Ruby Keeler to Make Her Film Bow in '42nd Street'

Ernst L. Frank Directing Paul Lukas-Tala Birell

EMIL JENSEN ANNOUNCES
 NEW LINE-UP—PRODUC-
 TION TO START SOON

Patrician Pictures resumes activity with the acquisition of "The Forgotten Man." Emil Jensen of Patrician has, for the past few months, been quietly acquiring new stories and personalities for a series of pictures.

Affiliated with Jensen in this is A. Leslie Pearce, playwright and director, who is adapting the story and Alan Crosland, who will direct the new production.

Jensen, through the Ruth Dwyer Agency, has also signed a new leading man in the person of Edward Allen to long term contract. Allen comes to the motion picture industry after a very successful career in stock and recently concluded a forty weeks' engagement in the largest theatres from coast to coast.

CHARLES MIDDLETON

Upon finishing in "The Silver Dollar" with Edward G. Robinson, for Warner Bros., at First National studios, Charles Middleton was engaged for "Breach of Promise" with Chester Morris and an all-star cast in the lineup. Following this he worked in "The Phantom President," starring Geo. M. Cohan, at the Paramount studios. We next find Will Rogers using Charles Middleton at the Fox studios in "State Fair," and in his spare moments the clever character actor is working for Cecil B. De Mille in "The Sign of the Cross" at the Paramount studios.



CHARLES MIDDLETON

Charles Middleton is one of the most versatile actors in filmdom. He can and does play so many different parts that the producers are unable to catalogue him in any particular line of stage or screen acting. With this matter settled, the actor has a real chance to disport his acting wares, for he is allowed plenty of margin to play the parts allotted to him as he visualizes how they should appear on stage or screen.

Ridgeway Callow has been commissioned to write a rural theme story featuring Andy Devine.

The
 Last Word in Dance Orchestras
Buddy Fisher
 and his
MERRY MAKERS

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"CALL HER SAVAGE" IS
 VEHICLE SELECTED—
 GREAT SUPPORTING
 CAST LINED UP

Clara Bow is to give the amusement world another chance to see and hear her in talkies. Sam Rorke made all this possible by closing a deal with Fox Films to produce "Call Her Savage" under his managerial wing. The supporting cast that will help the former "It" girl to make her comeback on the screen are Gilbert Roland, David Manners, Thelma Todd, Willard Robertson, Monroe Owsley and Warburton Heyburn. The story was written by Edwin Burke, who also wrote the dialogue and continuity of the picture. He will stand by on the set during the shooting of the picture. John Francis Dillon is to direct.

Just one year ago this month, Sam Rorke started negotiating for the Clara Bow deal. He had it set a number of times and something always seemed to happen. He had faith and confidence in Clara Bow and vowed that if it was his last act in the picture industry, he would make a picture with the famous actress. He made good his pledge and on the Fox Films lot at Westwood the company is busily engaged shooting the picture.

UNIVERSAL SCENARIO CO.
 BUSY SUPPLYING THE
 GROWING DEMAND

This is an age of special'sts, types and single purposed people. General merchandise business is a thing of the past. We now have department stores, but we still go to the butcher shop for meat—all of which pertains to an observation we were afforded behind the scenes of the Universal Scenario Co., owned and operated by Wertheim and Norton, and dedicated to the sole purpose of supplying the market with the product of writers.

With the tremendous urge and forced-feed operations of the Independents recently, the demand for stories under management of the Universal Scenario has made it necessary to increase their staff to almost double and activities in their office resemble those of a busy factory.

Most of the contacts for the firm are made by Miss Grace Norton, who knows her story and her market as a captain knows his ship. She is aware of the demand at each studio and can supply the need. Consequently her sales are frequent. She recently sold Columbia McDonald Colt's "Ranger Man" and Gladwell Richardson's "Gun Puncher" and took several option deposits on others. Miss Norton is a specialist of high quality.

SUPPORTED BY GREAT
 LINEUP OF SCREEN
 SATELITES

Ruby Keeler (Mrs. Al Jolson) will make her film debut in Warner-First National's epic, "42nd Street," a story built around the old Rialto in the days when Broadway meant show business for the entire country. Miss Keeler will make 'em all sit up and take notice when she faces the eagle eye of the camera.

No better selection could have been made than Ruby, for she is the personification of youth and beauty that went with the talent for which New York was famous.

The cast will include eight other big names including Warren Williams, Kay Francis, Joan Blondell, George Brent, Dick Powell, Guy Kibbee, Glenda Farrell and Frank McHugh.

The play will be of the musical comedy type with innovations introducing many new song hits and a special dance which will enable Ruby to "do her stuff" that knocked the gang for rows of amazement and paralysed the great Al Jolson into a fit of matrimony. Mervyn Le Roy is directing the opus.

BOB GILBERT'S CAREER IN
 THEATRICAL CIRCLES
 VERY CREDITABLE

Rare indeed is that actor or actress who does not have a press-book, wherein are kept those treasured words of critics, far and near, who have passed on that artist's work.

Prying into these tomes is a familiar pastime for editors, who find that most of the clippings are of the prosaic variety, recounting the appearance of the player on some vaudeville bill or in some distant village theatre.

But the handsome young dance creator and teacher, Bob Gilbert, has a scrapbook that is replete with interest. Therein one finds notices of his successful years as a featured dancer on leading vaudeville circuits, as a much sought after character player in films, and other commentary on his professional achievements. Yet there are also fragments of verse, original and published, and unique etchings and random jottings that give an even and unique penetrating insight into the nature of the man and the artist.

It is a scrapbook that is not dull or self-extolling, but by its very versatility and sprightly contents it offers a more emphatic depiction of Bob Gilbert than a massive clutering of meaningless words.

Gilbert is now conducting his own studio of the dance in Hollywood, and is also available for films and theatrical engagements. He never fails to draw forth approving comments from all who see him on stage or screen.

UNIVERSAL'S "NAGANA" IS
 LAID IN AFRICAN JUNGLES;
 SHOWS STRANGE ANIMALS

With the advent of animal pictures, every form of wild beast has been made to do its stuff for the benefit of the camera.

Not until Ernst L. Frank started making a villain out of the African tsetse fly for Universal's "Nagana," which is the fly's name in Swahili, did he know just how pestiferous an actor can be.

In the picture, which is to star Paul Lukas and Tala Birell jointly, a perfect zoo of jungle creatures has been collected. Cobras, pythons, tigers and other of the gentle denizens of this old earth are in it and they go about their task with vim and vigor until the director lets loose a few hundred tsetse at them. Then these bravados haul in sail. This fly is the inducer of sleeping sickness.

However, it is in connection with the scientific purpose to discover a cure for the disease as well as exterminate the pests that provides the motif for "Nagana."



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THE LAST WORD

Filmland is now having the last word to say about PAUL BERN. To many it is just the passing of another man high up in the ranks of film circles. To others, just yesterday's news. TO THOSE WHO KNEW AND LOVED HIM BEST, a sad blow to see such a great man go the way that he did. NO ONE NEED HAVE ANY REGRETS WHEN THE FINAL FADE OUT COMES ALONG—YES, WHEN THE LAST WORD IS SPOKEN—for life is just that way. WE ALL HAVE TO GO ON TO THE PLACE WE KNOW THE LEAST ABOUT AND WHICH WILL BE A NEW WORLD, A NEW DREAM—Paul Bern was a dreamer. He possibly knew and saw more of this life than any of us. HE FIGURED THIS WAS THE END OF ALL THAT WAS EARTHLY FOR HIM—He wrote his OWN FINISH—HE HAS DONE THIS SORT OF THING TO MANY OTHERS IN HIS PLAYS AND SCENARIOS—Why not to himself in real life?—SO HE PENNED THE LAST WORD. And through his last act brought about his untimely and sad ending. JUST LIKE A PLAY—ONLY THIS WAS THE PLAY OF LIFE—and Hollywood mourns him. Many will miss him in more ways than words can express. Those who have faithfully served him until the end, will hold sacred his memory. PEACE BE WITH YOU WHERE 'ERE YOU ARE, PAUL BERN, you have earned the title bestowed upon you when GOD called you a MAN—YES, A MAN AMONG MEN.

Moving Movie Throng by John Hall

Cocktail drama. The cocktail kick must be there—or there just ain't no drama.

As they unreel before us we cannot escape the reflection that whether or not the public wants the cocktail variety of drama, Hollywood is going right on making that kind. And the cocktail involved is not pre-prohibition: It is made with bootleg hooch. The kick has multiple strength.



JOHN HALL

The kick is staggering; soporific; altogether befuddling. It leaves us wondering if our fundamental American sense of the fitness of things really is its healthy, wholesome self. There seeps from the screens of our picture theatres a barbaric paganism, seemingly disguised as entertainment, yet chillingly hinting at an exoticism utterly at war with American home ideals.

The ingredients we find in our cinematic cocktail drama, in their treatment of the senses, suggest a typical speakeasy cocktail, concocted by a superannuated pharmacist gripped in the paralyzing clutch of the delirium tremens. Mothers curse children; children curse parents. Women ridicule marriage and cynical deride the bearing of children. There seems no end to the disgusting drivel. Anything for a "kick."

The reaction among the audiences is nightmarish. To achieve suspense; to create emotion in audiences, unskilled writers and psychologically defective producers unconsciously flounder across the boundary separating reason from madness.

Many feature films contain "kick" scenes and sequences making their creators certifiable

for immediate incarceration in the psychopathic ward of the most conveniently located home for the mentally irresponsible.

Our dramatic (film) speakeasy cocktail and its devastating "kick" probably suggested a recent movie title: "American Madness." In this we find a simple demonstration of mentality test by suggestion. Our entire series of phantasmagoric screen horrors, in toto and by sequences, in endless "productions," gives impetus to the creation of even more horrifying horrors. The thing indeed threatens to lead us into a species of American madness.

Physiologists and pathologists say the strongest human emotion is sex attraction. The men of science are thinking physiologically, ignoring the mental and spiritual. Actually, the motivating force back of all man's activities, the force making him supreme all over the earth, is the spirit of adventure; the insatiable human desire to go places and do things.

The spirit of adventure in mankind supports prizefighting, football, baseball—even the night club and the speakeasy cocktail. It inspires worship of the Napoleons, the Pershings and the Lindberghs. Through all such humanity vicariously satisfies the inborn spirit of adventure; that spirit which has made of man king of the animal kingdom; master of this tiny whirling ball we call the earth.

Recently, the lives of reporters, even murderous gangsters, have met the human craving for vicarious adventure. All ages devour the picture answering the call of the wild in every human. The psychological triangle drama makes them yawn and eagerly wait for the "heavy" to be killed. They wot not of the abstract emotional equations involved. The oldsters who have lived are bored. The love element, to hold these, must be clean and beautiful—not the sex pining of a love-saturated multiple divorcee, or the playboy cooing of a rake. The spirit of adventure calls to all. The glory of achievement over great obstacles. The wide open spaces of the earth. Manly and womanly action—and to perdition with lust!

IN HOLLYWOOD NOW

By Bud Murray

So a "Jaded HOLLYWOOD," has fallen for Walkathon and Marathon dance, down Santa Monica Way, run by the affable Duke Hall and his boy friend, Bill Stein—The first one lasted over 1111 hours, finishing a tie—and now 16 out of 26 couples in their first week—Noticed several actors and trainers of fighters among the contestants, who claim it's an honest living—They walk the streets day and nite looking for work—SO WHAT—They are fed regularly three



BUD MURRAY

times a day and have "snacks" every so often—The same "Sitter-uppers" are there—including Ben Bard and Ruth Roland—Bill Beaudine—Andy Devine, who nosed out Gene Delmar for the "head sitter-upper"—Ben Bard taking a collection for the 66-year-old Marathoner, John the bridge expert—Don Kerr judging one of the "spurts," with his little playmate, Annie Fay (as Don calls her), Not "pig-latin"—Little Annie was grabbed by Columbia for a neat part in "Vanity Street," and now Don is taking a test for Whitney in "Joe Paluka"—What could be sweeter?—Mr. and Mrs. Medbury throw up the sponge about midnite—Charley Ruggles making a great hit with the Ballerinos dropping some paper money on the floor—Wesley Ruggles and Arline Judge "out-stayed" us—Archie Mayo firmly rooted in one of those large divans—Billy and Ella Wiskersham, trying to find out what it's all about—Gene and Mary Brooks caught the bug—Bud Beck from Arizona thinks it's a fake—Bernice Speer down in front, telling us about the baby just getting over the "whooping cough"—Norman Spurr making a collection for the kids—Harry Masters and Grayce, figuring on giving up vaudeville and staying IN HOLLYWOOD—Harry Langdon in for a bow—and so into the wee hours of the morning when we faithfully promised the Missus we would only stay a few minutes—This darn Dance Marathon just gets in your hair, and you can't comb it out—You try it—YOU MUST COME OVER—from HOLLYWOOD, NOW.

Into the Brown Derby for a "snack," bumped into Hal Young, one of our proteges back in 1925, who opens this week for Fanchon & Marco, in "Sally," he should be ideal—His Missus just came in from Noo Yawk—Mary Eaton and Jack Waldron in the Same unit—should be a peach, with these seasoned troupers—Milton and Bernie Weinberg talking with the prospective new head man of the Frolics soon to reopen—Lee Moore and Harry Miller, and Charley Moscori, dance maestro who will do the dances, so it is rumored—Mr. and Mrs. Jack Lewis in a booth—Billy Snyder, M. C., tentatively set for the new Orpheum Policy in San Francisco—Leo DeVallery in a booth with a pretty nice "dish," and rite IN HOLLYWOOD, NOW.

Bumped into one of the real old-timers with Frank Holmes, Al Jolson's secretary, we mean Jack Hall, who belies the fact that he was with the original "Prince of Pilsen," by his youthful appearance—Jack is now with Barker Brothers—Jack and Frank were out shopping, and did we dish over the old dirt—IN HOLLYWOOD—The new "4-rounders" at the Olympic, an old idea of the same Jack Doyle, of the old Vernon days, brought out a good house and many old ring-fans—Al Jolson broadcasting the fit—B.B.B. and Nate Stein down in front—Red Stanley, Bing Crosby, Moe Morton, dance man, Sammy Lee, ace dance director, Ruby Keeler (Mrs. Al Jolson), Jimmy Donnelly, Harry Jans and Bert Wheeler—Arch Woody now battling for "YE ED" of Filmograph—Allan Hale without a beard, but Charley Murray with a fine brush—Ike Ed-

DAD SAYS

Edward Small considering to star Edmund Lowe in "I Cover the Waterfront" as his first production for Reliance . . . Marx

Brothers next picture is titled by Zeppo as "Cracked Ice" . . . Al Rogell directing "Air Hostess"—Columbia . . . WFN will star William Powell in "Lawyer Man," Joan Blondell plays opposite him, William Dieterle and Stanley Logan co-direct . . . Fredric March, Nancy Carroll and Wynne Gibson have the big spots in "Publicity

Hungry"—Paramount . . . John Boles has a spot in "Second-hand Wife"—Fox . . . Hubert Voight, top-line p. a. connects with United Artists Studios . . . WFN will co-star Ruth Chatterton and George Brent in "Common Ground" . . . It's Karloff now, Universal will feature him in "Imhotep," Zeta Johann has feminine lead . . . Sally Eilers will be spotted by Fox in "Second-hand Wife."

Preston Sturges writes an original screen story for Sidney Fox, Universal's star . . . Bette Davis slated for leading lady in "Parachute," Douglas Fairbanks' picture for WFN . . . Thelma Todd and Dickie Moore in cast of "Cauliflower Alley," an original by Nat Pendleton—Columbia . . . Mille Sonde, singer, added to cast of "Plainclothes Man," Jack Holt's picture . . . Robert W. Sherwood, film critic, writes the screen play of his story "Reunion in Vienna" . . . Grace Toggi, Mexican dancer, in cast of "The Kid from Spain," Eddie Cantor's picture . . . Lionel Atwill slated for the lead in "Wax Museum," Michael Curtiz directs—WFN . . . Max Miller, star reporter, writes another story, "I Went Away for Awhile," have you read it? . . . Paramount will star Geo. Raft in "Bodyguard" . . . Leila Hyams now free lancing.

George Jessel and Norma Talmadge to make a picture for an independent producer . . . Fran Melton added to cast of "Hot Saturday"—Paramount . . . Bert Wheeler and Robt. Woolsey as a team to return to RKO-Radio, so it is said . . . Alan Mowbray plays George Washington in "The Phantom President" . . . WFN wants William Jennings Bryan, Jr., to portray his father in "Silver Dollar" . . . Thelma Todd signed for a spot in Clara Bow's picture, "Call Her Savage" . . . Charles R. Rogers signs Lois Wilson for a role in "Metropolitan Garage," Ralph Murphy directs . . . Tom Brown signs new contract with Universal . . . James Hall and Mary Brian have the leads in "Manhattan Tower" for Remington Pictures, a new concern . . . Thornton Freeland will direct Frances Dee and Gene Raymond "For a Penny," screen version of Sophia Kerr's novel . . . Sidney Franklin, Matador, in cast of "The Kid from Spain" . . . Buster Phelps signs for two more pictures with RKO-Radio . . . Gregory Ratoff has an important role in "Whistling in the Dark"—M-G-M . . . "Shanty Town," not "Happy Ending," will be Mary Pickford's next picture . . . M-G-M buys "Happy Ending" from Mary Pickford for Helen Hayes . . . Universal may star Sidney Fox in "Marathon Dances" . . . RKO-Radio may star Ed Wynn in a series of pictures . . . Evalyn Knapp, Sarah Padden, Dudley Driggs, Claude Gillingwater, DeWitt Jennings in cast of "Tess of the Storm Country," Al Santell directs for Fox.

wards back in town—Cy Kahn working regularly—Mr. and Mrs. Joe E. Brown—All of the Marx clan back in town—Jack Lait—and so back to the humble shack down Santa Monica way. Seeyah 'round places IN HOLLYWOOD.

SCREEN AUTHORS

"Back Street" Is Big Hit in 20 American Key Cities

As "Back Street" takes hold in New York and 20 other leading cities throughout the United States, both Carl Laemmle, and Carl Laemmle, Jr., are receiving a flood of letters from exhibitors and fans urging that John Boles and Irene Dunne, co-starred in "Back Street" be brought together for another production.

"Back Street" this week closes a successful run of five weeks at the popular two-day Carthay Circle theatre, Los Angeles. Box office reports are to the effect that it exceeded in every respect the interest aroused by "Seed," one of the outstanding productions of 1931, also directed by John M. Stahl. "Seed" also had its premiere at Carthay Circle.

Reports from major cities indicate that "Back Street" is equalling or smashing box office records which have stood for several years, even in the face of adverse business conditions and that critics are loud in praise of the performances by Miss Dunne and Boles.

RALPH SPENCE has completed the dialogue on "Let's Go," a Metro-Goldwyn-Mayer production featuring William Haines. Picture goes into production early next month with Harry Pollard directing.

L. CASE RUSSELL, scenario editor for Napa Productions, has completed the continuity of her story for John Lowell's first production, "Lawless" which Edgar Lewis will direct.

"SILK STOCKINGS" SET FOR SUMMERVILLE-PITTS FEATURE

Carl Laemmle, Jr., of Universal, today announced that he had purchased talking picture rights to "A Pair of Silk Stockings" by Cyril Harcourt, noted British writer, to be used as the first starring vehicle for Slim Summerville and Zasu Pitts.

The story will supersede "Auto Camp," the story written for the comedians by Nina Wilcox Putnam. "Auto Camp" will go into production shortly after the completion of "A Pair of Silk Stockings," which will have for its motion picture title "Silk Stockings."

THE NEWEST BOOK to be published by the Ward Ritchie Publishing Company, from the Primavera Press, is "Summer Denial," and other poems, by Madeleine Ruthven, a member of the writing staff of the Metro-Goldwyn-Mayer studios.

Miss Ruthven has been associated with this same studio for the past eight years, doing original stories, adaptations and continuities.

Aside from her duties at the studios, Miss Ruthven is a weekly contributor to the "Script" magazine and served as a guest editor on this magazine during the summer season.

"ONCE IN A LIFETIME" AUTHOR AT STUDIOS

Moss Hart, famous author of "Once in a Lifetime" and whose newest stage hit, "Face the Music," is now current in New York, has arrived at the Metro-Goldwyn-Mayer studios under contract as a screen writer.

Hart's satire on the movie studios was one of the sensational stage hits of the year. He wrote it in New York, mostly, he says from material gleaned from "fan magazines." His first assignment under his new Metro-Goldwyn-Mayer contract has not been announced.

ANTHONY, WRITER OF WILD ANIMAL DRAMAS, COMING TO COAST

Edward Anthony, who with Clyde Beatty, world's best known animal trainer, sold "Animal Magic" to Carl Laemmle, Jr., will arrive at Universal studios Sept. 6 to begin preparation of the film script.

Beatty is expected to arrive here at the close of the current season of the Hagenback-Wallace circus. He will bring with him all of the ferocious beasts which he has trained for use in the picture, populating once more the famous Universal City zoo.

"Thirteen Women"

Ricardo Cortez will be certainly on the toboggan if he appears in many more pictures like "Thirteen Women."

They bring him into the picture, and then drop him out of it, with little consideration. All Radio Pictures seem to die a natural death at the final fade-out because of the fact that someone seems to get tired and doesn't know just how to wind up the story.

Honors of the picture, such as these are, are divided between Irene Dunne and Myrna Loy. Only the great artistry of Irene Dunne saved her from being overshadowed by the exotic Myrna Loy, who plays a sort of female "Dracula" who makes the Swami (C. Henry Gordon) do her bidding, causing him to finally lose his life so that she may rule a business that he, together with his many followers, who happened to be old colleagues of Myrna's during her college days, has built up.

Highlight performances in the picture, aside from the main principals, were given by Jill Esmond, Mary Duncan, Kay Johnson, Florence Eldridge, Julie Haydon, Harriet Hageman, C. Henry Gordon, Blanche Friderici and Edward Pawley.

Wally Albright, a lovable youngster, commanded a great deal of attention, and is worth watching for future references.

"Thirteen Women" is from the pen of Tiffany Thayer, with the screen play by Bartlett Cormack and Samuel Ornitz; photographed by Leo Tover; edited by Charles L. Kimball, and music by Max Steiner.

George Archainbaud directed this opus and what entertainment there is in it Radio can attribute to his understanding of public praise for Swami's crystal gazers and what have you, in the line of Cults and Fakers working on the public.

David O. Selznick, executive head of Radio pictures, surely needs some older heads sitting in swivel chairs, who are not afraid to say "no" and mean it when it comes to story treatment and casting, and who will favor no particular agency.

BOOKS



EDWIN T. GRANDY

"SONS OF THE WILD JACKASS," by Ray Tucker and F. R. Barkley, Washington newspapermen, should offer astonishingly good movie possibilities at this time. The book was nearly suppressed. It's a political potpourri and plenty piping hot! (L. C. PAGE, Boston.)

"NOTHING VENTURE," by Patricia Wentworth, unfolds the story of the pretty stenographer who married the handsome hero. Typical movie fare. Cinderella always was good to us movie fans. (LIPPINCOTT, Philadelphia.)

"KEEPER OF THE KEYS," by E. D. Biggers, is another Charley Chan mystery already in work at Hollywood. A surefire boxoffice bonanza. (BOBBS MERRILL, Indianapolis.)

"NO MORE A CORPSE," by Loring Brent, is a sensational story of the Frankenstein school and should be a wallowing movie success. (ALFRED H. KING, New York.)

"LUCILE CLERY" (a woman of intrigue), by Jos. Shearing, deals with an actual historical character. It offers wonderful opportunities for an actress of the highest order. Also, it's gotta lotta plot for any movie lot. (HARPER'S, New York.)

KIDDIES

MAY ROBSON today was signed by Radio Pictures for a featured part in "Little Orphan Annie," now in production with Mitzi Green featured in the titled role.

Miss Robson will play the elderly and crotchety Mrs. Stewart. The film is based upon Harold Gray's famous cartoon strip.

"Little Orphan Annie," adapted to the screen by Wanda Tuchock and Tom McNamara, is being directed by John Robertson. Buster Phelps, Edgar Kennedy and Kate Lawson are others featured in the cast.

PRODUCERS are clamoring for Dickie Moore's services. Latest is Bryan Foy who will use the youngster in "Cauliflower Alley." For this privilege, the producer will use the line "Courtesy of Our Gang" under Dickie's name on the title sheet.

Temperament among film stars in known to have often been a stumbling block in picture making. Children have seldom, if ever, been accused of getting cocky and obstinate.

Yet, it is recorded that when director Robert McGowan wanted Dirkie Moore and four-year-old Spanky to enact a scene together in an Our Gang comedy, the latter stubbornly refused.

Investigation by the director revealed that the kids had had a spat on the side-lines. No amount of coaxing by the director could change Spanky's mind. And for the first time in his 12 years of handling the Gang kids, the director was forced to use a "double" for Spanky.

The kid quarrel was patched up, however, shortly before the filming of "Birthday Blues," when director McGowan brought around a big birthday cake for Jacquie Lyn. The kids got jealous, begged for a "hunk," and presently all was serene on the Hall Roach sector.

Daniel Boone has just been signed at Educational Studios!

Jack Hays, producer of Baby Burlesk Comedies, has just signed four-year-old Daniel Boone, an eighth direct lineal descendant of the famous historical Daniel Boone.

He will have an important part in the next Baby Burlesk, which is titled "The Kid's Last Fight."

ONE OF THE MOST POPULAR young ladies around the lobby of the El Cortez Hotel in Hollywood, is five-year-old Eleanor Gordon, the charming little daughter of Mr. and Mrs. Sid Gordon. According to Manager E. J. Clark, little Eleanor seems to be the favorite with all the guests.

FRIENDS OF LITTLE GORDON LEWIS, former Sennett comedian, will be pleased to learn that he is recovering from a serious illness at his home in Harrison, Ark., and will be happy to hear from any of his old pals. Write him care J. M. Wagley.

TITLE CHOSEN FOR COOPER PICTURE

"Divorce in the Family," has been chosen as the final title for Jackie Cooper's new Metro-Goldwyn-Mayer feature.

"Father and Sons" on the original script by Maurice Rapf was changed to "After Divorce," then to the new title that is said to best describe the theme of the picture that was directed by Charles Riesner.

DID YOU KNOW THAT—Mary Pickford's favorite actor is four-year-old Spanky, member of Our Gang kids?

TECHNICALLY SPEAKING

Beatrice Ward acted as technical advisor on a hospital set for Frank Borzage, directing "Farewell to Arms" for Paramount.

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"The Flying Fool"

"The Flying Fool," an English made picture produced in Great Britain by P. A. Powers, was previewed at the Uptown theatre, L. A. It is difficult to believe that this picture is of recent fabrication.

Years ago when the "meller drammer" was hitting its stride among motion picture audiences, this thriller would have headed the list. Its suave, mustached villain, shy heroine and Dick Merriwell-type hero, are all things of the past and have no place in the drama of today.

However, with all of its incoherency and trashy story material, "The Flying Fool" does bring several excellent photographic shots to the screen. One in particular is where the camera, shooting from the cockpit of a speeding plane, catches the tip of the wing and a racing auto on the road below in as thrilling a race scene as I have witnessed in some time. Claude Srie-Greene is responsible for this fine camera work.

Henry Kendall, Demita Hume, Charles Farrell, and Marton Walker are the principals in this murder mystery in which you simply hear some wild rumors about some murder or other that has been committed at some time or other by somebody or other. Walter Summers directed.

"The Thrill of Youth"

George R. Batcheller's production, "The Thrill of Youth," a Chesterfield picture made at Universal, should rate well up among the Independents. Edward T. Lowe adapted this story which deals with the trials and tribulations of our jazz age.

The cast including June Clyde, Allen Vincent, Dorothy Peterson, Matty Kemp, George Irving, Ethel Clayton, Lucy Beaumont, Tom Ricketts, Caryl Lincoln and Bryant Washburn, adds materially to the success of the film.

In "The Thrill of Youth" two brothers, one dynamic and boastful and the other a bashful and shy suitor, vie for the hand of the girl. She, not wishing to hurt the feelings of the weaker brother, invites him to a mountain resort where, after a day of picnicking, tells him that she is going to marry his brother. They are forced to spend the night at the mountain resort when a terrific storm prevents their return to the city.

The girl's fiance believes he has been tricked, a fight between the brothers ensues, and all ends happily when the girl discovers her true love is not with her fiance, but with the shy brother.

The story material is a bit trite, however clever direction by Richard Thorpe and smooth continuity help to conceal this. Photography of M. A. Anderson is very acceptable. Buddy Shyer assisted Director Thorpe.

—HAL WIENER.

MANY NOTABLE CELEBRITIES dining at Sam Kress' new place on Hollywood Blvd., were noticed recently: Anita Stewart, Vince Barnett, Benny Rubin, Walter McGrail, Frank Mayo, Bob Dillon and Monte Katterjohn.

REGINA PALMER, demonstrator for Max Factor's Makeup Studio, has just returned from a week-end visit at the beach, where the sun played havoc, blistering her to a crisp.

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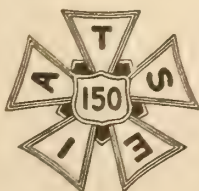
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REVIEWS AND PREVIEWS

By ARTHUR FORDE

"The Fourth Horseman"

Stanley Bergerman, who supervises the Tom Mix Pictures for Universal, seems to have caught the pulse of the lovers of outdoor pictures, and especially of the Tom Mix fans.

We watched the preview audience closely and noticed their enjoyment, their breaking into hearty applause at their hair breath escape, and exciting chases of Tom by the villains.

The screen play, by Jack Cunningham, had just about the right amount of thrills, laughs and heart interest to keep the action at the highest tempo. The story revolved around a young girl who owned a township, but had forgotten to pay the necessary taxes and was about to lose her holdings. As fine a brace of villains as ever you have seen, had gotten her into their clutches, under the guise of friendship, but Tom comes to her rescue, and of course, straightens up everything to the satisfaction of all, and gets the girl.

Nothing very heavy to think about, but Tom's great personality, coupled with his daring riding and superhuman powers in overcoming all difficulties, was appreciated by the juvenile members of the audience. Fred Kohler was a sinister villain and Margaret Lindsay, who is a newcomer to the films, made a natural girl of the west.

Raymond Hatton, Buddy Roosevelt, Richar Kramer, Harry Allen, Herman Nolan, Paul Shawman and Rosita Marstini were others who helped this Mix feature to a successful finish. Hamilton McFadden directed, but the fans came to see Tom Mix and Tony, and applauded vigorously at the end.

Some lovely scenery and novel shots were photographed by Dan Clark, who has received his fine reputation on Tom Mix pictures. Universal Pictures are cleaning up with Tom Mix as a star, and this one will add to their reputation.

"The Painted Woman"

Fox Films have provided Peggy Shannon something which exactly suits her, and while the story is another one of those stories of the Oriental waterfront, with their flotsam and jetsam, they have dressed this one up with great atmosphere and made it an interesting story with fine complications.

The original story by Alfred C. Kennedy, screen play by Guy Bolton, and dialogue by Leon Gordon, were extremely well done. The direction by John Blystone was clever and shows this director's great experience in the handling of his players.

The lovely photography by Ernest Palmer, as well as the settings and atmosphere of the Orient, were well executed.

The story is of a girl cast on the waterfront cafes by unworthy parents, and in her wanderings, is driven from one man to another, until she hates them all. A real man, in the person of an ex-marine, who has turned into a successful business man, comes into her life.

Peggy Shannon shows her fine temperament in the difficult role of the girl, and she is ably supported by Spencer Tracy as the ex-marine, and William Boyd, her nemesis, who is killed before she is freed from his coils.

Irving Pichel is splendid as a renegade lawyer, who makes a play for the girl, and Raul Roulien is perfectly natural as a native boy. Murry Kinnell, Laska Winter, Chris Pin Martin, Paul Porcasi, Stanley Fields, Wade Boteler, Jack Kennedy and Dewey Robinson help to make this one the success it is.

We think you will enjoy Peggy Shannon in her latest characterization, as Fox Films has provided a great cast, director and production, that has caught the spirit of the Oriental waterfront.

"CAPTAIN BRASSBOUND'S CONVERSION"

We fear that "Captain Brassbound's Conversion," which opened at the Pasadena Community Playhouse on Aug. 30, while it may interest drama students, will have little appeal to the general audience. Excellent cast and remarkable settings cannot conceal the fact that this play is outmoded and that it is one of Bernard Shaw's earlier and inferior pieces.

Morris Ankrum, a Frederic March-like fellow, gave the finest performance of the evening as "Brassbound." He was closely trailed by Charles Gerrard, Donald Stuart, and Thomas Browne Henry. Here is a quartet that motion picture producers might well keep an eye on.

Mary Grey essayed the difficult role of Lady Wayneflele and Montagu Love was the villain of the show. Others doing notable work were Hector V. Sarno, John Hallam, Frank Lydiard, Louis LeVoie, Henri Kleinbach, Joseph Hamilton, and Harry Shumway. Minor parts were expertly filled.

James B. Fagan, who directed the play, was handicapped by its verbosity, but managed several good bits. Malcolm Thurnburn, art director, was responsible for the striking settings.

Gilmor Brown, as usual, has given the play a finished production. The Playhouse announces for its next attraction Norman Krasna's "Louder, Please," which should prove of great interest to Hollywood, dealing as it does with publicity men.

—HAROLD WEIGHT.



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Creators of "Songs and Music" are Once More Happy in Filmland

PLENTY OF WAGERS MADE
BETWEEN THE PLAYERS
ABOARD "NANUK"

As athletes from all nations competed in the Olympic games, under California sunshine, up near the North Pole a whiskered group of film explorers argued, made bets, and won or lost them by returns from a ship's radio.

This is the interesting story arriving from the Metro-Goldwyn-Mayer polar expedition filming "Eskimo" in the far north.

Col. W. S. Van Dyke and the studio crew filming the picture followed the Games with the wireless aboard the schooner "Nanuk" on which they are making their amazing trip into the Arctic. Excitement ran high. Even the eskimos attached to the company got the infection, according to Captain Peter Freuchen, author of the story, and who is accompanying the expedition.

"The Eskimos thought Denmark would win everything, with the possible exception that Finland might have a look-in," reports Freuchen in a letter that was airplaned back to Nome and thence forwarded to the studios. "It is probably the first time that Eskimos ever followed an Olympiad."

The company is now camped at Teller Island, filming scenes about Mount Qasorsirfik (Mountain of the Arrowheads) which is famous in Eskimo lore. It is here that the strange stone monuments which long have puzzled scientists are found. Eskimo legend relates that the Siberian Eskimos came over and attacked the natives, and the monuments were erected to "look like men" and make the enemy think their forces were greater.

The portable sound apparatus, recently completed at the studios, is being given its first tryout in these scenes, and is reported capable of any work a studio sound system does.

The largest white man's settlement ever built in the uppermost Arctic regions has been completed for the housing of a motion picture company.

This is the "village" constructed at Teller Island, where the Metro-Goldwyn-Mayer Polar expedition, filming "Eskimo" is making its summer camp.

The "village" is composed of wooden shacks, a dozen tents made of caribou skin, and a number of igloos. An old warehouse of logs, built years ago for trading, was also impressed into service, while the base of supplies is the schooner "Nanuk" which is anchored in the ice floes nearby.

Teller Island has a number of white inhabitants, including a clergyman who is also postmaster and newspaper correspondent, several teachers, a doctor and a sheriff. The rest of the population are Eskimos.

From Teller the company, headed by Col. W. S. Van Dyke, director, will range out into the Arctic, and film scenes with a cast chosen from natives. Already vivid details of walrus hunting with native hunters have been filmed.

Peter Freuchen, author of the book, and for 35 years captain of an Arctic whaler, is with the party. Complete sound and camera equipment, supplies of every sort, sufficient for a year's stay, are carried aboard the "Nanuk" in which the perilous cruise is being made.

Dot Meyberg, Hollywood Film Broadcast-er of the Air, will be heard over the Los Angeles stations KFAC and KFVD at 11:45 a. m. daily.

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"They Call It Sin"

Director—Thornton Freedland

Writers—Hayward and Green

Photography—James Van Trees

Cast—Loretta Young, George Brent, David Manners, Louis Calhern, Una Merkel

"THEY CALL IT SIN," bad as it is, couldn't even be called a work of the Devil, because old Nick is credited with a certain satanic cleverness. So Loretta Young's vehicle is just a stupidly written and directed flicker. It flickers and then dies a ghastly death. The pity of it is that a good cast is wasted.

With Loretta Young built up along Joan Crawford lines, the first error is made. This young actress has a natural charm that doesn't fit into a disproportionate role and story. Sue Cullen, the adopted daughter of Kansas farmer folk, is given a raw deal when the city chap who made love to her marries the boss's daughter. Sue composes music and goes to New York to find the unwilling fillet, Jimmy Decker (David Manners), and also to develop her talent. She is stranded there and is befriended by Dr. Travers (George Brent), the crony of Decker. Sue is destitute and with Una Merkel ingratiates herself with the Big Producer, (Louis Calhern). The Big Producer doesn't mean right by our Nell and accepts her songs for production, with a very ulterior motive. Then follow confusing complications, with Sue's songs being stolen, the accidental death (falling out of a building, as usual) of the producer, Decker becoming involved and Sue's taking the rap for him, and finally a confession wrung from the producer on his death bed by Dr. Travers. Madly in love with Decker, who is in a position to secure a divorce, Sue, for no good reason at all marries Travers.

A complicated, baroque story, to be sure, with nothing justified and a lot of hackneyed dialogue interspersed.

Una Merkel's comedy is the one bright spot in the picture, but even that could not be called a saving grace.

Perhaps the worst insult to the intelligence is the scene where Travers goes to the hospital to learn the truth from the dying producer. The producer is already unconscious and has a few moments, at best, to live. Travers offers to resuscitate him, and then goes through the old hokey-pokey of sterilizing his arms and hands, which has been in every medico picture till now. It doesn't seem necessary, with death imminent, and where it is not a case of possible infection.

With everything in "THEY CALL IT SIN" but the kitchen sink, the greater part of the picture is dull and boring to extinction. —DORIS WOLFE GILBERT

"Gold"

"Gold," a Western Star picture starring Jack Hoxie and featuring Alice Day, was previewed last Saturday at the West Adams Theatre. It is an excellent picture of its kind, a horse opera opus of the type that gets the kids screaming and the adults thrilling. The picture has much to recommend it—a moving story, a capital fight, plenty of wild riding, a handsome, educated horse, gun play with action, an exceptional cast, fine photography and love interest—everything that the box office needs.

Jack Hoxie, the star, was of particular interest to this reviewer who knew him when he first came off the range back in 1911 as one of the hands for the West Coast Pathe studios with Jimmie Youngdeer, a tall, handsome, uncouth cowhand who knew his rope and broncs but bashful as a coy co-ed. The amazing thing is that the only thing Jack has lost is his bashfulness and in its place has acquired a splendid acting personality. He hasn't aged a moment and his big smile and perfect teeth are valuable picture assets.

"Gold" was directed by Otto Brower for Henry C. Goldstone.

—LOU JACOBS.

Among the guests at La Vida Springs, who are there now or have been the past week, answer to the cognomens of Mrs. W. B. Hamner, Mr. and Mrs. J. Harris, Charles Bertngue, Miss L. E. Rice and friends, Mr. and Mrs. W. W. Bradford, W. H. Moore, H. Orr, and Charles Wordly, all of Los Angeles; F. C. Merchoff of St. Petersburg, Fla.; Mr. and Mrs. Morehaus of Pasadena; H. Fleischer of Omaha, Neb.; C. P. Bennett of Roswell, N. M.; W. F. Richardson of Newark, N. J.; Mrs. A. G. Winfield of Plainsfield, N. J.; George Bracken of St. Louis, Mo.; Harry Pillsberg of San Francisco; William Atrley of Pittsburg, Penn.; George Warren of Cheyenne, Wyo., and Frederick Miller of New York. A large number of visitors were at the Springs last Sunday. Many were Olympic Game visitors.



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REFERENCES:—Famous Motion Picture People

PRODUCERS ARE ONCE MORE "LISTENING" TO OFFERINGS FOR TALKIES

After a long siesta things are looking up for the "words and music" fraternity in Hollywood. There was a marked feeling of optimism among those who gathered at the Coconut Grove the other night to honor George M. Cohan. And for the very good reason that many films with songs are now shooting or in preparation.

Chevalier has consistently proved the box office value of songs in his Paramount features. Jose Mojica has been the convincer for Fox, his musicals topping everything else in the foreign market. Al Jolson and Eddie Cantor say it with songs for United Artists. And other studios are joining the parade.

Producers are still wary of full fledged musicals, but they are gradually becoming sold on the idea of introducing two or three songs in a picture to brighten up the story.

"Congress Dances," German feature, is a example of this formula, having only a few numbers, but each a standout. It made Hollywood sit up and take notice by running four weeks of good business at the Filmarte, a record for this theatre.

Song writers say the new vogue is for quality rather than quantity. Tricky rhythms are out. Romantic themes rate above all others. Simplicity in melody is the keynote.

L. Wolfe Gilbert is writing the lyrics and James Hanley the music for "Rackety Rax" at Fox, where they recently did a similar assignment for "Hat Check Girl."

Al Dubin and Harry Warren have Teamed to provide numbers for "Forty-Second Street" at Warner Brothers. Warren wrote the music for Ed Wynn's "Laugh Parade."

Leo Robin and Dick Whiting are working on songs for "The Little Teachers" at Fox.

Bert Kalmar and Harry Ruby wrote the numbers for Al Jolson in "The New Yorker," and have just been signed to do the lyrics and music for the next Marx Brothers film at Paramount.

Lorenz Hart and Richard Rodgers turned out ditties for Eddie Cantor in "Kid from Spain."

Sam Coslow wrote the songs for Marlene Dietrich in "Blonde Venus," in collaboration with Arthur Johnson. Coslow did a number for Constance Bennett in "Rockabye" at Radio, and he is now writing songs for Nancy Carroll to sing in "Hot Saturday" at Paramount.

William Kernell is back at Fox after a vacation in London. Harry Akst, Ralph Rainger, Frank Harlinge, Harry Tobias, Charles Daniels and many others are dusting off their pianos.

JOE BERLINER'S FAMOUS RESTAURANT FEEDS MANY SATELLITES

Rita La Roy and her hubby, Ben Hershfield, headed the list of those who visited Joe Berliner's Famous Cafe on Wilshire boulevard this week. Others were Val Burton, Al Martin, Rex Bailey, Al Rogell, B. B. B., Geo. Stone, and hundreds of others.

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Sam Hardy Created a Place for Himself on Stage, Screen and in Hearts of Fellow Workers

By HAL WIENER

One of the screen's busiest comedians, who migrated to Hollywood from Broadway years ago, is the eminent Harlequin of the Masquers, Sam Hardy. He is often referred to as "Get Rich Wallingford" of the movies, because of his tremendous popularity following his creation of this screen character in pre-talkie days.

Now Sam is kept on the jump being an important figure on committees at the Masquers, Swimming Club and Uplifters, to say nothing of his current studio activity.

Anything that Sam starts out to do, that doesn't end in a rip-roaring success, we'd like to know. Take for instance that Masquers' Mess which was held recently at the Uplifters Ranch. Everyone who attended will vouch for the statement that never before did they have a better time with more laughs and spontaneous fun.

Now we learn that on Oct. 15, the club will hold their first Harlequin's Revel. Plans, under the eagle eye of Sam, are rapidly going forward and one of the hilarious bits of entertainment promised, we learn, will be the "Burning of the Mortgage." This will leave the Masquers absolutely out of debt and with money in the treasury. Good news of good times.

Early in January the club will stage a public revel in which the usual round of fun will be heightened by the staging of several one-act sketches.

At present Sam spends a good deal of his time out at RKO where the super-production "Kong" is nearing completion. When finished, this picture will be similar in scope to "Lost World."

On Sept. 12, when the studio starts shooting "Goldie," he will have what he considers to be his best screen role, opposite Lil Damita. His latest, for the same company, which we should see on the local rialto soon, is "Phantom of Crestwood," in which he handles the chief comedy role. Judging from his past performances, we should be in for a bit of fun here.

"Charm School," one of his old favorites, and "Strawberry Blonde," he tells me, have been spoken for by Henry Duffy for staging at the El Capitan. We would like to see him do a stage production here and either one of these plays would be suited perfectly to him.

"CHANDU, THE MAGICIAN"

Directors—Marcel Varnel and William Cameron Menzies.

Story—Harry A. Earnshaw, Vera M. Oldman and R. I. Morgan.

Screen Play—Phillip Klein and Barry Connors.

Photography—James Wong Howe.

Cast—Edmund Lowe, Irene Ware, Henry B. Walthall, Bela Lugosi, Herbert Mundin, Virginia Hammond and June Vladek.

Having won tremendous applause from all corners of the United States in its nation-wide radio hook up, Fox's film version of "Chandu, the Magician," will undoubtedly develop into one of the biggest box office attractions to-date.

Splendidly co-directed by Marcel Varnel and William Cameron Menzies, this fantastical tale of Egypt, and secrets of hidden tombs will thrill both youngsters and grownups alike. At the Uptown preview, a receptive audience gasped and wondered at the magic of the yogies, and of Chandu's weird power over Raksow.

Edmund Lowe as Chandu is especially noteworthy and does a fine piece of acting in a part vastly different and more becoming to him than has been seen on the local screen in some time. Irene Ware as Nadji, makes an attractive heroine; Henry B. Walthall as Robert Regan, inventor of the death ray, turns in his usual splendid performance; Bela Lugosi, as Raksow, does a commendable character study, though his villainous role is a bit too "heavy."

Others who score include Herbert Mundin, Virginia Hammond and June Vladek.

Beautiful photography, under the supervision of James Wong Howe, is one of the outstanding achievements of the picture. Phillip Klein and Barry Connors did the screen play from the story by Harry A. Earnshaw, Vera M. Oldman and R. I. Morgan, infact all who had anything to do with bringing "Chandu, The Magician" to the screen should be recommended. The Fox Film Corp. can be justly proud of this one.

CASEY ROBINSON today was assigned the direction of "Renegades of the West," starring Tom Keene, according to an announcement by David O. Selznick, executive vice president in charge of all Radio production.

"Renegades of the West" is based on a magazine story by Frank Richardson Pierce.

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Radio-Lites

By RUTH FLORENCE

CARLTON KELSEY—formerly musical director at Radio Station KFWB, receiving offers to direct "WHOOPEE" for Fanchon and Marco.

CHARLIE HAMP—reading his fan mail at KHJ which numbers over 200 weekly; and Raymond Page, musical director of the same station, rehearsing at the Hollywood Bowl for the last concert of the season. Ran into the Ripley Girl.

CONSTANCE EVANS—featured in Jack Laughlin's prologue at the Carthay Circle. Constance is the only girl in the world kicking 120 a minute.

BOBBY MAY—RKO headliner, making his jumps via automobile, and on account of shattered nerves, decided to take the train to Denver and entrust his car to Joe Holmes, who works in his act. Car was completely demolished with no injuries.

MURIEL STRYKER—in charge of Fanchon and Marco production department in Milwaukee, Wis., spending several weeks here in conference with Fanchon.

PALL MALL—Ace black face single, back in Los Angeles after a tour for Fanchon and Marco.

GOOD NEWS—for Radio talent, according to word received from Radio Stations KHJ and KFWB. More than 20 sponsors have signed on the dotted line for programs commencing on or about Sept. 15. Auditions are taking place twice a week at both stations. Please give us more artists like Ed Wynn, John Medbury with Jimmie Grier and his orchestra, Olsen and Johnson, Charlie Hamp, the Boswell Sisters, Raymond Page, Leigh Harline, Red Corcoran and Edwin C. Hill. Eliminate crooners, nasal sopranos, Hill Billies, mouth harp players and playing, 99 per cent of the amateur talent, 75 per cent of rural players and sketches, Bob Shuler, prohibition advocates, talks on finance and banking, cooking recipes, language lessons and dance marathons.

September 3rd is a big day for the Happy-Go-Lucky Gang (Don Lee System). On that day this gang will appear at the new Long Beach Municipal Auditorium. The show will start at 8 p. m. Al and Cal Pearce will head the delegation, which will include such favorites as Norman Nielsen, Ronald Graham, Tommy Harris, "Chevalier" Carter, "Mac" and others.

Tom Coakley, whose band broadcasts regularly from the Hollywood Roosevelt Hotel over the Columbia-Don Lee network, was a varsity basketball star at St. Mary's and University of California . . . men of the latter college, St. Mary's and Stanford, comprise his orchestra. (Collegiate, eh?)

Radio get hot for a new tune!

Mr. White man, resin up your bow!

Guy Lombardo, oil that saxophone!

Burn your band, Ben Bernie, burn your band!

For you are about to hear a piece of music. Radio Pictures today announced the acquisition of all rights to Nacio Herb Brown's newest melody, "Sleep, My Sweet," described as a melodic and lyrical topper over his recent sensational popular song success, "Paradise."

"Sleep, My Sweet" will be introduced by Constance Bennett in her forthcoming picture, "Rock-a-bye" the story of a woman denied the right of motherhood by a social law she could not beat down.

Paul Lukas and Phillips Holmes support Miss Bennett in this story by Lucia Bronder.

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As Seen and Heard

by
Arthur Forde

FRANK STRAYER Directs "Manhattan Power" for Remington Pictures

"SUMMER HOLIDAY"—is a new play by Douglas Montgomery, that young man who refused screen offers for the stage, after making a hit in the flickers.

LIFEGUARD EXPERIENCES—is the topic of this play writer's brainchild, which will probably go into the Pasadena Community Playhouse in the near future.

MARATHON DANCERS—will probably be the next fad for the writers of the screen, as Junior Laemmle has just bought Henry Sauber's story for Universal Films.

SIDNEY FOX FEATURED—and, by the way, she watched the recent contests at Santa Monica—surely got a few ideas which will be let loose in her next feature.

IN DOUBLE HARNESS—Frances Dee and Gene Raymond will travel in Paramount pictures and they should make a decided hit by their youthfulness.

SOPHIE KERR'S NOVEL—is being read by this promising couple, and from what we heard, picture fans should find real entertainment.

LIKE SIAMESE TWINS—are Wheeler and Woolsey, and if theatre patrons can help it, they will never be separated, for as a team they are a riot in "Hold 'Em Jail."

FRIENDS AGAIN—are these two boys, and Radio Pictures are casting envious eyes at Columbia, who have them under contract at the moment.

TOM BROWN WINS—a new contract from Universal Pictures, after "Tom Brown of Culver" stormed the country with its great lesson of a youth's influence over his father.

YOUTH WINS—in this one as everyone wants to see his boy win after watching the struggles Tom went through in his latest story of the son of a war veteran.

A NEW START—was given John Wayne, the latest Western star of Warner-First National, and he came through with flying colors all over the country.

"RIDE HIM COWBOY"—had a clever director at the helm in the person of Fred Allen, who made some most daring and thrilling out-of-door films last year.

EDDIE LARKIN—one of Larry Cebalos' most valuable assistants in the production of the "Desert Song" for a Fanchon and Marco, gets his reward.

PARAMOUNT THEATRE—stage shows are famous in Los Angeles, and they have given him charge of their stage shows, in place of Danny Dare who goes to M-G-M to make shorts.

HEADED FOR HOLLYWOOD—is Robert W. Sherwood, perhaps the best known critic of the New York stage and an authority of the theatre.

"REUNION IN VIENNA"—will of course, be his first assignment, and Metro-Goldwyn Studios have promised him Diana Wyngard and the Barrymore clan for the start of a great cast.



ARTHUR FORDE

LITTLE STORIES

"The best way to keep good acts in memory is to refresh them with new"—attributed to Cato by Bacon.

This quotation applies to film executives in their relation to their employees who have made great successes for them.

We speak of George Melford, who is affectionately named "Uncle George," for the splendid cooperation he has always given anyone working with him, as well as a high record of successful pictures, both from an artistic standpoint as well as financial returns.

Do you remember "The Sheik," "Everywoman," "Behold, My Wife," and "The Sea Wolf"—all Paramount hits in the days of the silent pictures—and more recently, "East of Borneo" and "The Homicide Squad," which gave Universal more fame, as well as box office returns? George Melford was responsible for all of them. He is of the stage, and received his early training at the Boston Museum, in the good old stock company days when an actor received his training with every sort of character under the sun.

He also had his own stock companies in Salt Lake City and Rochester, N. Y., which were two of the most famous training schools of the stage in this country at that time. In the mad rush of present day motion pictures many new executives overlook the great bets which are right at their doors, and seek out others who are forced on them by publicity.

No other business can be compared with motion pictures. Many people with the necessary experience are brushed aside, while in other professions years of training help a man to fame.

This little story just mentions George Melford as an example. There are a host of others, both directors and players. We saw the picture we mentioned in this article, and saw the reaction of the great audiences who enjoyed them as well as we. The great ones of the silent days are just as capable as some of the present ones, and they have "experience" behind them.

THE FROLICS CAFE—brought Milla Sonda to the notice of producers of Motion pictures, and she sang herself into a fat contract with Columbia Pictures.

WE PLUGGED FOR THIS GIRL—a long time ago, and felt sure that some wise executive would eventually agree, as she is real entertainment anywhere.

SURPRISED HER HUSBAND—Stan Laurel, when he landed on American soil recently, was greeted by the Missus who had taken the fast plane Eastward to meet him in New York.

"LAWYER MAN,"—is the latest story to be made by Warner-First National, and William Powell gets the much coveted plum of the leading character role.

JOAN BLONDELL WINS—the feminine lead and when you hear that Stanley Logan, a leading stage director of the New York stage will co-direct with William Dieterle, you may be sure it's important.

PUBLICITY BOYS—will be in the lime-light on the screen shortly as Paramount Pictures have bought Courtney Terrett's story of a high powered press agent.

FREDRIC MARCH, NANCY CARROLL, WYNNE GIBSON—are the first assignment of players who will make heroes of the boys who have always boosted others.

JIMMY WALKER WINS,—as Edward Small, of Reliance Pictures, thought that his story, "Mayor Harding of New York," might throw some disparagement on our favorite mayor.

EDMUND LOWE'S FIRST PRODUCTION—for Edward Small and Reliance, will be that sensational yarn, "I Cover the Waterfront," which has created wonderment by all who have heard it.

BIG CASTS RULE—at present, and Fredric March, ICive Brook, Gary Cooper and Cary Grant will all be together in one picture, at the Paramount Studios.

"LIVES OF A BENGAL LANCER"—is the story that Mike Boylan and Harvey Gates, two of the old time writers of the screen, are working on at present.

DARRYL ZANUCK'S BIRTHDAY—was one of the big events of the year at the Roosevelt Hotel recently, where the males celebrated, without the aid of their wives.

THE CREAM OF FILMDOM—was gathered by Sid Grauman and included such famous names as Winfield Sheehan, Irving Thalberg, Jack Warner, and Al Jolson among the guests.

"CRACKED ICE"—will be the title of the next Marx Brothers effort for Paramount Pictures; and the baby of the family himself thought out this classical name.

PARAMOUNT WON—with "Horsefeathers," and the new name savors of new gags, if these funsters can think of any others after Norman McLeod put them through their paces.

"RAIN" IN HOLLYWOOD—a little earlier than usual this season, but it couldn't dampen the ardor of the fans at the opening at Grauman's Chinese Theatre.

JOAN CRAWFORD, A SENSATION—in this Lewis Milestone production for United Artists, who goes far ahead of her predecessors, in this famous role.

"THE FOUNTAIN" AT RKO—is to be produced shortly, with Ann Harding in the featured role. Charles Morgan is the author of the most popular book of the year.

A PROBLEM FOR SELZNICK—was Ann; until someone called his attention to this charming story, which is made to order for her peculiar abilities as a film star.

"KING OF THE JUNGLE,"—that Paramount will make in the near future, is another of those African jungle stories of the wild beasts and hair breath escapes, with man as the central figure.

GEORGE BANCROFT WINS—the title role of the big he-man and we don't know anyone more capable than George. He will have Max Marcin at the directorial helm, which should cinch this one as a winner at the box office.

"THE SUCKER"—is the latest yarn of a gentleman of the prize ring, who thinks

ALL STAR CAST IS BUSILY ENGAGED AT UNIVERSAL CITY — LOU OSTROW IS IN CHARGE

Work was started this week at Universal City, on the first of a series of eight features that Remington Pictures intends to produce on the West Coast under the eagle eye of Lou Ostrow. "Manhattan Power," written by David Hempstead, Jr., with dialogue and continuity by Norman Huston, is now in production with Frank Strayer directing. Such sterling players as Mary Brian, Irene Rich, Hale Hamilton and Jed Proudy make up the all star cast, with as many more names to be added. Lou Ostrow was formerly with M-G-M. He resigned his post with Universal to join this organization. J. D. Trop is negotiating with independent exchanges for franchises to release the pictures. Louis Schneider, acting for Remington Pictures Corporation, closed the deal with Lou Ostrow.

everyone else unimportant unless connected with the squared circle.

DICK BARTHELMESS FITS—into this story like the proverbial glove, and Warner-First National gave it a great deal of thought before buying it for Barthelmess.

AS "KARLOFF"—he will be known from now on, and the new story, "Imhotep," should establish him as a delineator of weird characters on the screen.

TWO DIRECTORS—are working hand in hand. Carl Freund as director, and Jack Pierce as make-up director—both being intimate friends of Karloff, as well as his admirers.

TESTS ARE WASTED—but Russell Birdwell evolved a grand idea whereby a 400-foot story might be good material in the short subject field, and he has made a success of the scheme.

VALUABLE FINDS—are demonstrated in any ordinary test, and the public gets the benefit of seeing what the studios have in mind for the future. David Selznick is delighted that he sanctioned it.

"HOT SATURDAY"—is a great cognomen, and William Seiter and his company are having a great time at Arrowhead, making scenes for Paramount Pictures.

RANDOLPH SCOTT, OUR OWN PICK—in this year's crop of stars, with Nancy Carroll and Cary Grant, are the featured players. It looks like a great bet for Randy.

Filmarte Theatre

1228 Vine Street Hollywood

—NOW PLAYING—

"Karamazov"

Dostoevsky's Great Story

with

ANNA STEN and
FRITZ KORTNER

—A terrific story of Russian life—

The Troupers To Stage A Monster Carnival

233 Club Prepares for Frolics and Dinner at Uplifters Ranch

SEPTEMBER 26, 27, 28, 29 AT
THEIR GREEN ROOM FOR
BUILDING FUND

It is seldom that the public is given an opportunity to express its esteem and appreciation for the many moments of pleasure and entertainment that the actor has afforded them.

The profession, on the other hand has never refused to give of its talent and efforts in aid of any deserving public movement or charity.

Now an appeal is being made by The Troupers, a club composed of veteran actors and actresses of stage and screen, asking the public to support their movement to build a home for their aged in Los Angeles, similar to the home supported by the Actor's Fund in New York.

A four-night funfest in the form of a Carnival is to be held at the Troupers' Club House, 1634 El Centro, in Hollywood, from Sept. 26 to 29 inclusive, in which every form of fun making entertainment which the fertile minds of the industry can devise, will be provided. For value received, no admission fare could ever buy more pleasure nor be contributed to a better cause. The entire proceeds will go to the building fund.

SATURDAY NIGHT, SEPT. 24,
IS SET AS TIME OF FUN-
FEST AND FESTIVITIES

Plans of the Ladies Auxiliary of the 233 Club are rapidly making headway for an elaborate frolic and dinner Saturday evening, Sept. 24, to help usher in the social season at the Uplifters Club in Santa Monica Canyon.

Rex. B. Goodcell, chairman of the mens committee in charge of arrangements, is being assisted by Joseph Anfenger, Marco Hellman, Monte Carter, J. J. Franklin and H. Ellis Reed.

A limited number of tickets will be on sale at the 233 club, which will include a barbecue dinner, dancing, swimming and games.

Otto K. Olesen, newly installed president of the club, is lending his able assistance to see that everyone attending will have a veritable funfest.

Joe De Grasse, president of the Troupers, has appointed Charles Thurston as manager of the carnival, and the public is requested to aid the profession in making this deserving effort a notable success by their generous attendance.

PAULINE FREDERICK PLEASES THEATRE-GOERS WITH
"AS HUSBANDS GO"

Rachel Crother's stage play once more pleases theatre-goers, especially in the capable hands of Pauline Frederick, who stars in the Henry Duffy production at the El Capitan Theatre.

Miss Frederick worked very hard to garner the laughs in the very humorous situation, and she found excellent running mates, for theatre-goers attention, in such sterling actors as Bramwell Fletcher, Kenneth Thompson, George Renavent and Julie Dillon.

Vera Lewis, as the maid with an accent, gave a polished performance.

Little Jay Ward, as the boy, was excellent. Others who helped were Henri Caubisens, James Ellison and Jane Grey.

Russell Fillmore was responsible for staging and direction of this pleasing three-act farce.

If you want to drive the blues away, come in and rub shoulders with your neighbor at the El Capitan Theatre, and hear them whisper "That reminds me of so an so." When you can do that, you are entertaining theatre-goers now a days.

"SMILIN' THROUGH" IS ONE OF BEST BETS OF SEASON

Direction—Sidney Franklin.

Play—Jane Cowl and Jane Murfin.

Screen Play—Ernest Vajda and Claudine West.

Dialogue—Donald Ogden Stewart and James Bernard Fagan.

Photography—Lee Garmes.

Cast—Norma Shearer, Fredric March, Leslie Howard, O. P. Heggie, Ralph Forbes, Beryl Mercer, David Torrence, Margaret Seddon and Forrester Harvey.

Metro-Goldwyn-Mayer has brought to the screen world another notable achievement in "Smilin' Through." Every effort on their part has given this classic of the ages a sumptuous and pictorially beautiful setting in which Norma Shearer assumes a distinct triumph.

Any doubt as to Miss Shearer's ability to adapt herself to this old fashion girlish heroine of the Jane Cowl-Jane Murfin romance will be wiped out after viewing her performance in "Smilin' Through."

Her success in this screen masterpiece will, we predict, be heralded far and wide following the picture's release. Her portrayal of Kathleen is done with utter simplicity and understanding. It is one of her finest screen creations to date.

One of the striking effects of "Smilin' Through," which must be credited to Director Sidney Franklin, is to make the audience feel that the action of the play is taking place today rather than in war torn 1917. The heartaches, sorrows and emotions were those of today rather than those of yesteryear.

The story, of which a good deal is told in retrospect, builds slowly at first with basic values stressed in every scene. Audience emotions are played upon until the closing reels when sniffles can be heard throughout the auditorium with many handkerchiefs dotting the audience.

A splendid cast has been chosen in support of Norma Shearer with Fredric March in a perfect role as her lover. Leslie Howard will undoubtedly garner himself laurels with his interpretation of Sir John. O. P. Heggie does an English characterization in his own inimitable manner. Beryl Mercer, David Torrence, Margaret Seddon, Ralph Forbes and Forrester Harvey give good accounts of themselves.

Dialogue by Donald Ogden Stewart and James Bernard Fagan, is another of the excellent achievements of the picture. With Lee Garmes on the photographic end, the picture should be rated as one of the artistic hits of the season.

—HAL WIENER.

M. H. HOFFMAN, JR., of Allied Pictures Corp., and producer of the series of Hoot Gibson Specials, was today sworn in as Honorary Captain of the Culver City Police Department. Junior Hoffman became the recipient of gold badge No. 1, in the new series of captain badges, and also had to go through the details of being fingerprinted and photographed. No one on the Allied lot has been able to persuade Junior to stand for a photograph at any time, but this time he just had to take it and grin because that all goes with being made a captain.

CALIFORNIA CARLSBAD HOTEL AND
MINERAL SPRINGS
"BY THE SEA"
CARLSBAD, CALIFORNIA
HARRY D. CLARK
LESSEE-MANAGER

ON THE LOS ANGELES-SAN DIEGO COAST HIGHWAY

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DANIELS,
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and
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ALL STAR
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ORCHESTRA
AND MERRY MAKERS

MARIO
and
MARGARITA



MAE MOORE

'Hotel Continental'

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'Shandy'

'Men In Her Life'

Courtesy to All Agents Filtroy 2436

NIGHT HAWK

EUGENE STARK CONTINUES TO ADD VARIETY ACTS FOR HIS BOHEMIAN CAFE PATRONS' APPROVAL

Cafe visitors have been nightly applauding the great throng of Merry Makers that Buddy Fisher has in the show that has been arranged by Eugene Stark at his Bohemian Cafe. With each week there is a greater variety to entertain playspot amusement seekers. The latest addition finds Mario and Margarita, the cleverest dancing duo now in the public lime-light hereabouts, adding their strides. In keeping with this number Billy Kirby and Duval offer another of Bob Gilbert's acts. This time a ball room dance that is a pippin, and what more, Evelyn Manis uncovered a nifty singing and dancing number which reveals that she looks like a million in dancing costumes as well as in evening gowns. Charita Alden, the Hula Hula Queen of Dance, again trills her onlookers with her captivating numbers. Violin solos by Bill Markowitz are on a par with any musical offerings on any concert stage. Carl Osborn's trumpet numbers and his playing for the dances are knockouts with the most learned of music lovers. Those singing stars, Jimmy Hatton and Charles Beynon, continue to click nightly. Buddy Fisher is a whole show in himself. He plays many instruments, his solos imitating Ted Lewis always bring down the house. Motion picture producers and directors have been visiting Stark's Bohemian in order to hear the orchestra for future picture engagements.

TOM COAKLEY PROVING TO BE DRAWING MAGNET AT BLOSSOM ROOM CAFE

If you happen to drop in at the Blossom Room, located in the Hollywood Roosevelt Hotel, any evening except Sunday, you will find Tom Coakley and his orchestra whooping it up in great fashion. In fact, they will take you over their musical route, on a par with any like aggregation that has set foot on Southland soil. The only trouble with the boys is that they are working their head off to small attendances, owing to the fact that not enough stage and screen satellites of Hollywood have heard these masters of the intricate art of playing dance music to have them become real boosters which they would be once they heard the boys play.

All this only goes to prove what Hollywood is missing by not packing the beautiful cafe nightly and having the time of their lives with Tom Coakley and his orchestra.

Supporting Tom Coakley aside from the 14 versatile musicians of his orchestra, are those very capable artistes, Virginia Haig and Betty Kelly. Miss Haig reminds us of Bessie Love—her every move, action and voice. She could easily lead her own orchestra. The boys swear by her and when she takes the baton and tarts wielding it you know that she belongs there. Betty Kelly has a very sympathetic and soulful voice. She is good to look at and commands attention the minute she sets foot on the stage. Miss Kelly puts everything that she has into her numbers, and like Miss Haig, she is making many friends nightly.

Take a glance at the personnel of Tom Coakley's orchestra, all collegians, and you will find the reason why their music is so up to the minute, and their versatility so evident during an evening's entertainment.

Stan Brent, sax and voice; Bill Worthington, sax, trumpet and guitar; Al Morris, sax and voice; George Kinney, sax; Carl Ravazza, violin, guitar and voice; Ellsworth Coates, violin and voice; Edward Aguilar, violin; Lyle Bardo, trumpet and voice; Bud Bardo, trombone; Leon Green, piano and guitar; Jackson Swales, piano; Jerry Rice, banjo; Jim Emerson, drums, and Bob Englander, bass.

Mr. and Mrs. Freeman Lang were hosts at one of the most delightful dinner parties of the season in the Blossom Room of the Hollywood-Roosevelt Hotel. The affair was in celebration of the birthday anniversaries of Mrs. Margaret Smith of Honolulu, and Mr. Lang's step father, Mr. Bert de Blin.

The table was surrounded by a novel setting of vines and flowers to represent a scene in Hawaii, with soft Hawaiian music playing in the background. The decoration scheme was carried out by the Italian artist Paul Palmentola. Guests were Mesdames Madeline Thomas, Grace Lang Jump, Margaret Smith, Mr. and Mrs. Bert de Blin, Col. and Mrs. Chas. Stanley, Mr. and Mrs. Charlie Freeman, Messrs William Sanford and Allen Weegy.

B B B CELLAR

There is a fashion show on in town, and no one is giving it a tumble as such, all because the costumes are being worn by the men in the BBB Revue in his cafe at Cosmo and Hollywood Boulevard. Boys will be girls, and what girls—I! There are some costumes there that are fit for the best shows offered on any legitimate show. The boys carry themselves so well in them you almost believe you are looking at some gorgeous women. B. B. B. is entitled to a lot of credit for the way he handled the show. The other night we ran into Charley Chase and wife, Estelle Taylor, Stuart Erwin, Sue Carroll, Nick Stuart, Ruth Roland, Ben Bard, Edward Everett Horton, Lillian Bond, Donald Dilloway, Jack Raymond and others.

BONNIE LEE, America's most perfect boy as a girl in the B B B CELLAR, was left out in the cold by our reviewer last week. It was all one of those mistakes over which no one has control. Bonnie, if you please, has made many friends and works hard to please them every time they drop in at the night spot.

PARIS INN CAFE

Bert Rovere, genial host, and his original singing waiters chorus are nightly drawing large crowds of amusement seekers to the Paris Inn Cafe. Many Hollywood celebrities are also making this internationally known cafe their rendezvous for midnight dinner parties.

Innocente Pedrol, Bert's able partner and the man who is responsible for the appetising menu is one of the busiest personages of the cafe.

For entertainment the Paris Inn boasts of Leslie McGuire, a protege of Giovanni Martinelli, Metropolitan Opera tenor, the bus boy tap dancer, Dominic Palambo, Steven Maroni, acrobatic dancer, and Ken Wilmarth, Master of Ceremonies.

For those not fortunate enough to be able to visit the Paris Inn, Bert Rovere has arranged two daily broadcasts over KNX, one between the hours of one and two in the afternoon and the other between 11 and 12 o'clock at night. The entire program, including the famous Paris Inn orchestra, under the baton of Salvatore Nuno, is broadcast. Jack Carter does the microphone announcing.

If you are on the lookout for novel entertainment and simply SWELL food don't fail to visit the unique Paris Inn Cafe on Market Street.

SPORTS

MANY UPSETS IN DOPE HOLD ASCOT SPEEDWAY THROG SPELLBOUND THROUGHOUT RACES WEDNESDAY NIGHT

All the favorites went haywire Wednesday evening at the auto races at Ascot Speedway, when Babe Stapp, upon his return to the track, cleaned up on his old rivals, who had all sorts of trouble to keep in the 60-lap main event race. Kelly Petillo and Lester Spangler were forced out. There was also a nasty spill with Chet Gardner getting a cut on the chin and Sam Palmer escaping without a mark. The first bit of excitement of the evening happened when Kelly Petillo whisked out in front of Ernie Triplett and Lester Spangler, winning the Italian Helmet Dash and a kiss from Rochelle Hudson, the Radio Studios' coming starlet. Miss Hudson was given quite a hand as she posed for some pictures with the winner, and was her heart aflutter when she was told she could kiss the winner. E. C. Woodford and Rex Mayers won two five-lap events in fine form. It was one of the hardest fought evenings for place and money that the racers put over in some time.

Kelly Petillo and Lester Spangler, being dissatisfied with the way they finished in the 60-lap race, asked for a match race for Wednesday night and the American Legion, which stages these great races, has accepted their proposal and will let them run it off over the five-lap course. It looks like another great night of short sprint races, which are becoming more popular than ever.

HOLLYWOOD LEGION STADIUM

Tommy King, a tough, stiff puncher from the east, shared the main event at Hollywood last week with Ceferino Garcia, Philippine welter, and one judge and the referee called it a draw. Garcia, plenty tough himself, was up against a vicious in-fighter and receipted for the worst body punishment seen at the Legion in many a day; but he weathered the storm and sent King reeling with hard rights to the head, winning the draw verdict. King is a smart, vicious fighter and matched styles with Garcia, sending the brown boy out of the ring a badly battered man.

With King hovering about looking for work, life for the welters is going to be far from pleasant.

Other results: Caddy Casey, 140, won from Bobby Hagans. Eddie Greb, 125, was too tough for Sid Torres, winning after a tough bout. Frank Astrada, young Mexican, 175, drew with Don Conn. This was a bitterly fought bout, Astrada showing plenty of class. Benny Garcia, 130, outpointed Don Kennedy.

Two tiny boxers, Baby Manila and Peppy Sanchez, 115, went four whizzing rounds. Peppy bounced the little brown boy off the canvas and outpointed him, winning the nod.

This week: Tod Morgan vs. Kenneth La Salle. This should be a sell-out. Last week's house was very good.

CULVER CITY FISTICUFFS

A snappy fight card, headed by Huerta Evans and Eddie Lloyd, hard hitting feathers, have been lined up for Monday night at the Culver City arena. Perfecto Lopez, fast Mexican lightweight, is back on the card boxing Irwin Cobb. The rest of the card: "Cannon Ball" Jimmy Green vs. Bill Delaney, 165 pounds; Ernest Toth vs. Eddie Pruitt, 138 pounds; Eddie Esquilante vs. Cuddy Jones, 147 pounds.

THE M-G-M BASKET BALL TEAM CHALLENGES

The boys that hold down the desks in the information offices of the M-G-M studios have formed a basket ball team, and have this day offered to contest with any other team in similar positions in any studio in the Southland. These boys are a nice lot of youngsters, clean-cut, alert, always on the job, and if they can play basket ball like they hold down their jobs, all other teams are in for a lot of trouble.

THE MEGLINS HAVE A NEW IDEA FOR KIDDIES

By HAL WIENER

These Meglin's Ethel and her hubby, who glorified the kiddies, are making rapid strides with their dance projects in Southern California.

Every mother and father, who want their young daughter and son to have sound and healthy bodies, should investigate this new advancement in terpsichore.

While being entertained by hundreds of these young Americans going through their dance routines, Mr. Meglin told of his new course, which is rounding into shape and will soon be installed in his 16 California studios.

"Heretofore," relates Meglin, "we have trained and developed youthful talent for

stage and screen work. In this we have been successful and many of our proteges have been awarded stage and screen contracts. But for those parents who do not wish their children to follow a career, we are going to install a special course of training which will not only instruct the little ones in the art of dance, but will act to correct a weak body. We will endeavor to build, through our particular method of teaching, strong and healthy little men and women.

"In our movement we have the cooperation of the board of education," Mr. Meglin went on to state. "Chiropractors, osteopaths and parents have all spoken enthusiastically, asking when the course will start.

"The way plans are working out, we should be ready to open the new course in about two or three weeks."

SALES

SCENERY

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COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey William Janney Charles Bickford Unassigned Lombard-O'Brien Unassigned Unassigned Tim McCoy Unassigned Jack Holt Leo Carrillo Buck Jones	Ralph Staub Eddie Cline Earl Haley Nick Grinde Walter Lang Eddie Buzzell Ross Lederman Al Rogell Otto Brower Lew Seiler Irving Cummings Lew Seiler Lambert Hillyer	Scudder Unassigned Eddie Bernoudt Gene Anderson Unassigned Sam Nelson Unassigned Unassigned Wilbur McGaugh Unassigned Unassigned Sam Katzman Unassigned	Staub Unassigned Ben Kline Joe August Unassigned Joe Walker Unassigned Unassigned Ernie Miller Unassigned Unassigned Chet Lyons Unassigned	Screen-Snapshots "In the Jungle" "Wild Horse Stampede" "Vanity Street" "No More Orchids" "Virtue" "Obey the Law" "Air Hostess" "Texas Keane's Return" "Marquesa of Queensbury" "Plain Clothes Man" "Cauliflower Alley" "The Sundown Rider"	Lew Lipton Earl Haley Gertrude Purcell Francis Faragoh Robert Riskin Charles Condon Coldway-Riskin Richardson-Quigley Damon Runyon Jo Swerling Harold Tarshis Jack Nevill	D. Daily C. Rominger E. Bernds V. F. Ashdown	Shooting Preparing Shooting Shooting Preparing Shooting Preparing Shooting Preparing Shooting Shooting Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Will Rogers Clive Brook Clara Bow Gaynor-Kirkland McLaglen-Nissen Rogers-Gaynor Clive Brook Baxter-Boles	Eric Von Stroheim John Blystone Frank Lloyd I. Francis Dillon Alfred Santell Alfred Werker Henry King Wm. K. Howard Wilhelm Dieterle	Lew Germonprey J. Blystone Unassigned Unassigned Marty Santell Ikerd Unassigned Phillip Ford Virgil Hart	Jimmy Howe Chas. Clarke Unassigned Unassigned Hal Mohr L. W. O'Connell Unassigned Geo. Barnes John Seitz	"Walking Down Broadway" "Jubilo" "Cavalcade" "Call Her Savage" "Tess of the Storm Country" "Rackety Rax" "State Fair" "Sherlock Holmes" "Six Hours to Live" "The Forty-Niners"	Eric Von Stroheim Conselman-Roth Noel Coward Tiffany Thayer Behrman-Levien Joel Sayre Phil Strong Millhauser-Veiller Bradley King	A. Bruzlin E. Grossman F. MacKenzie A. Protzman A. Von Kirschbach	Shooting Shooting Preparing Preparing Shooting Shooting Preparing Shooting Shooting Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive, OL. 2978	Burton King Prod.	J. P. McCarthy	Bill Knolte	Ed. Kull	Unassigned	Unassigned		Preparing
METRO-GOLDWYN-MAYER R.E. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Ranaldi, Asst.	Clark Gable Unassigned Unassigned The Barrymores Gable-Harlow Tallau Bankhead O'Sullivan-Laughton Joan Crawford Boris Karloff Huston-Velez Haines Edward Wallace Beery Unassigned	Tod Browning Charles Riesner W. S. Van Dyke Charles Brabin Victor Fleming Harry Beaumont Lothar Mendez Clarence Brown Chas. Vidor William Cowan Harry Pollard John Ford Jack Conway	Unassigned Unassigned Unassigned H. Tate Hugh Boswell Harry Sharrock Dick Rosson Unassigned Johnny Waters Taggart Unassigned Unassigned Unassigned	Unassigned Unassigned Clyde De Vinna Bill Daniels Arthur Edeson Oliver Marsh Merritt Gerdstaf Unassigned Tony Gaudio Harold Rosson Unassigned Unassigned Unassigned	"China Seas" "Turn to the Right" "Eskimo" "Rasputin" "Red Dust" "Tinfoil" "Payment Deferred" "Lost" "Mask of Fu Manchu" "Kongo" "Let's Go" "Flesh" "Pig Boats"	Unassigned Smith-Hazzard Unassigned Unassigned Uncredited Wilson Collinson Unassigned Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	G. A. Burns C. Wallace P. Neal A. MacDonald F. Morgan	Preparing Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 9301 Paul Malvern, Casting	Rex Bell All Star All Star All Star	Harry Fraser Phil Whitman R. N. Bradbury Albert Ray	Unassigned Al Alt Paul Malvern Unassigned	Archie Stout Archie Stout Archie Stout Harry Neuman	"Arizona Bound" "The Wayne Murder Case" "West of the Rockies" "Guilty or Not Guilty"	Robert Quigley Lee Chadwick Wellyn Jontman Francis Hyland		Preparing Shooting Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Hayes-Cooper Erwin-Crosby Raft-Cummings Cohan-Colbert March-Landi Hopkins-Marshall All Star Hopkins-Gable Carroll-Grant Chas. Rogers Prod. Raymond-Dee Stuart Erwin Maritza-Ruggles Sidney-Grant Brook-March	Frank Borzage Frank Tuttle Archie Mayo Norman Taurag Cecil B. DeMille Ernest Lubitsch Erle C. Kenton Marion Gering William Seiter Ralph Murphy Thornton Freeland Corrigan-Hart Walker-Lee Norman Taurag Stephen Roberts	Arthur Jacobson Sil Brod Charlie Barton William Kaplan James Dugan George Hippard Unassigned Archie Hill Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Charles Lang George Folsey Ernie Haller David Abel Karl Struss Victor Milner Unassigned Arthur Todd Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Phantom President" "The Sign of the Cross" "The Honest Finder" "Island of Lost Souls" "No Man of Her Own" "Hot Saturday" "Metropolitan Garage" "In For a Penny" "The Bookworm Turns" "Evenings for Sale" "All My Love" "The Lives of a Bengal Lancer"	Glazer-Garrett George Marion, Jr. Garrett-Lawrence Thompson-DeLeon Young-Buchman Raphaelson-Jones Wylie-Fort Austin Parker Lovett-March Uncredited Josephson-Marlow Thompson-Harris Fagan Leahy Sidney Buchman Boyles-Gates	H. Lewis J. Goodrich Don Johnson E. Merritt H. Lindgren M. M. Paggi E. Kerr E. Hayman	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing
R.K.O.-PATHE Culver City RE. 0252	All-Star	Malcolm St. Clair	Unassigned	Unassigned	"Goldie"	Salisbury Field		Preparing

VERA GORDON •

PANTAGES HOLLYWOOD ALL THIS WEEK

THE IMMORTAL MOTHER OF "HUMORESQUE" is heading the *Fanchon & Marco Revue* for a national tour. Daughter Nadje sings the theme songs in the production. . . . Personal direction of my son, William Gordon.

R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M.	Bennett-McCrea Pay Wray Harding-Howard Dix-Harding Joel McCrea King Productions Mitz Green Velez-Tracy Frank Morgan Tom Keene Edna May Oliver Bill Boyd Arlene Judge	George Fitzmaurice Merian C. Cooper E. H. Griffith Wm. Wellman Dudley Murphy V. Schertzing John Robertson Gregory LaCava Ed. Sutherland Casey Robinson Geo. Archambaud J. Walter Ruben George Cukor	Unassigned W. Daniels Unassigned Jimmy Anderson Eddie Killy Unassigned Charles Kerr Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Eddie Linden Unassigned Ed. Cronjager Roy Hunt Unassigned Jack McKensie Bert Glennon Al Gilks Al Sieglar Henry Gerrard Unassigned Unassigned	Untitled "Kong" "Animal Kingdom" "The Conquerors" "Sport Page" "All The Evidence" "Little Orphan Annie" "Phantom Fame" "Secrets of French Police" "Renegades of the West" "Penguin Pool Murder" "Yukon" "Torch Singers"	Jackson-Ornitz James A. Creeman Horace Jackson Robert Lord Robinson-Markson Frank Drake Mintz-Dunn Carmack-Ford Ornitz-Tasker Albert Levino Willis Goodbeck Al Block Stella Block	E. Wolcott J. Tribby F. G. Faulkner D. Cutler G. Ellis H. McDowell	Preparing Shooting Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Our Gang Taxi Boys	Robert McGowan Del Lord	Lloyd French Unassigned	Art Lloyd Unassigned	"A Lad and a Lamp" Untitled	The Staff The Staff	James Green James Green	Shooting Preparing
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod.	Unassigned	Unassigned	Unassigned	"Lost Continent"	Isadore Bernstein		Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Lowell Sherman Ken Maynard Unassigned	Allen James Phil Rosen Unassigned	Ed Marin Mike Eason Unassigned	Ray Binger Ted McCord Unassigned	"False Faces" "Fargo Express" "Uptown New York"	Glassman-Hughes Earl Snell Warren B. Duff		Shooting Shooting Preparing
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Red Golden Sherry Shourds	Lucian Andriot Gregg Toland Ray June	"The New Yorker" "Kid from Spain" "I Have Been Faithful"	Charles Lederer W. McGuire Frances Marion	O. Lagerstrom V. Vernon C. Noyer	Shooting Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Karloff Gibson-Gowland Ernie Newers Lucas-Birell Sidney Fox Lew Ayres	John M. Stahl James Whale Unassigned Unassigned Dr. Arnold Fanck Henry MacRae Ernst Frank Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Joos-Tyler Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned John Hickson Unassigned Unassigned	"Only Yesterday" "The Road Back" "Silk Stockings" "Imhotep" "S. O. S. Iceberg" "The Lost Special" "Nagana" "Next Door to Heaven" "Ships of Chance"	Lehman-Rogers R. C. Sheriff Cyril Harcourt Schyer-Balderston Lt. Comm. Wead Van Every-Ryan Edward Luddy Glasmon-Bright	R. Pritchard F. Feichter C. Carroll	Preparing Preparing Preparing Preparing Shooting Preparing Preparing
WARNER BROS.-1ST NAT'L 110 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Bill Mayberry, Casting Bill Forsyth, Asst.	Paul Muni Spencer Tracy	Mervyn LeRoy Michael Curtiz	Al Albhorn Frank Shaw	Sol Polito Barney McGill	"I'm A Fugitive" "Twenty Thousand Years in Sing Sing" "Silver Dollar" "Parachute" "You Said a Mouthful" "The Match King" "The Telegraph Trail" "Central Park" "The Paris Racket" "Lawyer Man"	Gibney-Holmes Terrett-Lord Erickson-Thew Uncredited Robert Lord Branch-Sutherland Kepler Morehouse-Baldwin Bartlett Wilson Mizner	Al Riggs Dave Forrest Robert Lee Gilbert Brown D. Thomas O. Garretson	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Preparing

Suzanne Wood

Hollywood 2154

Just finished in "Walking Down Broadway" Fox Films-Von Stroheim. "Rasputin" with the Barrymores--MGM. Has written "The Kaleidoscope of Life" to be published under the title of "This Life" in TALKING PICTURE MAGAZINE. "Kaywood the Great Lover" is soon to be published by May Co., Boston, Mass.

HOLLYWOOD filmograph



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VOL. 12, NO. 35

HOLLYWOOD, CALIFORNIA, SATURDAY, SEPT. 17, 1932

PUBLISHED WEEKLY

MARLENE DIETRICH Misses Fire in "Blonde Venus" Says Critic

Electrical Pageant Promises Many Thrilling Features

DIRECTION OF JOSEF VON STERNBERG IS SPOTTY; WEAK—PHOTOGRAPHY BY BERT GLENNON IS EXCELLENT

The credit sheet given us at this preview of "Blonde Venus," a Paramount Picture, stated that the name of Marlene Dietrich should be in larger type than that of any other player, but they didn't take into consideration a child, that is perhaps the finest actor on the screen today—Dickie Moore. Now that that is off our chest, we will try to dissect the latest picture featuring the glorious Marlene.

In the first place, the story was so choppy and contained so many distinct sequences, that it became tiresome, and it should have ended where the mother first lost the charge of the child, and not dragged along to her second triumph in Paris. The final saccarine ending with a reconciliation with her husband.

We shall not try to tell the story in detail, but simply state that the theme revolves around a woman's love for her husband and child. She takes the downward path, not foreseeing the consequences.

Miss Dietrich's work was spotty; fine in one sequence and in the next quite ordinary. As for those atrocious eyebrows that someone advised her to use, the less said the better. It looked to us, as if she suffered from poor direction. Herbert Marshall was great as "the wronged husband," but Cary Grant topped him a little in the role of "her sweetheart"—and so good looking.

There was a large cast of players, but the roles of the four principals stood out so vividly that the others were submerged.

However, we will append a list of "who's who in the picture," but will state that Rita LeRoy had the fattest role, and handled it with discretion. Robt Emmett O'Conner, Sidney Toler, Frances Sayles, Morgan Wallace, Evelyn Preer, Robert Graves, Lloyd Whitlock, Cecil Cunningham, Emil Chautard, Brady Kline, James Kilgannon, Sterling Holloway, (watch this boy in the future, he is from the Pasadena Community Theatre) Charles Morton, Ferdinand Schuman Heink, Jerry Tucker, Harold Berquist, Dewey Robinson and Clifford Dempsey.

Bert Glennon showed us some beautiful photography, especially in the earlier sequences.

Josef von Sternberg directed and as far as we can make out Paramount should give Marlene Dietrich a chance with another director, for we believe that she has great talent and another director may be able to appreciate her fine points.

Paramount will probably cash in heavily at the box office with the title of this picture, and the star's name, but we fear dissatisfied theatre patrons will not carry "word of mouth" advertising, which after all is what counts these days.

—ARTHUR FORDE

Jesse Lasky Ends Paramount Contract—Joins Independent Ranks

Jesse L. Lasky yesterday terminated his affiliation with Paramount Publix Corporation after 18 years of continuous service as First Vice-President in charge of production.

"Because of Paramount's breach of its contract with me, I have felt it necessary to sever my relations with the company," stated Mr. Lasky. Continuing he said:

"At this time, I wish to express my regret over the termination of my long and intimate association with Adolph Zukor, president of Paramount Publix, whose great ability and genius have given me inspiration and guidance throughout my career. I regret the conclusion of my pleasant business relations with the Paramount organization since he joined it in 1929."

Henceforth he will produce pictures independently, under the corporate title of Jesse L. Lasky Productions, Inc.



CHRISTY CABANNE

Starting Sept. 22, patrons of the Million Dollar Theatre will be afforded the opportunity to see "HEARTS OF HUMANITY," a feature picture directed by Christy Cabanne. At present Mr. Cabanne is directing "The Red Headed Alibi" with an all-star cast. During the silent days he rated as one of the ablest directors on D. W. Griffith's staff.

NIGHT OF SEPT. 24TH WILL GO DOWN IN CINEMA HISTORY AS GREAT EVENT

The Motion Picture Electrical Pageant which is to be held on the evening of Saturday, Sept. 24, at the Olympic Stadium, promises to be a revelation in the spectacular. Previous pageants have proven breath takers, but according to Frank Murphy, the present effort will outdo anything heretofore attempted.

Murphy, who has been electrical engineer in charge of all the pageants thus far held, informs that the floats to be exhibited are not to be the same as those seen at the Shrine Convention recently held in San Francisco. Although the chassis of the San Francisco floats will be used, they have all been dismantled and redesigned and some of the most unique effects ever accomplished will distinguish this pageant above the others.

Each studio has designed its own float and all were built under direction of Murphy.

The Pageant is held annually for the purpose of raising funds for the Motion Picture Relief Assn., and is under the chairmanship of Jack Warner, head of Warner Bros. Studios of which Frank Murphy is electrical chief.

The floats are being constructed in the studios of J. A. Biggam under the direction of Biggam.

In connection with the pageant a slight unpleasantness arose when Leon Bayard De Volo, who claims to be the designer of the floats, filed suit and attached the bank account of J. A. Biggam for \$600, claimed due him for his designs. In having the attachment released, Biggam said that he paid De Volo or Bayard in San Francisco for some work he did under the name of Rosetti, and as a consequence of having shown receipts to the Labor Commission in San Francisco a claim, placed there under the name of Bayard, was denied. The matter will be heard in court here shortly. Don Conroy is attorney for De Volo.

LAUDS SONNY

Duke Hall last Sunday evening introduced Sonny Lamont, to the great crowd at the La Monica Dance Hall Marathon contest, which he and Bill Stein are staging, and he told the audience how "Sonny" gave a quart of blood to save the life of Eva Tanguay, his best friend when he needed help. "Sonny" did a dance number on the floor, which was a riot of fun. He is one of the famous Four Lamonts of vaudeville fame.

WORKING

MICHAEL VISAROFF, was all set to leave for New York, for a stage engagement, when he was called by the RKO-Radio Studio, for a part in Ed Sutherland's picture, "French Police." Finishing this, he was then engaged for a part in "One Hour to Live" at Fox, under the direction of Dieterle. This postpones his New York proposition.

Charles R. Rogers Starts Another Feature at Paramount

David O. Selznick Strives to Meet Public Demand

BEN STOLOFF WILL DIRECT
"METROPOLITAN GARAGE"

— HARRY JOE BROWN
TO SUPERVISE

Paramount Pictures were certainly fortunate in getting Charles R. Rogers to produce pictures for their release, as they are now going at top speed and the great acclaim which "70,000 Witnesses" is receiving throughout the country, is phenomenal. At the Paramount Theatre this week, it is breaking all records, as the title is drawing in the cash customers, and word of mouth advertising, which is the best in the long run, brings in more patrons.

"Metropolitan Garage" is the next one to get under way, and they have signed Ben Stolloff to direct.

There is an interesting story connected with this picture as it was originally submitted to the Foy Productions of which Ben Stolloff is one of the partners. While the Foy productions could not make it at this time, Ben Stolloff interested the Rogers company, and his enthusiasm was so great that the executives of the Rogers Company decided to let Stolloff direct.

The continuity is in the hands of Frank Mitchell Dazey, and Ben is working with him because he is familiar with the yarn. "Night Mayor," which was held up on account of the difficulties that Jimmy Walker was having, is to be released at once, now that Jimmy has resigned.

"The Million Dollar Scandal" is another that is likely to get under way, and Harry Joe Brown, who is an executive of the Rogers Company as well as a good director, will take charge as director.

Another production which will also be produced shortly by this company, is Jack Lait's "The Girl Without a Room." Ralph Murphy, of "70,000 Witnesses" fame, is slated to direct it. Two productions will undoubtedly be going on at the same time, which speaks well for the success that the Rogers Company has attained. Charles R. Rogers, with the able assistance of Harry Joe Brown, has made greater headway than any other Independent producer to date. Paramount have added two more pictures to the original allotment. Experience, coupled with the uncanny understanding that Charles R. Rogers and his associates have in producing popular screen fare, is certainly carrying them to victory.

IT IS TO LAUGH—

Ahoy, there, Universal! Carl Laemmle, Jr.! William Wyler! The search has ended. "Laughing Boy" has been found.

Searching for several weeks, and traversing nearly the entire United States, brought nothing but failure to Director William Wyler in his attempt at uncovering a type to play the title role in Universal's "Laughing Boy." So, with much discouragement, "Laughing Boy" was put on the well known shelf.

Now, in answer to a national ad, a hopeful mid-western farmer writes to the casting director at Universal:

"I have a boy who can laugh. He is just the one for your picture."

Inclosed in the letter were three snapshots of the lad, ACTUALLY LAUGHING AS HARD AS HE COULD.

THE INSIDE DOPE

"WHAT IS THE PHILOSOPHY of those dauntless 'extras' who have been in Hollywood ten years or more—who have seen opportunity pass them up in favor of some imported 'new face' from the sticks—but who cling on bravely in hopes that their chance may come?" This question was asked one of them the other night.

"We old-timers in Hollywood don't have ambition any more. We used to look forward hopefully toward each new day, because it might be the dawning of our career, but we find we have not met with sincerity from the powers-that-be in Hollywood. If we had tried and failed we would at least be satisfied that we had the chance. Not all of us can get the opportunities, but if a fair percentage of us got the 'breaks' then we'd be satisfied, too. Now we don't care any more. We just keep on from day to day trying to make a livelihood." That is the spirit that has enervated Hollywood in so many quarters.

BORIS NICHOLI, a promising juvenile from the New York stage, has arrived in town. This talented young actor has just recently returned from a highly successful tour of the continent, and if given the right opportunities, should go far in pictures.

MANY HEADS TURNED to get a second glance at that dazzling young lady seen on the Fox Westwood lot the other day. Her name is Constance Houghton Smith, sister of Jeanne Houghton, well known film actress. She has recently come from her home in Dallas, Texas, for a visit with her sister. Her sightseeing tours in Hollywood already have the "new find" scouts in an uproar.

She looks like a great bet for pictures. The next job will be to get her name on the w. k. dotted line, for it appears, she has no especial hankering to be a flicker star. But here's hoping!

"HELLO MR. ST. CLAIR . . . Long distance calling . . . Hello Montana . . . Just a moment Hollywood . . . Here's your party"

With this brief prelude Malcolm St. Clair, who will direct "Goldie" for Radio Pictures, produced by J. G. Bachman, learned that "just the type" for the feminine lead lived in Harrowtown, Montana.

The Miss on the wire informed him: "I read that you needed a girl for 'Goldie.' That's what the boys call me hereabouts. When do I leave?"

Informed that Lily Damita had the part, Miss Montana countered: "That's all right. I got to talk to my favorite director, anyway."

MINTA DURFEE, former wife of Roscoe Arbuckle and one time Mack Sennett star, is again in Hollywood renewing old acquaintances. Her present endeavor is manufacturing cosmetics to which industry she brings her vast experience of skin preservation gained during her years in theatres and studios. Minto's factory is located at 4664 Hollywood Blvd., where she will be happy to meet her old friends.

YES! They Are Actually Doing It . . .

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TREND OF AFFAIRS

In order to maintain a constantly fresh viewpoint on story material and to better gauge the trend of public taste, executives and editors at the Radio Pictures studio will be provided trips to New York, according to a novel plan of rotation announced today by David O. Selznick, executive vice president in charge of all production.

Mr. Selznick plans to have at least one studio executive in New York at all times.

H. N. Swanson, associate story editor and editor-in-chief of the Hollywood-on-the-Air radio broadcast, is in the east now scouting for new story material. Before Swanson starts his trip west another studio officer will be on his way to New York in accordance with Mr. Selznick's procedure of rotation.

"I think all studio executives will be benefited by these occasional trips," Mr. Selznick said. "The experience will broaden their views."

"Studio executives, I believe, are far better equipped to find material in New York than are New York executives unfamiliar with studio problems. Therefore, I plan to have practically at all times at least one active producer or editor in New York."

"This policy, which was carefully considered, will have a two-fold effect. It will assure the studio of the purchases of stories that meet the demands of the public, as judged by the home office executives who make a study of this matter, and at the same time guarantee that those stories are adaptable to production."

"In its second phase, the trips to New York will cement friendly relations between the distributing and producing ends of the business and result in closer working harmony."

Identity of the executives who will follow Swanson to New York cannot yet be announced, Mr. Selznick said. The producers and editors who find time between actual production will be in line for the trip, he indicated.

REPRESENTS CURTIS AND ALLEN

Bill Meiklejohn has opened offices in the Taft building to represent the RKO agents, Curtis and Allen, on the West Coast. This means that any picture satellites who want to play vaudeville can now deal directly from the Southland.

ALBANY POST FILLED

Bill Raynor has been appointed branch manager of the Educational-World Wide exchange in Albany, filling the post which was vacated through the recent death of Howard Beaver.

Mr. Raynor has had wide experience in executive sales posts with many of the major companies.

Clyde Beatty, animal trainer and feature character in Edward Anthony's new book, not yet published, was announced as the star of Universal's screen version of that book. The story tells of the hazards and thrills attending the training of wild animals. The title will tentatively be "Man and Beast."

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Jascha Heifetz to Appear at the Bowl Tuesday

Irene Dunne to be Starred in "Just A Woman"

NINETY-PIECE ORCHESTRA
TO BE CONDUCTED BY
FAMOUS MAESTRO

Jascha Heifetz, one of the world's foremost violinists, will give his only concert in Southern California this year in the Hollywood Bowl on Tuesday evening, Sept. 20.

It is a year since this master of the bow has been heard here, and soon after this recital he again will leave for the east for further concert engagements. Last summer, at the conclusion of the Symphonies Under the Stars season, Heifetz played to an audience of more than 14,000 persons.

Since then he has been on a world tour, returning to Southern California a week ago, when he had his first glimpse of his two-months-old son, Robert Joseph, born to his wife, the former Florence Vidor, while he was abroad.

Many requests for another Heifetz recital, and the prospect of continued warm weather this month, influenced Bowl officials to complete arrangements with the famous musician for this concert. The Bowl orchestra of 90 pieces also will be heard, conducted by a celebrated director.

The program will include Overture, "Magic Flute" (Mozart); Violin Concerto (Tchaikovsky) Jascha Heifetz; Poeme for Violin and Orchestra (Chausson) Jascha Heifetz; Introduction and Rondo Capriccio for Violin and Orchestra (Saint-Saens) Jascha Heifetz.

MANY VISITORS AT LA VIDA SPRINGS SAYS DAD

La Vida Springs—Ed Eberle of Warner Bros.—First National and B. Brown who makes Universal City his business post office address, and their families headed the list of the visitors over the week end about Labor Day. Mr. and Mrs. Arthur Rosenbaum, Mr. and Mrs. J. H. Anderson, Mr. and Mrs. Harry Burns, Mrs. M. Yates, Mr. and Mrs. J. B. Shores, Mr. and Mrs. J. W. Fisher, Mr. and Mrs. S. H. Kuttler, Mr. and Mrs. J. A. Moore, Mr. and Mrs. S. Bell, Sara B. Yettra, Mr. and Mrs. B. Schwartz, M. Rupes, Philip Kleinhurst, S. Horwitz, Grace Irvin, M. Moskowitz, and many others.

There has been an influx of out of town cars, which have stopped at La Vida, with many making a stopover for the baths, a night's rest in a cabin or the hotel, breakfast in the morning at Archie Rosenbaum's restaurant and hitting the highway to Los Angeles, Anaheim and other points. Many of the visitors have read about La Vida long before they even entered California, and were determined to visit this beauty spot and health resort before they went any place else in California.

—DAD

"BREACH OF PROMISE" WILL MAKE GOOD ANYWHERE

STARRING CHESTER MORRIS.
FEATURING MAE CLARKE.
DIRECTED BY PAUL STEIN.
PRODUCED BY BEN VERSCHLEISER.
PHOTOGRAPHED BY ART MILLER.

When a motion picture can make this reviewer forget he's working it must have plenty of entertainment value, good interpretation and convincing direction. "Breach of Promise," previewed at the Stadium theatre, has all of that with a margin of plusage. This picture will click in any theatre.

The yarn, from a story by Rupert Hughes, affords a blend of rural and sophistication, political intrigue and prison with the love interest and action thrills, finely mixed. A country girl, bound out to a slattern family, upon the advice of a worldly woman, tries to ensnare a young senator elect, who has returned to vacation on his farm. Caught in a compromising position by her guardian, the senator is led to believe that he had been framed and accuses her wrongfully. In retaliation, she sues him for breach of promise and ruins him. Her conscience smites her and she voluntarily confesses, re-establishes the ruined young man and takes a jail rap. The love interest is inferred rather than definitely pointed and is exceedingly well done and free from mawkish sentiment.

Chester Morris gives a sterling portrayal of the senator and Mae Clark is delightful as the girl. A remarkably well drawn character part was portrayed by Charles Middleton as the cruel guardian. Mary Doran was also very well cast and others deserving praise were Theodore Von Eltz, Elizabeth Patterson, Lucille La Verne, Eddie Borden, Edward La Saint, Alan Roscoe, Harriett Lorraine, Philo McCullough and Tom McGuire.

The direction of Paul Stein was most commendable as was Art Miller's photography.
—LOU JACOBS

"LOUDER PLEASE"

Pasadena Community Playhouse reaches a new high of entertainment for the season with the production of Norman Krasna's hilarious satire on Hollywood publicity men. "Louder, Please," the current playhouse show, has everything. Two features in particular are responsible for the hit quality of the production: Morris Ankrum's direction and a perfect cast.

Ankrum achieves the spirit of the satire ideally with a flashing, driving tempo, which kept the audience on the edge of their seats. His direction is remarkably effective. He was assisted by Monte Collins, who, in addition, gave one of the best comedy performances of the evening.

Victor Jory, of course, was the outstanding member of the cast, as a publicity director. Jory, always a brilliant actor, outdoes himself and contributes a perfectly sustained characterization, replete with humor. Helen Mack seems certainly headed for big things, if her work as "Katherine Block" is anything criterion. She was startling. Jean Inness attracted attention as the stenographer, so did Bernadine Hayes as the movie star.

In a wealth of excellence, it is difficult to make selections. Hamilton Cummins, as the detective, must be mentioned, as must Al Jarvis, the patrolman. I can't omit William M. Griffith or Horace McCoy. Bert Morrison, Howard Harding, Sam Armstrong, Pat Abbott, Jerome J. Jerome, Bruce Stone—all must be seen to be appreciated.

Norman Krasna is to be complimented for his thoroughly amusing piece, which is loaded with clever lines. Only in the middle of the third act does it have a momentary lapse from its otherwise sophisticated smoothness, when it scrapes rather close to melodrama. Malcolm Churnburn has contributed a splendid setting for the play.

It is seldom, in these days, that one is offered such an evening of laughter and enjoyment as is to be had in Gilmor Brown's presentation of "Louder, Please."

—HAROLD WEIGHT.

CONSIDERED THE OLDEST COMEDY unit in motion pictures, Hal Roach's Our Gang comedies are celebrating the 10th anniversary.

With the exception of Robert McGowan, first and only director, four complete changes have occurred since the inception of the gang kids in 1922 by Hal Roach, comedy producer. Jackie Cooper is the outstanding "Gang" graduate. He developed into the stellar ranks while on loan for "Skippy," and has since maintained his standing in Metro-Goldwyn-Mayer productions. Many of the kids have gone into vaudeville, while others are knocking around the film colony occasionally appearing in feature pictures.

In length of service Pete, the dog, is the outstanding performer. He has been in film harness for six years. Present members of Our Gang include Dickie Moore, Spanky, Jacquie Lyn, Stymie, Echo, Breezy, and Pete, the dog.

VICTOR A. MAKZOUME, who is in charge of the studio business of Tait's Studio Catering Service, says that J. Tait, Jr., is not and has not been affiliated with his organization for the past two years.

J. WALTER RUBEN IS TO DIRECT RADIO STAR IN HER LATEST ASSIGNMENT

Irene Dunne today was announced for one of the greatest dramatic parts ever given a young actress when David O. Selznick, vice president in charge of production of Radio Pictures, confirmed her assignment to "Just a Woman."

This well-known play by Eugene Walter was recently purchased by Radio and will go into immediate production.

"Just a Woman" is the highly dramatic story of a woman in a mill town who inspires her laborer-husband to great accomplishment. Money and power make him turn against her but she stays by him and in the end wins him back by a startling sacrifice that means personal humiliation for herself but eventual happiness for themselves and their child.

J. Walter Ruben, who has just finished direction of Radio's prize broadcast mystery story, "The Phantom of Crestwood," will direct Miss Dunne in "Just a Woman."

Wanda Tuchock, Bernard Shubert and Owen Francis are writing the screen play. "Just a Woman" will be given a production comparable to Miss Dunne's recent great success, "Symphony of Six Million," in which she was co-starred with Ricardo Cortez.

HERE

Maurice Osterer, head of the Gaumont British Corp. of England, and William Gell, also with Gaumont, are in Hollywood accompanied by Arthur Lee of N. Y. They are stopping at the Roosevelt hotel.

"WHOOPEE"

Fanchon & Marco are to produce "Whoop-pee" with Miss Bobby Arnst in the leading role. Others of note slated for the review are Miss Jane Lee, Buddy Doyle, Mr. Nugent, Carter, De Haven, Jr., Pietro Gentili, Juan Villas Cana, John Rutherford, Bill Dyer, Eddie Abdo, and Gene Gehring.

"Whoop-pee" will open September 22 for one day at the Manchester, and then follow the Fanchon & Marco route from there on, which means one week at Long Beach and then to Loew's State here.

A benefit for Eva Tanguay, suggested by Martha Deans, will be staged at B B B Cellular Cafe, the night of Sunday, Sept. 18. Fifty per cent of the proceeds will go to the once dynamic Eva Tanguay.

WRITING

The urge to become an author has struck in the casting department at Universal. We learn that Dorothy Hughes, who helps to dish out the extra work at that studio, has turned to scribbling as a pastime. Just what the object of her deep thought is, she doesn't reveal, but we feel sure it will be for local magazine publication.

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SID GRAUMAN

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The new Super Non-stop Dance Marathon being staged at LaMonica Ballroom in Santa Monica—Presented by "DUKE" HALL and "BILL" STEIN—
This is the final contest this year and we are heading east . . .

DON'T MISS THE FINISH

HOLLYWOOD filmograph INC.

Subscription Rate: \$4.00 Per Year

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LOVE

In the words of Mary Baker Eddy, discoverer of Christian Science, "DIVINE LOVE ALWAYS HAS MET AND ALWAYS WILL MEET EVERY HUMAN NEED." We use "LOVE" as our message of the week to our readers.

CHRIST said: "THE LABORER IS WORTHY OF HIS HIRE," but some people seem to forget that those who work for or publish a newspaper come under this category. HOWEVER, this editorial is prompted by LOVE. It is the love of the editor for those who are toiling shoulder to shoulder with him, under trying circumstances, to give to the motion picture industry and the world something that is uplifting, helpful, loving, kind, and above all, honest. Hollywood has yet to bring together a finer body of men and women than those who weekly help Ye Editor perform his duty on Hollywood Filmograph.

AT THIS TIME WE ARE WORKING LIKE TROJANS TO MAKE OUR YULETIDE NUMBER A GREATER MESSAGE OF LOVE TO THE WORLD. Knowing that, through LOVE everything is possible.

Moving Movie Throng by John Hall

Now comes the producer complaining that the extra is in his hair, in his soup and his spaghetti—in fact scattered all over the movie landscape.



JOHN HALL

The extra (bless his bronzingnagian yen for movie fame) scrambles over barbed wire entanglements, crawls through sewers, over sheds, under fences, through windows—and even flies over studios, to crash his way to money and the burning light which crumples and reduces to ashes the stoutest of the stout, leaving no trace.

"And what is an extra?" asks the uninitiated. Well, folks; you remember the supernumerary of the stage? The guy they reduced to "super"? Well, in Hollywood, he—or she—is the "extra" player—the old stage "super." And, like the "super," they swarm over the picture scene like an army of pugnacious ants, each one taking—or trying to take—a bite of the good things on the movie table.

In the very midst of our Greatest Economic Crisis Ever Known in our Glorious Nation, the motion picture producer of Hollywood suddenly finds the swarming extras a problem he can't keep out of his hair. They climb all over him and his studio, and when he hires an army of them, he says they immediately start playing ping pong, coon-can, bridge, poker or some other game not even remotely related to the job of making a motion picture. The producer says every large crowd of extras spends all of its time dodging work and generally gumming-up the directors, stars, juicers—and all others trying to make a picture. He (the producer) claims the extras have no serious ambition, thinking only of lunch hour and the pay check. And the producer is worried about it. And when a producer is worried—something happens.

Now this is a mighty serious situation. Close observers say there is a lot of justice in the complaint of the producer. That har-

ried look worn by some of the big boys spending the money for all this fun among the extras means trouble for the extras. It means the introduction of discipline fare beyond the dreams of the army of ambitious kids swarming over our fair land. It means the inauguration of a new set of studio rules, with heavy penalties attached.

Extras of long experience in Hollywood see the handwriting on the wall, and they are strong advocates of a more rigid system of handling crowds, most of which are composed of "boomers," people who grab a day in pictures.

One extra of long experience advances the suggestion that all crowds be entirely excluded from the shooting stage while work is going on; that they be kept on an adjoining stage, connected with the job by a loud speaker, and that they be called as needed by the director. He suggests that only those actually working on a scene be allowed on the working stage. Another suggestion from the same source is that the waiting extras be provided with games and a monitor, who can be an assistant director out of work. This monitor can be in charge of the waiting extras, maintaining order among them and seeing that they promptly answer calls over the loud speaker.

Here we have the old Green Room of the stage. The idea has the right ring and may help solve the problem. It excludes from the working stage every distracting factor and at the same time allows the waiting extras time-killing amusements far from the scene of work. Humans, when idle, will play.

And what shall Filmograph say about it? Our sympathy goes to the man making it possible for the extras to earn a few dollars. The business man risking his money on a big production is entitled to the undivided cooperation of every man and woman working for him. The human factor involved calls for stern measures, at the same time keeping in mind that human beings, idle, WILL find mischief. The suggestion of the experienced extras has value. To the thousands of extras making their living in pictures Filmograph expresses the hope that they will at all times pause and seriously consider their obligation to the man for whom they are working.

IN HOLLYWOOD NOW

By Bud Murray

Another "Sid Grauman" premiere IN HOLLYWOOD NOW—No matter what the picture or the prologue, they still turn out in droves, always figuring they get their money's worth when Sid Grauman's name is appended to a show—In fact at the premiere of "Rain," at the Grauman's Chinese Theatre—and a Sid Grauman prologue attached, we thought it was too much show, with the picture starting at 11:30 p. m.—and as Eddie Cantor said when introducing



BUD MURRAY

the stars—"All those with stop-over privileges will now see the picture—"Eddie also named Sid Grauman "The Eugene O'Neill of the West,"—Jimmy Gleason was in the foyer at the "Mike," heralding the stars—with Peggy Hamilton explaining the new styles—Didja get a load of those new puffed sleeves, and the dragging skirts the girls are wearing—what a tough break for the "flaming youth" with perfect eye-sight—At the opening a few words here and there, with Bobby Woolsey and Bert Wheeler, (yes, they're back together again)—Ben Bard, with an Eric Von Stroheim (bowler haircut)—Ruth Roland rite by his side—Charley Mosconi wearing the good ole "opera hat" (Hotcha)—Andy Devine lumbars in—Tom Mix in an honest to goodness Tuxedo (no Rodeo)—Harold Lloyd looks as young as ever—A flock of directors, including Cecil B. De Mille, Bill Beaudine, Lewis Milestone, who directed "Rain," Wesley Ruggles and his charming wife Arline Judge, Robert Montgomery looking pale, but interesting, Raoul Walsh, Irving Thalberg and Jessy Lasky;—America's sweetheart Mary Pickford, sidles thru a side door; gorgeous Thelma Todd, Benny Rubin and Ike Edwards, Douglas Fairbanks, Jr., and Joan Crawford getting big ovation—our ex-pupil, Mary Brian, always sweet, Moss Hart taking a crack at Hollywood, Frank McHugh struts in with Lucille Gleason; Jimmy "the schnozzola" Durante; Constantin Bakalineiff (sue if it's spelled wrong), anyway, "Balky" was there; Bobbe Arnst, Bebe Daniels—well, everyone else was there IN HOLLYWOOD NOW. So we dropt into the Roosevelt Hotel, and that "chubby" Joe Mann, with the ever lovin' smile greets you with the good old Chicago spirit, and you feel at home—and those we missed seeing at the Chinese Theatre were here—The Blossom Room. Mr. and Mrs. Wally Ford with our boy friend Teddy Joyce, who leaves soon for a long F & M tour, then Europe—George O'Brien doing the "Tango," and not bad—Tom Mix and his bride—Ralph Farnum Noo Yawk booking agent—Mr. and Mrs. Robert Woolsey and Bert Wheeler—Harry Jans in the party—Georgie Stone wearing the "swallow tails"—Mr. and Mrs. Jack Warner entertaining—including Ricardo Cortez—Leo Morrison entertaining an infant—Edgar Allen Woolf, writer, being mistaken for Sid Grauman—Buddy Fisher, Band Mestro of Bohemian Cafe, must have a nite off—"Ye Ed" tripping the light fantastic—and don't overlook a real hot band, who hasn't been getting much of a play—Tom Coakley—That cute little trick Virginia Haig is a real bet—a few words with her convinces you she is just as sweet when you talk with her—and so when the dawn came, Joe Mann is still smiling and greeting—There is one "mug" you've got to like, IN HOLLYWOOD NOW or anytime.

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DAD SAYS-

Throughout the film colony, producers and stars alike are sharing a common enthusiasm over RKO-Radio's picture "The Age of Consent," which over-



DAD

night bolted to stardom the little girl found in the ranks of studio stenographers—Dorothy Wilson . . . George Nichols—remember him as editorial supervisor at Paramount—will direct the Junior Durkin series for J. G. Bachman, at RKO-Pathe . . . J. Farrell Mac Donald plays the warden in "Second Fiddle," William Nigh directs for RKO-Radio . . . Dorothy Vernon also in the cast of "Second Fiddle" . . . M-G-M buys film rights to "Party," London stage hit . . . William Cowan to direct Walter Huston in "Kongo," Conrad Nagel, Lupe Velez, Mitchell Lewis and Virginia Bruce have spots—M-G-M . . . Winter Hall has a featured spot in "The Monkey's Paw," Wesley Ruggles directs for RKO-Radio . . . Louise Carter also in cast . . . Ernest Pascal writing story without title for George Arliss, his next for WFN . . . Richard Bennett has a spot in "If I Had a Million"—Paramount . . . June Clyde, Eddie Phillips and Nadine Dore in cast of "Wayne Murder Case"—Monogram.

James Flood to direct George Raft in "Under Cover" for Paramount . . . Grant Withers has the lead in "The Devil's Call" which John McCarthy directs for J. L. Bass, producer for Sol Lesser. In the cast are Fletcher Norton, George Byron and Donald Reed . . . Leo Carrillo has a featured role in "Parachute"—WFN . . . Fox buys an original by Gertrude Rigdon titled "Department Store," that's a box office title . . . Wildek Zbysko and Hans Steinke, "rascals," added to cast of "Cauliflower Alley," studio title—Columbia . . . Bramwell Fletcher has a featured spot in RKO-Radio's picture, "The Monkey's Paw" . . . Shirley Gray, feminine lead in "Sundown Trail," Buck Jones' picture for Columbia . . . James Mason plays "Blackie" in "Renegades of the West," Casey Robinson directs for RKO-Radio. Betty Furness has the feminine lead . . . Onslow Stevens and Gloria Stuart sign new contracts with Universal . . . Charles Bickford plays his first romantic role in "Vanity Street"—Columbia . . . Pat O'Brien has the male lead in "Cauliflower Alley" . . . Nat Pendleton, who wrote "Cauliflower Alley," plays the heavy . . . and Barbara Weeks will give an account of herself in this picture . . . Dorothy Peterson in cast of "Payment Deferred"—M-G-M.

J. Walter Rubin to direct Bill Boyd in "Yukon"—RKO-Radio . . . Jim Donnelly, real old timer, in cast of "The Druggist's Dilemma" co-starring Bobby Clark and Paul McCullough, Mark Sandrich directs at the same studio . . . George Cooper added to cast of "Rockabye," starring Constance Bennett . . . Dorothy Farnum adopts Jack Lait's story, "I Can't Go Home"—Charles R. Rogers production . . . Ferdinand Gottschalk has a featured part in "The Mask of Fu Manchu"—M-G-M . . . Jack La Rue, bad villain of stage and screen, plays the heavy in "Virtue," Eddie Buzzell directs for Columbia.

Billy Franey and Roscoe Ates in cast of "Renegades of the West"—RKO-Radio . . . Rockcliffe Fellows also in above cast . . . Dorothy Granger plays opposite Roscoe Ates and Hugh Herbert in "Sham-Poo," headline comedy, which Harry Sweet directs—RKO-Radio . . . Jerry Mandy also in cast . . . Jason Robards added to cast of "Conquerors," William Wellman directs . . . Murray Kinnell joins cast of "Secrets of the French Police." Eddie Sutherland directs—Forrester Harvey, "King of the Cockneys," added to cast of "Red Dust," at M-G-M.

International Photographers Add Many Features For Exposition

Allied Pictures Are Producing "The Iron Master"

The TROUPERS Seek STARS To Help Them Put Over Carnival

Ralph Ince Drops Grease Paint for Directorial Post

KARL FREUND WILL TALK ABOUT FOREIGN STARS AND PICTURES

Significant indeed is the announcement that Karl Freund, brilliant genius of the camera from the UFA Studios in Berlin, who for the past season has been turning out Universal's outstanding specials, has been made a director at this studio and handed the prize picture of the year to direct.

Freund, it is stated, will wield the megaphone on "Imhotep," that weird and uncanny tale of an Egyptian mummy who is resuscitated after 3,700 years of being dead. This odd and cabalistic feature, in line with the series of hair-raising thrills Universal has been specializing on this year, goes into production this week.

Freund has gathered together an able cast for his first directorial effort. Boris Karloff of "Dracula" and "Frankenstein" fame will impersonate the mummy. Others supporting him are Zita Johann, David Manners, Bramwell Fletcher and Edward Van Sloan. Chas. Stumar will be at the camera.

Karl Freund has filmed over five hundred pictures in his brilliant career. Among his outstanding European productions which were shown in this country also were "The Golem," "The Last Laugh," starring Emil Jannings, "Variety," "Berlin, Symphony of a Town." In America, "Dracula," "Back Street," "Strictly Dishonorable," and "Merry-Go-Round" attest his distinguished talents.

Freund will talk about his achievements at the Exposition and Ball of the International Photographers of the Motion Picture Industries to be given at the Ambassador Auditorium on October 29th. He may also give some reminiscences of his work with F. W. Murnau, Emil Jannings, the great, Royal German dignitaries whom he photographed. His appearance at the Exposition will add much to its interest.

CHESTER M. FRANKLIN DIRECTS REGINALD DENNY—LILA LEE IN LEADING ROLE—FINE SUPPORTING CAST

Reginald Denny and Lila Lee have picked the plum part in Allied Pictures next one, "The Iron Master."

Others in the supporting cast include J. Farrell McDonald, Esther Howard, William Janney, Virginia Sale, Astrid Allwyn, Richard Tucker, Kenneth Thomson, Tom London and Otto Hoffman.

"The Iron Master" is the fifth of the series of six Stage Classics on Allied's program of 26 features for the season 1932-1933, and will be directed by Chester M. Franklin. Screenplay, adaptation and dialogue is by Adele Buffington and picture goes into production on Sept. 16 at the new Allied Building in Culver City.

THE EXTRA GIRL

BY THE SPOTTER

GEORGIE LEE, who recently returned from a 30-week successful vaudeville tour with a dance unit, is in our midst again and no doubt will be seen around the different lots quite often.

Her sweet countenance reminds one of



Marie Prevost several years ago. Immediately after her return to Hollywood we saw her at work at the Metropolitan Studios in "Breach of Promise." From there Georgie went to the United Artists Studios for more work in "The New Yorker."

We happened out at Stark's Bohemian Cafe the other night and heard her sweet voice over the microphone. This same sweet girl has already proven her versatility, for she dances, sings and acts. Much luck to you, Georgie, and here's wishing you a very successful screen career.

THE TALK OF HOLLYWOOD

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JOS. DE GRASSE, FORMER DIRECTOR, HEADS ACTORS' ORGANIZATION—CHARLES THURSTON IN CHARGE

OF FUNFEST

By LOU JACOBS

There is no substitute for experience. The newest creations usually emanate from the most mature brains. If you doubt it, get an earful of the plans that are being formulated by and for the Troupers Carnival which, though staring modestly bids fair to result in one of the outstanding events of the year.

Naturally, a cause so deserving is bound to attract attention. There is something heroic in the effort of this organization of older brothers of the profession, old in years but youthful in spirit, who, with a grim and determined intention, seek to provide for themselves by erecting and endowing now, a home for their aged.

We were privileged to sit in on a committee meeting and listen to the plans in preparation for the Carnival to be held on their own grounds on Sept. 26-7-8-9 and for novelty and surprise it is going to be a "pip." First, they are setting the event in the period of "the '90's" and most of the members are digging deep into old wardrobe trunks and resuscitating memories as well as costumes. A section of old Chinatown of San Francisco is to be revived with all its "horrors," an oldtime bar with all the old time trimmings is being installed; a gigantic slide for life is being arranged as a free attraction.

A "parade" which will not be a parade at all but a tremendous open air vaudeville show that will stretch the length of Hollywood boulevard and will do its stuff on each block as a ballyhoo the Saturday before the show. A kangaroo court, a brick construction contest; unusual catch-penny devices made for laugh getting purposes, in short, a consensus of the finest brains in Hollywood is being employed to provide pure, unadulterated surpriseful fun during the event.

The success of the affair, however hangs on one important phase. Attendance. The younger generation in the profession must be brought to realize that the success of this venture is insurance for their future. They should be induced to do their bit. That bit is merely to attend one night and notify the committee that they will be there and will lend their services or the value of their presence.

The stars and feature players, so difficult to contact are being appealed to to accept invitations to attend and lend the value of their names to the success of the occasion. Donations as such are not being requested but the active support of all the profession is most earnestly desired and their official attendance asked.

So assured are The Troupers of the success of their Carnival that a committee is in active negotiation with several realtors to secure a site in close proximity to Hollywood and plans to start building their "Home" just as soon as the funds are adequately under way.

Joseph De Grasse is president of the organization and the Carnival is under the directorial guidance of Charles Thurston.

IS TO DIRECT BILL BOYD OF SCREEN FAME IN "MEN OF AMERICA" FOR RADIO

Ralph Ince, actor-director, today was signed by David O. Selznick, vice president in charge of Radio Pictures production, to direct "Men of America," starring Bill Boyd.

"Men of America" is an original story by Humphrey Pearson and Henry McCarty. Production will start within three weeks.

Director Ince, if you please, could easily have continued to wield the megaphone on other pictures in the past, but, sort of felt that until he found a suitable story, he would rather act before the cameras than direct others in the art of acting. However, Radio Pictures drew the first attention of the actor-director, and we are betting he will come through with a fine picture.

HOLLYWOOD RAMBLINGS

Marie Dressler greeting Clarence Brown in the M-G-M commissary as only Marie Dressler can . . . John Gilbert in big conference with architects over new wing he is building on to his home for Mrs. Gilbert . . . Ramon Novarro entertaining three out of town guests for luncheon at the studio and pointing out celebrities . . . Hedda Hopper doing her own house campaigning now that she's in politics . . . Veree Teasdale agreeing to give her a little first aid . . . Colleen Moore bringing a corsage of camellias to a girl in the casting office as she leaves for a vacation . . .

Joan Crawford at the Grauman Chinese . . . Wallace Ford promising daughter "Patty" ice cream if she is good and Patty not the least bit interested . . . Robert Young receiving mysterious phone calls from ardent female admirer in New York . . . Conrad Nagel, getting over bad automobile accident, realistically registering pain in "Kongo" . . . Virginia Bruce thrilling members of the company with gripping dramatic scene . . . Silent, wish that they would let Marie Dressler make a talkie of "The Old West" . . .

Norma Shearer cutting a birthday cake at the side of the pool for Irving, Jr.'s second birthday . . . Nomination for the most ambitious actor in Hollywood, Kane Richmond . . . Clark Gable in Hollywood garage bringing in many customers as he fixes his own car . . . Nomination for the nicest groomed actor in Hollywood, Lewis Stone . . . Ethel Barrymore giving a brilliant performance as director Bolaslavsky whistles the Russian National Anthem . . . Wonder if Jean Hersholt ever loses his kindly manner . . . Anita Page a vision of loveliness in a stunning fall outfit of grey .

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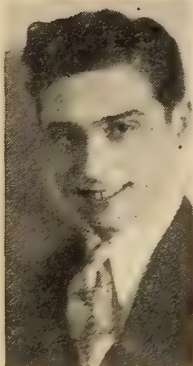
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"The Joy-Boy"

SAN FRANCISCO Now Commands Greater Attention Than Ever

Judith Vosselli is to Play Lead in "Intermission"

San Francisco

by

ROBERT A. HAZEL

378 Golden Gate Ave.
Phone Franklin 7984Filmograph's San Francisco
Representative

Max Morris and Isadore Lichtenstein, owners of the Western Poster Co., believe the only way to coax "prosperity from around the corner" is to spend money, and spend until it hurts. Mr. Lichtenstein started the ball rolling by purchasing a new five-passenger, 12-cylinder Cadillac car. And, it's a wow! Mr. Morris, accompanied by Mrs. Morris, has just returned from a 12-week trip to New York, London and Paris. He contacted various business and professional men both here and abroad, who reported business to be on the upgrade. In New York and London Mr. Morris found the theatrical business taking a turn for the better. The British made film, "Jack, the Boy," which was being shown in London during his stay, played to full houses, and the Non-Stop Vaudeville theatres were playing to capacity. Both London and Paris theatregoers favor American made films he reports, and American made films are being shown everywhere. . . . Herman Kersken, manager of the Fox, has created a trailor for the coming attractions that ought to bring in big business. It's an absolute knockout! Herman deserves much credit for the many innovations at the Fox, he is constantly on his toes for business builders. . . . It takes J. J. Franklin to grab "old man depression" by the back of the neck and kick him in the pants. Ever since his arrival a constant line-up is seen at the RKO Golden Gate box office. Starting with "The Bird of Paradise" followed by "Back Street" then by Wheeler and Woolsey, in "Hold 'Em Jail," business has been soaring in leaps and bounds. . . . Seen on film row—Hulda McGinn, sister scribe, formerly with Independent Exhibitor, looking as charming as ever. . . . Charley Michaels, taking a cruise up and down the row in his new Cadillac. . . . Harry Losh, former West Coast manager, just back from Watsonville. . . . Ben Levin, working up new exploitation stunts for his Roosevelt. . . . Harry Fontana, manager of the Strand, as busy as a bird dog these days. . . . Irving Auerbach, steward of International Sound Technicians, Hollywood Local 695, just back from Hollywood. . . . Otto Lachbaum, getting set for the opening of his San Mateo house. . . . George Bowles, just appointed by J. J. Franklin, as manager of the RKO Golden Gate. . . . Ernest Rosenthal, just back from a trip to the State Fair at Sacramento. . . . Ann Harold, cashier at the Fox—that girl knows how to dish out a big smile plus plenty of courtesy to the Fox Theatre patrons and they like it. . . . Thomas D. Van Osten, never saw him looking better. . . . Charley Kaufmann, getting ready to re-open his Colusa Theatre. . . . Frank Shaw, for ten years M. C. at Coffee Dan's (now closed) all enthused over his new cafe, "Coffee Dance," a rendezvous for the best people. . . . Horance Heidt and his Californians, who made a big hit at the RKO Golden Gate, getting ready for a week's vacation.

Sid Grauman and His Trip from Chinatown to the South Seas

After taking a peek at Sid Grauman's latest prologue, "Chinatown to the South Seas," we must say that it is the best that he has ever produced. The transformation scene from the street of Chinatown in San Francisco to the home of JOE HORN in PAGO PAGO is without a doubt one of the biggest surprises staged in Grauman's Chinese theater.

The imagination and creation of such a prologue commands the respect of the theatrical and motion picture industry, and if what we hear is true, NEW YORK producers want to re-stage the prologue in play form.

The Master Showman, Sid Grauman can well take a bow on the prologue that we saw Thursday evening at Grauman's Chinese theater in conjunction with "Rain" as the stellar attraction.

—HARRY BURNS

PARAMOUNT STUDIOS pulled a new wrinkle. They wanted Vince Barnet on the set Sunday at 6 P. M. He was up in the vicinity of Lake Arrowhead. They broadcasted over KNX at 12:30, noon. He was located after fully 100 people told him that he was wanted. He phoned the studio and arrived ready for work at 5:30 P. M. Worked all night and all the next day. Losing his week end over Labor Day at the lake, where he had gone with his wife to enjoy the holidays. THIS IS THE FIRST TIME WE HAVE EVER HEARD THE RADIO USED AS CALL BUREAU FOR ACTORS.

SAMUEL ORNITZ has been assigned to write the screen play for "Men of America," the first Bill Boyd starring picture on the Radio Pictures schedule.

"Men of America" is an original story by Humphrey Pearson and Henry McCarty. Ralph Ince will direct.

"MEN ARE SUCH FOOLS," is the new title of Radio Pictures' "Second Fiddle," produced by Joseph I. Schnitzer and featuring Leo Carrillo and Vivienne Osborne.

JOY WINTHROP is the guardian of the Vestal Virgins in the Arena episode, in "The Sign of the Cross," directed by Cecil B. DeMille at Paramount.

IRVING STARR AND AL PELTON AGENCY— LEO LANCE, ASSOCIATE

Gordon Kahn, writer, was signed by Samuel Bischoff at Tiffany Studios to write an original story, the title "Death Kid," which will be released through World-Wide Pictures for Tiffany.

Myrna Kennedy was signed for the leading part in "Red Headed Alibi" for Tiffany Studios. Christy Cabanne is the director.

Tiffany Thayer was brought to the West Coast for Paramount Studios to do a story. Christy Cabanne, director of "Hearts of Humanity," and now directing "The Red Headed Alibi" for Premiere Productions is also under contract to the Irving Starr-Al Pelton offices.

MIX BEGINS 24TH FILM SEASON

Tom Mix is celebrating his 24th season on the screen with the starting of his second consecutive Universal contract. The cowboy star has been active in motion pictures longer than any other cinema actor.

"Oh, Promise Me," from the story by Peter B. Kyne, will furnish Mix with the script for the first of his second series of six westerns for Universal.

"The Promised Land," a western story with unusual plot twists, has been purchased by Universal from Lester Ilfeld for Tom Mix's second vehicle under his new contract.

MAE MOORE STAGE AND SCREEN ACTRESS

Returns from an Eight-Week Eastern Vaudeville Tour
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PRODUCER BERG TO OPEN STAGE PLAY IN SANTA BARBARA SEPT. 23

Playing her first "straight" role since coming to Hollywood, Judith Vosselli is kept busy these days rehearsing for "Intermission," a play in three acts which will shortly be staged at the Biltmore theatre here.

Featured in the cast with Miss Vosselli are Madge Bellamy and Glen Tryon, both well known in film circles.

The play is scheduled to open in Santa Barbara, Friday Sept. 23, and will go from there to San Francisco and then to the Biltmore here.

Producer Berg, whose play "Courage" starring Janet Beecher scored a tremendous hit on eastern stages, is lending all of his efforts to make "Intermission" a reigning success.

Patrick McCoy, formerly associated with John Golden, is directing.

Leo Ortega, also known as "Spanky," and working with Joe Lewis for several years, arrived in Hollywood with his family. He plans to open at the B B B Cellar Cafe.

Kit Guard, a movie comedian, has been given a contract by Allied Productions and will start work next week. Marco, of Fanchon and Marco, is expected back from New York and "Doc" Howe, his general manager, is expecting to leave for the same place.

Peggy May and Gene Russell were married this week at the Methodist church in Hollywood. Gene is one of those "Boys Will Be Girls" in B B B's Cellar Cafe floor show. B B B gave the bridal pair a buffet supper after the ceremony.

Flo Jackson out of the profession for about six years, is remodeling the Old Cuckoo Clock on Beverly Boulevard and plans to open in a week or ten days with an elaborate floor show. Flo has a number of friends in the business and we are wishing her lots of good luck. The new place will be known as the Zulu Hut.

EQUITABLE PICTURE IN ARBITRATION

"Decency," a feature film adapted from the play of the same name by Arthur Gregor, directed by the author, starring Dorothy Burgess, is now a bone of contention between Gregor and Equitable Pictures, and will be arbitrated by a board of arbitration. Points at issue are: First, the picture is incomplete. Second, financial differences between Arthur Gregor, author and director, and Equitable Pictures.

Equitable Pictures is headed by Walter Stern (said to have retired), Jules Lippman and E. Brown.

It is said a prominent producer offered a release, but his offer was refused by Equitable Pictures.

It is said the company borrowed \$10,000 from Phil Goldstone and is in the red approximately \$7,000 for lab fees, etc. Jules Lippman, report says, invested several thousand dollars.

NOTICE!

6001 Santa Monica Boulevard

The floats used in the Shrine Convention at San Francisco and which will again be used in the forthcoming Motion Picture Electrical Pageant to be held in Los Angeles on Sept. 24th WERE DESIGNED BY—

LEON BAYARD DE LOLO

Don Lee-Columbia Broadcasting Station to Book Talent Radio Stations Are Seeking Vaudeville Stars

TOMMY LEE IS PLACED IN CHARGE OF NEW DEPARTMENT IN LOS ANGELES

Don Lee, realizing this, has appointed Tommy Lee, his youthful and capable son, to the post of manager of the Artists Bureau, and has given him complete charge and co-operation, so that he can handle the department in such a manner as to render the greatest service to artist and station alike.

Tommy Lee is a popular young man with the artists and should find little or no trouble to bring together the finest talent and programs for the best stations on the Don Lee-Columbia broadcasting chain and other stations.

• • •
BERN BERNARD, booking manager for RKO on the Pacific Coast, is booking three weeks ahead, prior to the opening of the Hillstreet, Los Angeles. Looks like good times are coming, so cheer up, actors.

• • •
Station KFVD brings to our attention the weekly program of the American Legion Weekly Bulletin, featuring Will Prior's orchestra. Speakers from the American Legion, vocal soloists, together with interviews with well-known movie stars will round out this entertaining program.

RADIO EXPERT RETURNS

Arthur Huotari, the marine radio expert who performed some creditable work with the "Suicide Fleet" and "Hell Divers," is back in Hollywood from Shanghai, where he was radio operator on a large merchant marine during the recent Sino-Japan unpleasantness. He is preparing to resume his activities for the studios and is available through Central Casting.

M. P. RELIEF FUND

A very pathetic story comes to us of a young man who applied to the M. P. Relief Fund for assistance. He was much worried about his young wife. The couple had been living on her earnings because work in the husband's line was very scarce. The wife, an usherette in a theatre was taken sick at work and when she admitted to the manager that she was going to become a mother in a few months' time, lost her job. The young woman's parents are in no position to assist the couple financially and there was no one else to whom they could turn for help. Assistance and food was supplied the couple by this organization and the wife was referred to a doctor for free examination and prenatal care.

ART WARD

"That Unusual Chap"

PARAMOUNT THEATRE
LOS ANGELES—THIS WEEK

SID GRAUMAN'S STAGE PROLOGUE IS GREAT BUY FOR FANCHON & MARCO

SID GRAUMAN, who's name out West means as much as SHUBERT does to New York, has certainly outshone anything in the way of prologues presented at the Chinese theatre in some time. With a few minor changes it would be a great buy for FANCHON AND MARCO for a tour of their circuit. All feature acts were imported with the exception of Winona and GOMEZ, held over from "Strange Interlude." Eddie Garr jumping from New York. La Fayette and La Vernne from the Forest Club, New Orleans, Long Tack Sam all the way from his homeland China.

Fire works started with a four minute overture by David Broekman and orchestra. A well arranged four minutes of classical and popular. Broekman comes from the Universal Studios. A great showman and an artist in his line. Prologue opens with Chinese atmosphere built around Long Tack Sam, who offers 12 minutes of fast and furious entertainment. His two daughters, Mi Na and Nee Sa Long, should be showered with picture offers. Closing the first part who add the big punch are La Fayette and La Vernne, creators of the dance doing an Apache number entirely new and different. When La Fayette swings La Vernne around the stage by the hair of her head it puts the audience in a furore, and the punch climax where La Vernne is thrown bodily out of a window is exceptionally thrilling and leaves the audience gasping with amazement and dumbfounded admiration.

A transformation in 30 seconds to the South Seas, a mechanical arrangement that received applause. Everything typical of the islands was presented in the last half. Possibly the outstanding applause hit was Eddie Garr, with his personality he could sell anything. His impressions of Jimmy Durante and Chevalier were a show stop. Another chap that the "movie wise ones" should not pass up. Gomez and Winona present an artistic dance that was appreciated.

JACK WALDRON SCORES DECIDED HIT IN "SALLY" AT LOEW'S STATE

Fanchon and Marco have gone away over their budget for the production "SALLY" with Mary Eaton, Jack Waldron, T. Roy Barnes and Jack Egan, whom we should imagine are getting what the average unit costs. With the "DESERT SONG" breaking records, "SALLY" should do even better especially in the east . . . "SALLY" is too much production for the four-a-day policy, actors went last the season, should be cut to three-a-day. Possibly Jack Waldron is the outstanding laugh producer (playing Leon Errol) he works hard for laughs and gets them, his up to date Radio bit inserted was a wow. Mary Eaton has lost none of her charm of days gone by, she is still the artist, and a personality that wears on you. T. Roy Barnes, a name that means something in anybody's production, is outstanding, an actor in every sense of the word. Jack Egan plays a minor role and does it commendably. Miss Harriet, George Guhl and Jack Duffy play their parts in artistic fashion. "SALLY" is presented in five scenes with a company of 40; picture was "SPEAK EASILY" with Jimmie Durante and Buster Keaton, shorts and a newsreel completed. Rudolph Shraeger at the organ. Business good.

FIFI DORSAY NOW CLICKING IN TOP NOTCH ACT ON PARAMOUNT STAGE

With Fifi Dorsay, picture name, and an excellent stage show a big gross business should be the result at the Paramount this week. There was not a dull moment in the 40 minutes of stage entertainment. Opening with Romberg Impressions, with Georgie Stoll and his orchestra, assisted by Virginia Karns, was a gem of an overture. Virginia sang "Love Come Back to Me" and this little lady has one of the finest voices we have ever heard at the Paramount. Georgie Stoll's solo "One Alone" always registers solidly. Stage show opens with a boy and girl number, singing "Valentino." Both novel and different. Eddie Larkin, new dance director of this house, is clicking heavily. His numbers sparkle with newness and originality. Eddie Stanley, held over from last week, tells a few gags and introduces Virginia Karns in another vocal rendition of "Aint It Romantic?" for sold applause. Dorothy Dayton, cute Miss, doing a tap routine on her toes, nicely done. Art Ward, juggler, adds some class in the middle of the bill with hoop juggling assisted by the Paramount chorus. His finish, juggling six hoops, got him off to one of the nicest hands of the afternoon. Eddie Stanley introduces Fifi Dorsay and Fifi is just a bundle of personality, cleverness, vivaciousness plus. She rendered three numbers, "Sweet Nothings of Love," "Please Come Take a Walk" and one done in French. The piano bit received the biggest laugh in the whole show and Eddie Stanley was responsible for that. This boy knows his salesmanship and is an artist. Closing was the Norman Thomas Sextette, minus Norman, who was out on account of an injury. Act consists of a singer, piano player, two male dancers and a diminutive drummer. Each boy is exceptionally clever but most of the credit should go to the diminutive drummer. He had them applauding into the finale. Joe Kornbleth, who books the house, deserves credit for one of the best shows so far this season. On the screen "70,000 Witnesses" with shorts and trailer. Business capacity. "Woody"

LOCAL STATIONS SHOULD OFFER AS GOOD RADIO PROGRAMS AS NEW YORK STATIONS

With as many products being produced and shipped from the Southland as there are in New York City local broadcasting stations are trying hard to line up the various firms so they can compete with New York's famous programs. The nearest thing to it offered on the air right now is the KFWB Sunday night program, which is the most talked of, and which has caused the operators of the various stations to wonder how they can beat the barrier. They have started angling for vaudeville names that carry a following with them, and sponsors who will back up their favorites on the air.

The greatest problem that the radio, vaudeville and motion picture entertainers have faced in years is the kind of representation here, so that they can sell their talents properly to radio stations.

"POOCH, THE PUP" A HIT

The latest cartoon creation by Walter Lantz, the man who created "Oswald, the Rabbit," titled "Pooch, the Pup," a Universal production, made its first appearance at the Los Angeles Orpheum last week and was an immediate hit. "Pooch, the Pup" is the hero in a cartoon comedy called "The Butcher Boy," and the least to be said is that, if the Walter Lantz comedy slant holds the standard of this one, Universal has a hot box-office unit all exhibitors will be crying for. Lantz is clever at this type of picture and one of the very best cartoonists in our midst. The musical accompaniment is exceptionally catchy.

CLAY CLEMENT WITH REMINGTON

Clay Clement, son of the famous dramatist, has joined the Hollywood colony and is playing an important part in "Manhattan Tower," a Remington Productions feature, directed by Frank Strayer. Remington Productions, headed by Eddie Siltan, general manager, and Lou Ostrow, producer, has offices and is producing at Universal. The cast of "Manhattan Tower," headed by Mary Brian, includes Irene Rich, James Hall, Noel Francis, Hale Hamilton, Clay Clement, Jed Prouty, Mydia Westman, Billy Dooley, Wade Boteler, Cameraman, Ira Morgan. Story by David Hempstead; continuity by Norman Huston. This is the first of a series of eight, to be distributed by Remington Productions.

RETURN ENGAGEMENT—PARAMOUNT THEATRE—LOS ANGELES
THIS WEEK

VIRGINIA KARNS

. . . . NIGHTINGALE OF SONG

RADIO Artists — Attention!

I am working on a radio "idea" which I am sure will be of vital interest to all radio artists now broadcasting. A call will reveal this valuable information

ARCH WOODY — HI 1146

EDDIE LARKIN

DANCE DIRECTOR . . . Paramount Theatre, Los Angeles

MY SINCERE GOOD WISHES TO

Dave Bennett, Larry Ceballos, Jack Haskell
Bud Murray and Jack Laughlin

Chafs With Connie

Pearl-tipped finger nails are the vogue, and the Felix Beauty Shoppe is just the place to get a manicure, or "what have you." This fine shop specializes in beauty treatments, and has the most efficient help, all being experts. The very best materials are used, and at this particular time, they are offering an unusual permanent wave at a ridiculously low price. We tried one so we know. Felix also gives a grand haircut.

WOULD YOU LIKE to have your greatest wish fulfilled?

Not long ago, we heard about a splendid reducing system, "The Bliss," where they absolutely guarantee to relieve you of all your superfluous weight. With Dr. Bliss's careful attention, and the use of the Gardner rollers, and normalizers, one should be in "good shape" in a very short time.

BADLY IN NEED of a package of needles, we remembered that there was a new shop on the Boulevard at Bronson Ave. Upon entering we saw a good-looking morning dress, and looking around noticed a counter of hosiery. Mrs. Ora Soule, formerly of Pasadena, the owner, has a fine assortment of various articles that are a necessity to any household. There is also another department, that is featuring cards of all kinds, and many other useful things. This is a novelty shop and you too, should know about it.

DOES YOUR PIANO JAR on your nerves? Well then, it needs tuning. What is more annoying than hearing a beautifully rendered selection on a poor piano, very much out of tune? This happened recently at a supper party, and we were determined it would not happen again. A friend told us of a tuner that could be relied on, and we thought you might be glad to know about this particular one at the Western Piano and Radio Exchange on Highland at Hawthorne. This shop has many fine pianos; also fine radios, and we are told they make unusual exchanges, too.

THIS IS THE TIME to pick up Christmas gift bargains.

We have discovered that the Frazier Blouse Shop has bargains in lingerie. They are showing the loveliest slips, and the very newest form-fitting brassieres, along with many other exquisite things that never fail to attract the feminine eye. One always needs hose, and they have all sizes and the latest fall shades. You should also see their gowns and pajamas; especially the latter, which were tremendously striking in vivid colors. We dropped in here for a few minutes, and were thrilled with our selections.

THE INTERNATIONAL FEATURE "Hollywood Scandals" being made for Big Four is creating somewhat of a mild jealousy among the majors. It is reported that some of them are fascinated by the title and have made overtures to purchase it, but Van Trefon has gone too far with his production to accept offers thus far made and it will be released as scheduled.

"CABIN IN THE COTTON" IS MADE GREAT PICTURE BY FINE DIRECTION

Whoever selected "Cabin in the Cotton" for Richard Barthelmess seems to have forgotten that Mr. Barthelmess is no longer a dashing juvenile. It is true that the Warner's star played the part and strived to give us another "Tolable David," but his age caused the picture to miss fire and resulted in many snickers from the audience.

Great credit is due Michael Curtiz for his directorial work. The story being a jumpy episodic narrative, you could readily see the handiwork of Director Curtiz where it was most needed.

We liked Dorothy Jordan very much in this one, along with the splendid work of David Landau, Berton Churchill, and Russell Simpson.

Bette Davis, Dorothy Peterson, Florine McKinney, and Virginia Hammond could have been allotted more to do to hold up their end. However, they were pleasing.

Erville Alderson, Edmund Breese, Henry B. Wathall, Walter Percival, Harry Cording, John Marston, Clarence Muse, and Hardie Albright round out the good cast.

It is a story laid across the Mason-Dixon lines, well staged and beautifully photographed by Barney McGill.

"Cabin in the Cotton" is from the novel by H. Harrison Kroll, and adapted for the screen by Paul Green.

Warner Brothers may get away with this one, but in the future they must not forget that Richard Barthelmess is not a "miracle man" even with the aid of makeup, and can only play parts which the public will believe are true to life.

—HARRY BURNS.

"RASPUTIN," AS PRODUCED IN RUSSIA, OFFERS MEDIUM FAN-FARE FOR THEATREGOERS

This German financed "Rasputin" is good box-office. It comes to one like an old friend for it is a silent with sound effects, two well rendered songs and an orchestral accompaniment that is more than satisfying. The sub-titles are in excellent English.

There is no attempt at a story. This picture was made with German capital in St. Petersburg, Petrograd or Leningrad according to your political sympathy. The scenery therefore was taken on the actual spots of the narrative. The continuity follows the devil-monk Rasputin from his discovery to his death. There was no attempt to color or modify the events as they are historically known.

There is a cafe scene that is splendid realism with some trick photographic shots that rival "Metropolis." The acting, done by Russians, is entirely adequate especially that of Michaeloff who plays the title role. He portrays a malevolent character with a "Svengali" appearance and psychic influence over the royal court. The prince and conspirators who accomplish his death are also played with convincing intensity. The scenic investiture is on an extensive scale with all the barbaric grandeur of old Russia.

This picture, while not suited to the first run houses, will do a tremendous business in the arty theatres and will stand big billing in any neighborhood.

—LOU JACOBS

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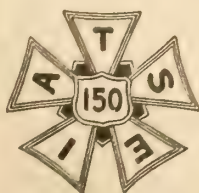
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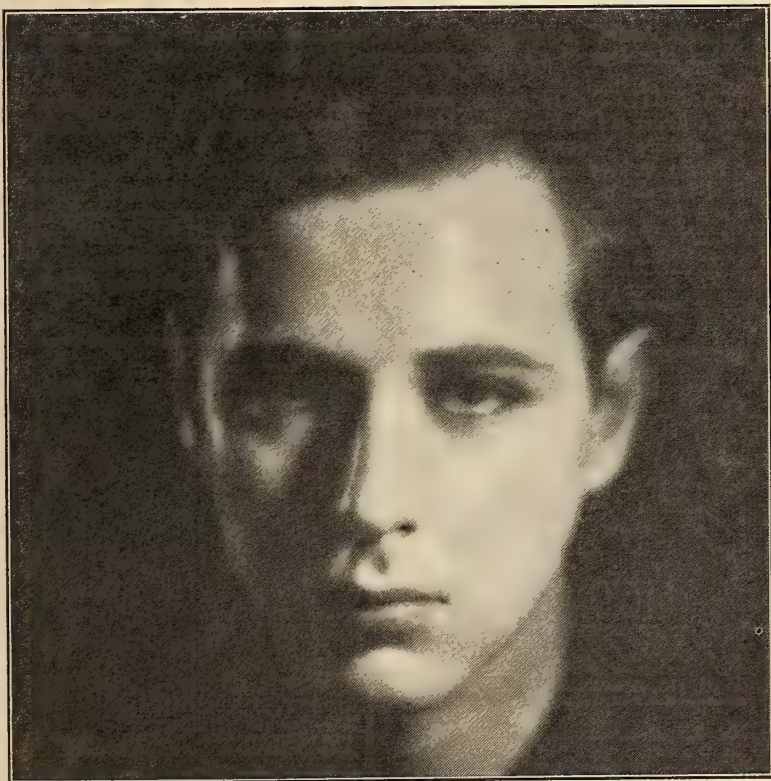
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SCREEN AUTHORS

ORIGINAL STORIES GAIN FAVOR

A statement of considerable interest to writers that the studios are looking with more consideration upon original stories and that published novels and short stories are dropping from sale favor, was made by Grace Norton, of Wertheim and Norton who, through their Universal Scenario Co., handle perhaps, more picture material than any similar concern.

Miss Norton states that the studios are now paying as much money for originals as they are for recent novels and that the name value of the author is not now nearly as important as the quality of his work.

Where a short while ago, no scenario department would even consider reading an original manuscript, today, they are giving attention to all manner of originals, the thought behind being the possibility of having an interest in the novelized versions after the picture is made.

Wertheim and Norton are handling the publication of several books made into novels after the stories were sold to studios. Through their radio department, broadcasting material is finding a ready market. Their short story material, after careful editing by them, are readily being sold to magazines.

MURRAY ROCK is production manager for Richard Talmadge at Universal City. The company is to go to Big Bear for their latest picture, "On Your Guard" with an all star cast aiding the star put the picture across.

TOM REED TO VACATION IN EUROPE

Following the completion of his script on "Laughter in Hell," from the novel by Jim Tully, Tom Reed, Universal scenarist, will leave for a four months' tour of Europe next week accompanied by his wife.

FLORENCE HUME, of the Cinema Casting Agency, who sailed Saturday, Sept. 10, on the "President McKinley" for New York, combining business with pleasure on the trip.

THE DANCING TEACHERS BUSINESS ASSOCIATION is to stage a rally lunch dance at the Elks Club the evening of Sept. 18.

MAY McAVOY intends to make a comeback ere very long. She has been seen around the studios talking to friends who advise her to return to the screen.

BOB GILBERT is not only a fine actor, dancer and teacher of dancing, but he is a producer of revues. This week he has The Bob Gilbert Revue, with Helen Janns, Woody Spears, and the Four Dancing Debutantes working at the RKO theatre in Long Beach. They just returned from Caliente where they made a great hit.



BOOKS

by EDWIN T. GRANDY

"THE MARRIAGE RITE" by Evans Wall is fine fare. When her husband turned to other women, Lois, believing that one good turn deserves another, turned to other men. (A. H. KING, NEW YORK.)

"STUNT MAN" by John Weld. Hollywood's own dish, seasoned and spiced expressly for the silver screen's gold. (McBRIDE, NEW YORK.)

"RIDERS OF THE OREGON" by Chas. Wesley Sanders. Cattle, murder, love. Full of trix for Tom Mix. (A. H. KING, NEW YORK.)

"NO MORE ORCHIDS" by Grace Perkins who can now afford them. Anne was suddenly bereft of luxuries, but she found love. (But is love a luxury?) Good Constance Bennett role. (COVICI-FRIEDE, NEW YORK.)

"THE TOASTED BLONDE" by Christopher Reeve. Jean Harlow in the toasted role of Vivien. Good English mystery. (A. L. BURT, NEW YORK.)

"AN IMPERFECT LOVER" by R. G. Gore. "Cynara" was based on this good novel. Naturally a movie natural. (GROSSET & DUNLAP, NEW YORK.)

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KIDDIES

BETTY JEAN BASCHIERA

Filmland has many cute and clever children. One of them, Betty Jean Baschiera, looks like a child that will soon be heard from, for she has everything that it takes to command attention. She is just three and a half years old and is talented in many ways. She is a pupil of Mlle. Gita Rayeva who conducts a dance studio at 5923 Carlton Way. Betty Jean has been appearing on many programs lately. Her acrobatic, Hawaiian and Spanish numbers given at the Plaza Hotel recently won her plaudits of every one present. She has grace, charm and poise, and like her little sister of two years, is ready for a screen career which should rival her work on the stage.



BELIEVE IT OR NOT: A film fan ran up to Spanky, the chubby little Our Gang kid while he was visiting Catalina Island with his parents recently, and bending down before him said: "Could you punch me in the nose like you did in 'Choo-Choo?'"

Spanky obliged, popped the fan on the beezer, and laughed. Amazed at the kid's hefty wallop, the fan managed to stammer "thank you," and sulked away holding his nose.

RED HEADED JERRY TUCKER, Paramount's baby contract player, has packed his bag and gone over to M-G-M for additional scenes in "Prosperity" with Marie Dressler and Polly Moran.

MATT MOORE today won the coveted role of the doctor in the Radio Pictures' "Little Orphan Annie," according to an announcement by David O. Selznick, executive vice president in charge of all Radio production.

ROSITA BUTLER, child actress, enacts the role of a flower girl in Fox's "Six Hours to Live," starring Warner Baxter. We watched Rosita making several scenes and marveled at her ability to act. We predict bigger things for this clever youngster.

MARILYN BARTH, with her big black eyes playing with a lot of little boys.

FREDDY TEPPER, 4-year-old youngster, strolling along the Boulevard.

Little Buster Phelps today became a brother and an orphan by the same signatory gesture.

He was signed by Radio Pictures to play the brother of Mitzi Green in "Little Orphan Annie," a screen-comedy adaptation of the well known strip in the Sunday supplements.

Production of this picture will start within a week under the direction of John Robertson.

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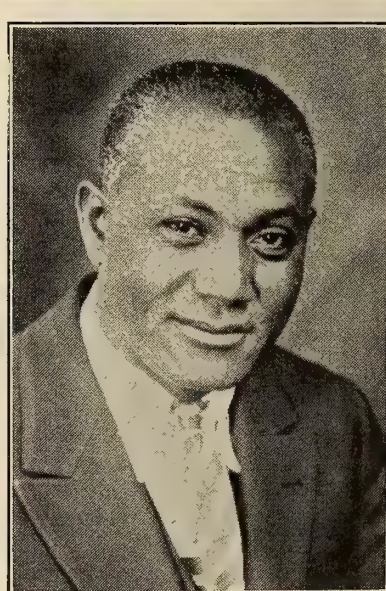
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COURTESY to all AGENTS

As Seen and Heard

by
Arthur Forde

RED HEAD OR NO—is the quandary Pauline Fredericks has on her mind, at the El Capitan theatre, and she is going to let the audience decide whether they want her black or red headed.

"AS HUSBANDS GO"—is the comedy that this gifted actress is interesting great audiences in and she thinks that the flippant, flighty character she essays, fits the red wig. Do you?



ARTHUR FORDE

VIVACIOUS FIFI—is heading the stage show at the Paramount Downtown Theatre this week and keeping them in howls of laughter at her naughtiness.

PARAMOUNT THEATRE ENTERTAINMENT—is always attractive but with the dashing Fifi D'Orsay at its head, the huge audience is having the time of their lives.

"INTERMISSION"—we hear, is a new play with an entirely novel idea, which is now in rehearsal, on one of the local stages.

MADGE BELLAMY RETURNS—in this one, and from the gorgeous things they tell us, we wonder why she deserted the screen "when the talkies came."

"LOUDER PLEASE"—is a great play which is pleasing the people who patronize the Pasadena Community Playhouse where Gilmore Brown has held sway so long.

PRESS AGENTS AND HOLLYWOOD—is the theme Norma Krasna hits upon in his writing, and when we were there a few evenings ago, the SRO sign was proudly displayed.

DO YOU LIKE WILD ANIMALS?—If so, the indefatigable Winnie Sheehan of the Fox Studios has a place for three actors. Two men and a woman to work in a picture. "BRING 'EM BACK ALIVE"—was photographed by Clyde Elliott who is going back into the Malayan jungles with a company of players. A great chance for some unknowns.

MAE CLARK WELL AGAIN—and Radio Pictures have signed her in the company with Robert Armstrong, Jimmy Gleason, Edna Mae Oliver and Donald Cook.

"PENQUIN POOL MYSTERY"—is the story, picked out for Mae, that George Archinbauld will direct. We are judged by the company we keep, and it looks as if Mae is in the best.

"PICK UP"—by Vina Delmar, is what Sylvia Sidney will shortly be seen in with a Paramount Production. You know what that means.

ON THE STAGE—she played "Bad Girl," another Delmar story, and registered heavily. The celebrated Courtenay Terrett, is hard at work at the adaptation.

LUCKY HUMBERSTONE—is certainly living up to his cognomen, with a sweet Paramount contract under his arm to direct a series of pictures.

"KING OF THE JUNGLE"—will be his first assignment, and all the he-men are fighting for a chance to play the leading role.

"WAY DOWN SOUTH,"—the book which Clarence Muse wrote so successfully, has brought him a fine picture contract, and his fine acting ability will be demonstrated.

PERSONAL APPEARANCES—of this well known actor-writer will be used in con-

LITTLE STORIES

"Men are but children of a larger growth. Our appetites are apt to change as theirs,—and full of cravings, too—and fully as vain."—Dryden—"All for love."

There's so much talk of gangs these days that it is a pleasure to know that there is one gang in this world, housed in a picture studio, that has lived longer and is still as much beloved by the entire population of the world, that they are always welcome.

"Our Gang" is the aggregation we speak of, and the only thing necessary to be a member is extreme youth and brains—in fact, the younger the better. About 12 years ago this idea was formed by Hal Roach and he put Robert McGowan in charge as the undisputed leader and he has held full sway ever since.

We have watched this band for years and the former members have grown up and have graduated to the screen and stage as juveniles. A few days ago we made another visit to the Roach Studios, in Culver City, to watch the latest members of this famous gang at work. Being little boys and girls, they of course have nicknames, and "Spanky" seems to be the star of the present aggregation because of his extreme youth. He was sent to Hollywood from Texas, and has reached the ripe old age of 3. At the time we wished to get a statement from him he was entirely too busy making a toy boat.

The next one was Dickie Moore. No need to introduce this veteran of the screen, as he is admired by millions. He recently finished an engagement with Marlene Dietrich in "Blonde Venus," at Paramount Studios.

"Cotton" was the next on the list, and needless to say, his complexion is quite brunette. He is just two years of age, and at present leans upon his mother for advice.

"Stymie" is another clever colored gentleman of the same family.

"Wheezer" is an old timer in the picture game, and at present is about seven years old.

"Dorothy" is the lovely little feminine member of the troupe, and is quite popular with all the boys.

Patience rules here and Bob McGowan, the director and father confessor, has plenty of that necessity. They are all attention when he calls, but you should see them scamper when the scene is finished. We wish we could tell you more about the greatest gang in the world but space forbids.

junction with the picture, which should be quite interesting to the public.

"THE MARQUIS"—will shortly go into production for Henry Duffy's celebrated theatre on Hollywood Boulevard with a picked cast of well known players.

NOEL COWARD'S COMEDY—will be directed by David Burton, recently arrived from New York, and the lovely Billie Burke will play her original role.

"LITTLE ORPHAN ANNIE"—has Buster Phelps, that clever youngster who signed a three-picture contract at the RKO Studios a short time ago.

MITZI GREEN IS GOOD COMPANY—for Buster, with the dignified John Robertson in the directorial chair. We noticed this trio "in conference" at the commissary.

"THE WAYNE MURDER CASE"—has 14 principals, with Regis Toomey and the lovely June Clyde playing the leading characters.

STRAIGHT FROM EUROPE—came Toomey to play in this I. E. Chadwick Production, under Phil Whitman's direction.

"BRONZE MADONNA"—seems to be a fitting title for the first picture in which Helen Madison will be featured. We knew the movies would get this girl.

THE SWIMMING CHAMP—has signed a contract with John Klein, a producer whose first picture will go into the Million Dollar Theatre shortly.

ANNIVERSARY DINNERS—are always interesting and June Clyde recently took time off to celebrate another wedding epoch in her life.

SHE DIDN'T TELL US WHAT—it was, but she did dilate upon all the forbidden refreshments they would indulge in at that time.

TIM McCOY WORKS—in one of the largest sets seen in a long time, and what a great thing it was for the extra artists.

A GAY NINETIES DANCE—was under way, when we strolled into the Tec Art

Studios this week, and watched Otto Brower, the director, put them through their paces.

TIRELL, THE AUSTRIAN STAR—in Universal Films has a splendid player in Melvyn Douglas, one of the leading men that put Greta Garbo on the picture map.

WILD ANIMALS GALORE—enter into the story "Nagana" that has a theme of sleeping sickness, and from what we heard, there will be some brave extras needed in a short time.

SCANNING THE HEAD LINES—is a new job created by Carl Laemmle, Jr., of the big U, who seems to never run out of ideas for the betterment of their productions.

MOST BIG STORIES—originate from news items that we all read in the daily papers, and Wm. J. Tosh, the lucky man to draw the assignment has a real task.

A NEW TRICK—was caught by us recently on our travels from studio to studio, where we noticed some extras peering through the iron gates at a major studio.

EASILY SEEN—with the aid of binoculars was the call board inside the studio gates by players who had no other means of finding out what was going on that day.

LUPE VELEZ QUIET—as she ambled into the commissary at the RKO Studios where she is being featured with Lee Tracy. "PHANTOM FAME"—is being directed by that clever artist Gregory La Cava, who has so many good productions to his credit.

"THE EIGHTH WONDER"—featuring Eric Linden, is going merrily along at the RKO Studios under Ernest Schoedsack's direction.

DAY BY DAY—this clever youngster adds to his fame as "Merry-Go-Round" from the Universal Studios recently testified.

LONG TERM TICKETS—are scarce these days, but two deserving players, Arline McMahon and Frank McHugh drew them from the Warner-First National for their good work.

"ONCE IN A LIFETIME"—was one of Arline's finest characterizations, and Frank McHugh has been the means of helping other stars to fame with his clever comedy.

BERT LEVY HEARS—and was much annoyed when we shouted into his ear recently, while on a visit to our office.

REMINDS US WHEN—we tried to explain in "pidgin English" to a Chinaman, who explained that he had a Degree from Oxford University.

ERNEST PASCAL RETURNS—to Warners to write the next screen play for George Arliss, who is expected back soon from dear old England.

A MODERN YARN—with a foreign background, should suit George to a "T," as his many fans are easy to please when he is on the screen.

"THE BIG CHANCE"—is the name of the next one that Al Herman will produce and also direct. We saw a little of his last picture which was exciting.

TREM CARR STUDIOS—will be the scene of Al's activities. He told us he gets anything he asks for, and the tentative cast he mentioned sounded great.

"THE FIRST COMMANDMENT"—was recently completed at the Fort Lee Studios, opposite New York proper, and recent previews give it rare notices.

ALLIED STATES EXHIBITORS—gave the plum of directing their first effort for the exhibitors to Louis King.

"ONLY YESTERDAY,"—a Ben Hecht and Gene Fowler yarn, is well under way in New York City, where they are writing for Universal.

JOHN STAHL DIRECTS—this great story and he departed for the big city recently to work with these two boys.

"LAUGHTER IN HELL"—is the next assignment for Edward Cahn, who recently finished "Merry-Go-Round," the first picture of the year featuring politics.

MANY TO FOLLOW—but hard to beat this one, with the great cast of featured players, and a director who is rapidly forging to the front.

THE MUMMY SPEAKS—and Boris Karloff is on his way in depicting the weird character of "Im-Ho-Tep."

A NEW DIRECTOR—Carl Freund, and perhaps one of the best casts of the year, with David Manners, Edward von Sloan, Bramwell Fletcher, Arthur Byron and Zita Johann.

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DIRECTOR

of

"MERRY-GO-ROUND"

Ian McLaren

AS "THE POLITICAL LEADER

in

"MERRY-GO-ROUND"

Edwin Arnold

AS "JIG ZELLI"

in

"MERRY-GO-ROUND"

Louis Calhern

AS "THE DISTRICT ATTORNEY"

in

"MERRY-GO-ROUND"

Pictures - - - Reviewed and Previewed

"HOT SPOT" REVEALS NEW STAR SCREEN FUNSTER IN BEN BLUE

Someone new, to make us really laugh, flashed on the screen at a preview recently, when Hal Roach-M-G-M Studios showed us "Hot Spot." We watched a comedian cavort on the stage of Loew's State Theatre recently and felt sure that some astute producer would realize his value in screen entertainment, and so some executive at Roach Studios did the trick.

Ben Blue was the boy we saw, and he is a comic of the "first water," a real clown, who, after a few mannerisms are eradicated, should be up in the big money. He doesn't depend altogether on the dialogue furnished by the writers, which so many other comics do, but pantomime is his forte.

"Hot Spot" is just a froth of a story that concerns two taxi drivers and the many delicate situations they fall into. One of them is so simple and the other just short of thinking ability.

The new comedian has fine support in Billy Gilbert, the other member of the team. Billy is a fat man and equally clumsy, which always gets the laughs. Muriel Evans supplies the necessary amount of pulchritude, which all comedies demand. She can also take the rough stuff, if you know what we mean. Harry Wood was always our favorite villain, and we find him here always suspecting his lovely wife, and in this story he has reason because of the delicate situations she gets into.

Del Lord's great experience supplied the necessary direction to keep the theatre in howls of laughter during the unreeling of the story. What more do you want? We all want to laugh, and the box office should reap great benefits from the new find of the Roach Studios.

"HERITAGE OF THE DESERT" SHOWS US RANDOLPH SCOTT IN STAR ROLE

The first picture of a player who has recently been discovered, should always be interesting. Randolph Scott comes off with flying colors in a Zane Gray story for Paramount pictures.

The production opened with a bang, which showed gorgeous scenery and shots of cattle that held your attention. After that it slowed up considerably. The story is interesting and concerns a surveyor, who is sent into the cattle country to survey a ranch. He is waylaid by a rival who shoots his horse, turns him loose on the desert where he is almost lost, but the daughter of a rancher rescues him in the nick of time. Of course, the result of this is gratefulness, and finally love develops. The only obstacle is the fact that she is engaged to another man, who conspires with cattle thieves and is shot for his interference. Then everything is well. Quite an elaborate production was given by Paramount Pictures. Henry Hathaway directed cleverly.

Randolph Scott has a great personality and should click with the fans, especially with the girls, although he should also interest the men.

As for Sally Blane, whom they assigned the feminine honors, she is getting more beautiful in every picture we see, and her acting ability is founded upon solid ground. David Landau is gradually being recognized as an asset to any picture with his forceful work, and J. Farrell McDonald is too well known to say much about. Gordon Westcott made a fine villain, and Big Boy Williams always fits into any outdoor picture. As for Vince Barnett, he is a welcome addition for his laugh creating qualities and they were much needed here.

We almost forgot Archie Stout, the photographer. He clearly showed us some lovely Western scenery.

This is good entertainment and Paramount has a good bet in its latest find, which should appeal to the family trade.

"THOSE WE LOVE" PROVES ANOTHER WINNER FOR K-B-S TIFFANY

All the old formula is reversed in this latest K-B-S TIFFANY-World Wide picture. Where the villain formerly pursued her it is the villainess that does the dirty work, and where the little child reconciled them, here quite a big boy is used.

However, it's grand entertainment and K-B-S have given this a first class production, with a good director and a fine cast of experienced players.

Taken from the story by George Abbott and S. K. Laurens, Hugh Herbert has written an interesting screen play around a young couple very much in love with each other, with the addition of a young son to cement the ties. Life goes along merrily for these three until the family is separated. Then a woman steps in and plays havoc with these people, which threatens the extinction of their happiness.

Just as everything looks quite dark, the boy decides that they are really suited for each other, although the father has made his first false step. Everything finishes as bright as the proverbial marriage bell.

Robert Florey did a nice bit of directing different situations in a natural manner, which could have easily swayed to the ridiculous.

Mary Astor was a "gorgeous wife" and Kenneth McKenna made a splendid "weak husband." Lillian Tashman is our favorite as a "bad woman," for she does her dirty work so nicely and in this instance she excelled even herself, both with her clever ways as well as the lovely clothes that she wore.

Tommy Conlon is a great boy actor and at times he had the audience in tears with his struggles to hold his little family together.

Two clever bits were played by Virginia Sales and Forrester Harvey, and Earle Foxe made a great deal of the role of the husband of the naughty woman. Pat O'Malley, Harvey Clark, Cecil Cunningham, Hale Hamilton and Edward Maxwell added greatly to the success of the story by their clever work.

The photography of Arthur Edson was well up to the standard established by Tiffany Studios.

"PAYMENT DEFERRED"

This play of Jeffrey Dell may have been interesting on the New York stage where it received much praise, but as a screen vehicle, it got on the nerves of the audience, and everyone seemed relieved when it was over. The screen play by Ernst Vajda and Claudia West, had much of merit and centered around an English bank clerk and his little family.

The bank clerk got into financial difficulties and was at the end of his rope, when a nephew from Australia makes him a visit. The nephew has a considerable sum of money on his person. The uncle poisons him with cyanide and buries him in the back yard, which causes the murderer to be haunted by his deed at every turn. He sends his wife and daughter on a vacation, and while they are away, he becomes friendly with a modiste and takes her into his home. The wife returns, learns of his infidelity and commits suicide with the same poison with which the nephew was killed. The authorities suspect him of murdering her, and he is convinced and hanged.

A morbid story throughout, without one moment of relief, but Charles Laughton, who reminds us so much of Emil Jannings in his work and appearance, did a fine bit of acting; but not for motion picture audiences who demand "action" in their entertainment.

Dorothy Peterson was poignant as the disappointed wife, and Maureen O'Sullivan showed great promise in one scene where she denounced her parents.

Vera Teasdale was exceedingly clever as the philandering modiste, and Neil Hamilton, who had little to do, is always pleasing. Ray Milland played the murdered nephew.

Lothar Mendes directed capably, and the photography of Wm. B. Gersted was excellent. We are afraid that M-G-M will reap little financial benefit in this one, which only shows that Charles Laughton is a remarkable actor.

"KLONDIKE"

Trem Carr has turned out some winners for Monogram but the latest, produced by W. T. Lackey, with the frozen north as a background, is one of the best. The screen play, adaptation and dialogue by Tristram Tupper is excellent. The direction of Phil Rosen demonstrated his fine experience, and the photography of James Brown was pleasing.

The story centered around a young Metropolitan doctor who had experimented upon a man, with an operation that had never before been performed. The man, unfortunately, died and public sentiment forces the Medical Association to cancel his practice. In his predicament he turns to a hobby in which he has indulged—that of flying. When the decision comes that he can no longer carry on his profession, he embarks with a friend on a trip to the north country but the machine cracks up. The aviator is killed and the doctor is seriously wounded, but is found by some trappers and taken to a trading station.

There he is nursed by a beautiful girl, the daughter of a store keeper. While she is engaged to an invalid, the doctor falls madly in love with her. In an emergency the doctor is forced to operate on the other man, and while he recovers his health, he pretends that he is speechless. Later on he inveigles the doctor into a cellar and there tries to kill him. The girl overhears this however, and comes to the rescue of the doctor. There is a novelty in this story whereby the radio is used to help the other man with his nefarious scheme.

Lyle Talbot carried the difficult role of the young doctor with dignity by his naturalness. As in "The Thirteenth Guest," this new Warner Bros. "find" easily steals the picture. The gorgeous Thelma Todd was the prize for which the men fought, and she gave us a surprise by her fine acting ability.

Captain Frank Hawks was the flyer and proved to be an excellent actor, while Jason Robards put the disagreeable part of the invalid through successfully. H. B. Walthall, George Hayes, Ethel Wales, Tully Marshall, Pat O'Malley, Priscilla Dean, Myrtle Steadman and Lafe McKee were other players of merit who deserve individual notice.

An interesting and clever story that the many theatres carrying the Monogram pictures on their program will enjoy.

"THE MILLIONAIRE CAT"

R-K-O-Radio—Louis Brock have made a typical "knock 'em down an drag 'em out" short reeler, in "The Millionaire Cat," with Clark and McCullough, like they made in the good old Mack Sennett silent days. It is built for laughing purposes, and tab if you will, Ben Holmes and Tom Lennon, with digging up plenty of old gags and putting new overcoats on 'em, are great. The adaptation and dialogue was written by Bobby Clark and Mark Sandrich, the latter also capably directed this fun-film. Outside of the funmaking of Clark and McCullough, you will find Jimmy Finlayson, Stuart Holmes, Anita Garvin, Carol Pevis, Nora Cecil and Catherine Courtney. The last two mentioned artistes were a howl as the aunts. Bobby Clark hogged the rest of the picture. Nick Macuraca photographed this short reeler so it moved swiftly and clearly. Sam White edited. Mark Sandrich knows his comedy and he created laughs where others would have failed.

—ARTHUR FORDE.

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New York Stage Productions

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 "Nightcap"
 "Polly Preferred"
 "Cobra"
 "Silence"
 "The Enemy"
 "Broadway"
 "Nightstick"
 "Tin Pan Alley"

Motion Pictures

"New York Nights"
 "All Quiet on the Western Front"
 "Czar of Broadway"
 "Quick Millions"
 "Silence"
 "Miracle Man"
 "Miss Pinkerton"
 "Doctor X"
 "Central Park"

=====◆ **Author of** ◆=====

"Nightstick," "Sap From Syracuse," "Broadway Bound"
 and "Middle Distance"

— *John Wray*

HENRY FINK

Playing opposite Lily Damita

"Goldie"

J. G. Bachman Production

R K O PATHE STUDIOS

Story - Adaptation - Dialogue

of

"Okay America"

(UNIVERSAL)

WRITTEN BY

WM. ANTHONY McGUIRE

NIGHT HAWK

IT LOOKS LIKE OLD HOME WEEK AT EUGENE STARK'S BOHEMIAN CAFE. BUDDY FISHER ENTERTAINS STAGE AND SCREEN SATELLITES WITH FINE SHOW AND PROGRAM

It looked like old home week at Eugene Stark's Bohemian Cafe the past week. Phil Harris and wife and Jackie Taylor dropped in to wish Buddy Fisher well. Jackie was one of the first maestros to hold down the post at Stark's. He was high in his praises of the Buddy Fisher aggregation. Chuck Riesener brought Earl Taylor, noted composer of song hits, with him. B. P. Schulberg and Sylvia Sidney had dinner there. Mr. and Mrs. Harry Lewis; Glen Rice, of Hill Billies fame; Mrs. Rogers (mother of Ginger Rogers); Phyllis Fraser, the latest radio find; John Russell, the latest Universal western star; the charming and lovable Betty Boyd, who should be working in our best features; Shirley Harris; John Kelly; Mr. and Mrs. Stanley Bergman and mother; Maxine Cantway, and now we will let you in on a little secret—Mada Borka, who looks so much like Theda Bara in her palmy days, that even yours truly was a bit timid about speaking to her, surely is some vampire looker and will click in pictures if she gets a chance. We could go on and on and tell about hundreds of others, but, the show is the thing. With Buddy Fisher and his orchestra of Merry Makers, a whole show all in themselves; Mario and Margarita, the best dancing team around these parts, are held over as an added attraction. Backed up by Billy Daniels, Kirby and Duval, the Fashion Plates of Entertainers," who offer songs and dances that hold you; Charita Alden in some new end exciting dances still brings down the house; Evelyn Mannis, the cutest of cuties, sings and dances right into your heart. She wears one of those dancing costumes, yes sir ree,—you will give her both eyes and all ears. The ace musicians and merry makers, Jimmy Hatton, Charles Beynon, Carl Osborn, Bill Markowitz and others just keep you guessing their limit as to versatility. Buddy Fisher, with the audience demanding his imitation of Ted Lewis, is the biggest individual hit number that any leader around these parts offers cafe visitors. Three shows nightly are offered at Stark's Bohemian Cafe—and what food!—so tastily prepared by Eugene Stark.

COCOANUT GROVE

Phil Harris has won the love and respect of "Grove" visitors by his willingness to give them what they really want in the way of dance music and entertainment. His co-workers idolize him as much as the public does, and they work for him with that feeling and understanding. They make play out of their work, and it is a pleasure to watch them and listen to their harmony. Xavier Cugat, too, has everything that is pleasing at his command. His Rhumba Band and Entertainers are right on the job and jump into the breach the minute Phil Harris and his organization finish their numbers. There is never a dull moment at the Cocoanut Grove, with even organ numbers played by Jamie Erickson. The Cocoanut Grove rightfully is the one spot where the elite gather nightly except Sunday, and dine and dance to their hearts' content.

BLOSSOM ROOM

The Blossom Room of the Hollywood-Roosevelt hotel was a scene of brilliance during the evening of the premiere of "Rain" at Grauman's Chinese. Throughout the supper period and after the show, the tables were occupied by a glittering galaxy of notables. Among those who entertained and were entertained were: Mr. and Mrs. Ben Lyon, Dolores del Rio, Bud Murray, Thelma Todd and husband, Lois Moran, Dorothy Jordan, Elissa Landi, Leo Carrillo, Anita Stewart, Virginia Lee Corbin, Riccardo Cortes, Cosmo Kyrle Bellew, Charles Ruggles, Frank Lloyd, George Stone, Mr. and Mrs. Jack Warner, King Vidor, Cedric Gibbons, Mr. and Mrs. Freeman Lang, Mr. and Mrs. Tom Mix, Mr. and Mrs. Roscoe Ates, Una Merkle, Myrna Loy, George O'Brien, Wallace Beery, Will Hays, Wheeler and Woolsey, Claire Windsor, Wesley Ruggles and Henry King.

"HEARTS OF HUMANITY" PROVES "INDIES" KNOW THEIR PICTURES AND THAT CHRISTY CABANNE IS AN EXCELLENT DIRECTOR

Stories of New York's Ghetto are always sure fire, and "Hearts of Humanity" just misses being another "Abie's Irish Rose" owing to the fact that the producers were short on money to spend on the production and had to make it in such a short time, that only a miracle man, could bring in another epic. What "Hearts of Humanity" has is, brimful of family entertainment, performances that smack of real ability on every player that had anything to do with the picture and this goes for Jean Hersholt, who plays a loveable character, that reminds us of the early days of Emil Jannings. Claudia Dell never was sweeter than she is in this one. J. Farrell McDonald, can always be relied upon to hold up his end of any picture and he surely does it here. Charles Delaney, who to our way of thinking hasn't been given a square deal by the industry, comes through with a splendid performance. The kiddies keep cropping up in our mind and we can't stay away from them any longer. Jackie Searle and Dickie Wallace (Richard Johannes) tear your heart strings until they holler for help. Star material if you ask us, and there also was Betty Jane Graham with not so much to do, but what she did clicked. The other grownups who are numbered among those who did their parts well were Lucille La Verne, John Vosberg, George Humbert and many others. Christy Cabanne gave us the surprise of our life, as he directed this picture with such feeling and understanding. His camera setups and direction of the players held you at all times. He could easily have allowed the actors to overplay their characters and lose the true spirit of the story, which was written by Olga Printzlau, adapted by Edward T. Lowe, Jr., and produced by John Clein for Majestic Pictures. A last word for Charles Stumar, who so ably photographed the picture, is in order at this time.

—D. V.

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SPORTS

KELLY PETILLO MADE TWO NEW TRACK RECORDS AT LEGION ASCOT SPEEDWAY LAST WEDNESDAY NIGHT

Wednesday night proved to be Kelly Petillo's night to win, when he came in for the checkered flag in the Helmet Dash, the match race with Lester Spangler, with a new record of 2.1381 for the five laps and the 60-lap main event, setting a new record of 27.50.

Due to the fact that Danny De Paolo wrecked No. 19 in practice, Spangler drove No. 5, in the match race and believing that he can win driving his own car, Lester has challenged Kelly to another race next Wednesday night.

Chester Gardner, who has had more than his share of bad luck this season, drove a beautiful race last Wednesday night and placed in second position in the main event with Carl Ryder, third, Sam Palmer, fourth and Ernie Triplett, fifth. H. D. Provan won a 5-lap race for the Class "B" cars and George Connor, who won the other 5-lap race, also came in for a win in the 15-lap main event.

Now that the racing season is over in the East, the boys have started back to the Coast to compete in our races out here and "Shorty" Cantlon, Bryon Saulpaugh, Bob Carey, "Howdy" Wilcox, "Wild Bill" Cummings, "Stubby" Stubblefield and many others may be back in time for the race next Wednesday night.

These boys have been doing some sensational driving this summer in the East and promise to give the local drivers some "hot" competition. If you haven't been attending these night races, don't fail to be on hand next Wednesday night to welcome them back on the track, for the Legion has arranged an exceptionally interesting program of races.

OLYMPIC FOUR ROUNDERS REMIND US OF GOOD OLD FOUR-ROUND VERNON DAYS

When Col. Jack Doyle, with his hat cocked on the side of his head, sat down at the ringside Tuesday evening, our mind ran back to the good old four-round Vernon days when Col. Jack was staging his weekly cards. The 20-round bouts were voted out of the state and Uncle Tom McCarey, Al Greenwald and the late Chas. P. McHugh and his secretary and press agent, Harry Burns, had to look for other occupations. Col. Doyle then became the king pin of fight promoters here, retaining this hold ever since.

Tuesday evening there was a number of good four-round bouts. Harry Thomas proved a Palooka instead of championship timber. Poor Tom Patrick almost knocked himself out trying to land on the big dub who was mostly in a shell throughout.

Tommy McDough whipped Pedro Villaneuva. It looked like Pedro was given a setup, but, he felt he had it in the bag and started to play "possum" and walked into a few nifties which had him on the dream street border at the final bell with Tommy gaining the referee's nod.

Next Tuesday night we are to see Freddie Steel, who has 28 victories to his credit, facing Cerefino Garcia in the main event, with plenty of scrappers from heavyweights to flyweights, throwing plenty of mits at each other over the four-round route.

HOLLYWOOD LEGION STADIUM

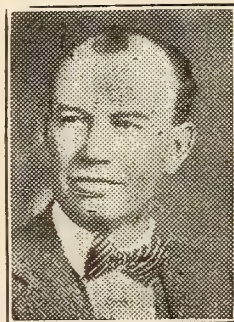
Tod Morgan's stout heart alone carried him through ten torrid rounds with his much younger—and tougher—opponent, Kenneth La Salle, at the Stadium last Friday. Morgan, in his day one of the very best, is facing the youngsters and making the grade on his experience and a fighting heart. He lost to La Salle, but the fans gave him a big cheer for his gameness. The fact that Harry Galfund, in his day a great welter, lost to Al Herrera, emphasized the old saying that "They never come back." Two former greats on the same card, both taking the worst of it from oncoming youngsters, is a grim reminder to the fans that the boxing racket is no place for any but the fit. Other results: Hy Ritter, 150, won from Victor Chamerello. Arty Durand, a fast Mexican, 124, stopped Judy La Salle in the first. La Salle stayed down too long. Rugged Joe Skube, 145, defeated Kenneth Johnson. This was a tough go. Don Conn, substituting for Tony Sousa, won from Young Papke, Jr. The house was very good. This week, George Hansford vs. Vincente Torres.

RUNYON WRITES FOR PICTURES

Damon Runyon, generally regarded as the greatest sports writer in America, and whose writings are read daily by millions of newspaper readers, has agreed to write a story for Columbia to produce as a motion picture.

It will be titled "The Marquesa of Queensbury," and it will reveal the colorful, exciting and amusing life of a woman manager of prize fighters and their training camp.

Runyon has written many short stories which have appeared in Cosmopolitan, Collier's and other magazines.



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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TOM COAKLEY, VIRGINIA HAIG AND BETTY KELLY

Blossom Room visitors have been nightly applauding the work of this trio. Tom Coakley has one of the finest bands that the North has sent us in some time. Misses Haig and Kelly are the charming singers who shared honors. Miss Kelly finished her contract. Miss Haig continues to help keep the high standard of the band at the Hollywood Roosevelt Hotel, where the elite of stage and screen rub shoulders with the guests of the hostelry.

THE GATHERING OF THE MUSICAL CLANS



BUDDY FISHER, CHUCK RIESNER AND EARL TAYLOR

When composers and musical geniuses get together something is liable to happen, such as pictured above when Buddy Fisher, America's Joy-Boy, who is now on his 14th week at Eugene Stark's Bohemian Cafe with his orchestra of Merry Makers, stopped waving his baton long enough to try out some new songs with Chuck Riesner, M-G-M director, who was at one time one of the most noted song writers and vaudeville headliner, and Earl Taylor, who has written such hits as "My Southern Rose," "Waiting at the End of the Trail" and many others.

For Entertainment and Food Hollywood's Joy-Spot is Far Ahead of Any Other Cafe. Drop In And Be Convinced.

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THE TROUPERS, INC.

Mr. Harry Burns,
Editor of Filmograph,
Hollywood, Calif.

Sept. 14, 1932

Dear Harry:—

The many articles about the general activities of the Troupers, which have from time to time appeared in your excellent paper, are deeply appreciated by all our members, many of whom—both men and women—are pioneers in the great moving picture industry, the circumstances of which, today, encircles the globe and whose center is this Heaven endowed spot. Not a few Troupers, old in the service before this wonderful new medium of entertainment was discovered, have been drawn together like a scattered fold to at last share in the peace and quiet home-life of the great American people—people of whom a large majority heretofore not only found their greatest pleasure in the theatre of the spoken drama, but learned of the modes and fashions of the hour portrayed by our talented people trained and schooled for a life-time in their profession.

Our forthcoming carnival is to obtain funds to carry on the task set for us by the founders of our Association, i.e., to produce the best of the past, to promote the best of the present, and assure the best for the future.

The benefits of the Troupers Association are far-reaching, particularly in the encouragement and cheer lovingly given by the more fortunate to the many having a hard fight to carry on; as well as the more practical giving for immediate need, which at this time is tremendous.

And so our carnival, Harry, where all the various artists will give of their time and talent for this most worthy cause, is in a measure helping to relieve the pressure on our already over-taxed charity organizations, to aid which many of our members have generously given of their time and money over a long period of years.

Knowing as I do the great personal interest you are showing toward the success of our carnival undertaking, I not only take this opportunity to extend you the thanks of the officers and members of the Troupers, but shall happily look forward to seeing you on the evening of the 26th inst. with the traditional "bells on."

With best wishes, I am,

Sincerely yours,
JOSEPH DE GRASSE

JACK WARNER SOUND ASLEEP

Jack Warner has been quoted in the trade papers as having said the following:
"Americans want entertainment. If you give them that, there is little to worry about even in these abnormal times. Audiences want action, motion as well as emotion. * * *"

We all were under the impression that Jack Warner understood somewhat public taste and that he, in producing pictures, tried to cater to such taste. But now he comes along and tells us that up to this time he made pictures without having a knowledge that the public want "motion and emotion," and that he, having now discovered it, will make pictures they will like.

You had better ask Harry Warner to return the money you paid him for pictures made by his company during the time Jack Warner did not understand what the public wanted, for according to what Jack says the pictures were misrepresented to you.

SEPT. 3, 1932—HARRISON'S REPORTS.

HOLLYWOOD FILMOGRAPH BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
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FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Will Rogers Clive Brook Clara Bow Gaynor-Kirkland McLaglen-Nissen Rogers-Gaynor Clive Brook George O'Brien	Eric Von Stroheim John Blystone Frank Lloyd I. Francis Dillon Alfred Santell Alfred Werker Henry King Wm. K. Howard Louis King	Lew Germonprey J. Blystone Unassigned Jack Boland Marty Santell Ikerd Unassigned Phillip Ford Booth McCracken	Jimmy Howe Chas. Clarke Unassigned Lee Garmes Hal Mohr L. W. O'Connell Unassigned Geo. Barnes Geo. Snyderman	"Walking Down Broadway" "Jubilo" "Cavalcade" "Call Her Savage" "Tess of the Storm Country" "Rackety Rax" "State Fair" "Sherlock Holmes" "Robber's Roost" "The Forty-Niners"	Eric Von Stroheim Klein-Conners Noel Coward Tiffany Thayer Behrman-Levien Joel Sayre Phil Strong Millhauser-Veiller Uncredited S. McGrew Willis	A. Bruzlin E. Grossman F. MacKenzie A. Protzman	Shooting Shooting Preparing Shooting Shooting Shooting Preparing Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Burton King Prod.	J. P. McCarthy	Bill Knolte	Ed. Kull				Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Ranaldi, Asst.	Unassigned The Barrymores Gable-Harlow Joan Crawford Boris Karloff Haines Edward Wallace Beery Unassigned	W. S. Van Dyke Charles Brabin Victor Fleming Clarence Brown Chas. Vidor Harry Pollard John Ford Jack Conway	Unassigned H. Tate Hugh Boswell Unassigned Johnny Waters Unassigned Unassigned Unassigned	Clyde DeVinna Bill Daniels Arthur Edson Unassigned Tony Gaudio Unassigned Unassigned Unassigned	"Eskimo" "Rasputin" "Red Dust" "Lost" "Mask of Fu Manchu" "Let's Go" "Flesh" "Pig Boats"	Unassigned Uncredited Wilson Collinson Uncredited Uncredited Uncredited Uncredited Uncredited	G. A. Burns A. MacDonald	Shooting Shooting Shooting Preparing Shooting Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell All Star Bob Steele All Star	Harry Fraser Phil Whitman R. N. Bradbury Albert Ray	Unassigned Al Alt Paul Malvern Unassigned	Archie Stout Leon Shamroy Archie Stout Harry Neuman	"Arizona Bound" "The Wayne Murder Case" "West of the Rockies" "Guilty or Not Guilty"	Robert Quigley Lee Chadwick Wellyn Totman Francis Hyland	H. Ellmacker	Preparing Shooting Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting G.L. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Hayes-Cooper Erwin-Crosby Raft-Cummings March-Landi Hopkins-Marshall All Star Hopkins-Gable Carroll-Grant Chas. Rogers Prod. Raymond-Dee Stuart Erwin Maritza-Ruggles Sidney-Grant Brook-March	Frank Borzage Frank Tuttle Archie Mayo Cecil B. DeMille Ernest Lubitsch Erle C. Kenton Marion Gering William Seiter Ralph Murphy Thornton-Freeland Corrigan-Hart Walker-Lee Norman Turog Stephen Roberts	Arthur Jacobson Sil Brod Charlie Barton James Dugan George Hppard Unassigned Unassigned Archie Hill Unassigned Unassigned Unassigned Archie Hill Unassigned Unassigned	Charles Lang George Folsey Ernie Haller Karl Struss Victor Milner Unassigned Unassigned Arthur Todd Unassigned Unassigned Unassigned Henry Fischbeck Unassigned Unassigned	"A Farewell to Arms" "The Big Broadcast" "Night After Night" "The Sign of the Cross" "The Honest Finder" "Island of Lost Souls" "No Man of Her Own" "Hot Saturday" "Metropolitan Garage" "In For a Penny" "The Bookworm Turns" "Evenings for Sale" "All My Love" "The Lives of a Bengal Lancer"	Glazer-Garrett George Marion, Jr. Garrett-Lawrence Young-Buchman Raphaeson-Jones Wylie-Fort Austin Parker Lovett-March Uncredited Josephson-Marlow Thompson-Harris S. K. Lauren Sidney Buchman Boyles-Gates	H. Lewis J. Goodrich Don Johnson H. Lindgren M. M. Paggi E. Kerr E. Hayman	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing
R.K.O.-PATHE Culver City RE. 0252	J. G. Bachman Prod. Allied Prods.	Malcolm St. Clair Chester Franklin	Bill Reinecke Jean Anderson	Unassigned Neuman-Calligan	"Goldie" "Iron Master"	Salisbury Field Adele Bussington	F. Redd	Shooting Shooting

ROSCOE KARNS

Just finished in Paramount's "NIGHT AFTER NIGHT"
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R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A. M. to 12 Noon Except Monday & Saturday. Bobby Mayo, Asst. 9 A. M. to 10 A. M.	Bennett-McCrea Fay Wray Harding-Howard Mitzi Green Velez-Tracy Frank Morgan Edna May Oliver Bill Boyd Arline Judge Irene Dunne Bill Boyd	George Fitzmauric Merian C. Cooper E. H. Griffith John Robertson Gregory LaCava Ed. Sutherland Geo. Archinbaud I. Walter Ruben George Cukor J. Walter Ruben Ralph Ince	Unassigned W. Daniels Unassigned Charles Kerr Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Eddie Linden Unassigned Jack McKensie Bert Glennon Al Gilks Henry Gerrard Unassigned Unassigned Unassigned Unassigned	Untitled "Kong" "Animal Kingdom" "Little Orphan Annie" "Phantom Fame" "Secrets of French Police" "Penguin Pool Murder" "Yukon" "Torch Singers" "Man and Wife" "Men of America"	Jackson-Ornitz James A. Creeman Horace Jackson Mintz-Dunn Carmack-Ford Ornitz-Tasker Willis Goldbeck Al Block Stella Block Uncredited Sam Ornitz	E. Wolcott D. Cutler J. Tribby G. Ellis H. McDowell	Preparing Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Taxi Boys	Del Lord	Lloyd French	Art Lloyd	Untitled	The Staff	James Green	Shooting
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod. All Star	Unassigned Louis Lewyn	Unassigned	Unassigned Otto Himm	"Lost Continent" "Hollywood On Parade"	Isadore Bernstein B. Granaham		Preparing Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Ken Maynard	Unassigned Alan James	Unassigned Unassigned	Unassigned Unassigned	"Uptown New York" "Tombstone Canyon"	Warren B. Duff Earle Snell		Preparing Preparing
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Al Jolson Eddie Cantor Ronald Colman	John Erskin Leo McCarey King Vidor	Lonnie D'Orsa Red Golden Sherry Shourds	Lucian Andriot Gregg Toland Ray June	"The New Yorker" "Kid from Spain" "I Have Been Faithful"	Charles Lederer W. McGuire Frances Marion	O. Lagerstrom V. Vernon C. Noyer	Shooting Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Karloff Gibson Gowland Douglass Birrell Sidney Fox Lew Ayres	John M. Stahl James Whale Unassigned Unassigned Dr. Arnold Fanck Ernst Frank Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Hans Schneeberger Unassigned Unassigned	"Only Yesterday" "The Road Back" "Silk Stockings" "Imhotep" "S. O. S. Iceberg" "Nagana" "Next Door to Heaven" "Ships of Chance"	Lehman-Rogers R. C. Sheriff Cyril Harcourt Schyer-Balderston Lt. Comm. Wead Van Every-Ryan Edward Luddy Glasmon-Bright	R. Pritchard W. Hedgcock	Preparing Preparing Preparing Preparing Shooting Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Bill Mayberry, Casting Bill Forsyth, Asst.	Spencer Tracy D. Fairbanks, Jr. Joe E. Brown Warren Williams John Wayne Blondell-Ford Ruth Chatterton Unassigned	Michael Curtiz William Dieterle Lloyd Bacon H. Bretherton Tenny Wright John Adolfi Unassigned Archie Mayo	Frank Shaw Unassigned Marlowe Unassigned Ted McCord Bill Cannon Unassigned Unassigned	Barney McGill Unassigned Richard Towers Robt. Kurrle Unassigned Sid Hickox Unassigned Unassigned	"Twenty Thousand Years in Sing Sing" "Parachute" "You Said a Mouthful" "The Match King" "The Telegraph Trail" "Central Park" "The Paris Racket" "Lawyer Man"	Terrett-Lord Uncredited Robert Lord Branch-Sutherland Kepner Morehouse-Baldwin Bartlett Wilson Mizner	Dave Forrest Gilbert Brown D. Thomas O. Garretson	Shooting Preparing Shooting Shooting Shooting Preparing Preparing

Col. Reginald Barlow

About the time this copy of *Hollywood Filmograph* reaches you Col. Reginald Barlow will have played 30 different parts in as many pictures within one year

Now under management of

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**FLYERS PAY LAST TRIBUTE
TO AL WILSON IN
SOUTHLAND**

It was a sad group of good fellows that gathered to pay their last respects to a brother flyer, Al Wilson, who had paid the supreme penalty for daring to find some new thrill for aviation sport lovers as well as seeking to find something new under the sun in the way of airplane stunt flying. Al Wilson gave his life that his Buddies might learn from his experience, just how far aviation has advanced and just what they can and cannot do in the way



AL WILSON

of trick stunting in a plane. One of the most prominent in film circles who paid his respects was Dick Grace, who needs no introduction to film circles. He met Ye Editor at the Blossom Room after the services and it was plainly seen how badly he was affected by the unfortunate happening to one of his pals. We, too, shared the honor of knowing and calling Al Wilson a pal. Of late he was too busy traveling and trying all sorts of stunts in the aviation world to pay much attention to pictures, but his work stands as a monument to him. His name as a MAN will live among men and especially his co-workers in the field of aviation.
—HARRY BURNS.

**Making
The Rounds With
Leslie Spears**

Billy Dooley driving out Cahuenga Pass, headed for Universal to do a part in "Manhattan Towers."

"Duke" Hall, still on the job as host to the Marathon contest at 4 o'clock in the sun-up. After the Premier of "RAIN," all the Celebs flocked in to sit, and sit, and sit and the marathoners danced, and danced, etc.

Stanley Smith, on the Biltmore program with Jimmie Grier and his famous orchestra. Stanley is also working on "Hot Saturday" at Paramount. He has just recently completed a tour of the country with a musical comedy, which was more than successful. We hope he repeats in pictures. The boy is good. Noel Francis, on the set for a part in "Manhattan Towers." This ex-Ziegfeld beauty is rapidly making a name for herself and no wonder, she has everything.

Ora Carew presented with a beautiful loving cup as winner of the dancing contest at the GRAND HOTEL last Friday night. Incidentally, the Grand Hotel is a mecca for film folk, and what a place—moonlight—romance—music—ah, me—!

"A NIGHT IN MEXICO," gay musical romance going into the fourth week at the LEO CARRILLO THEATRE, on Olvera street—and is ADRIANA, star of the piece, a good looker?—oooh!—go down and see for yourself.

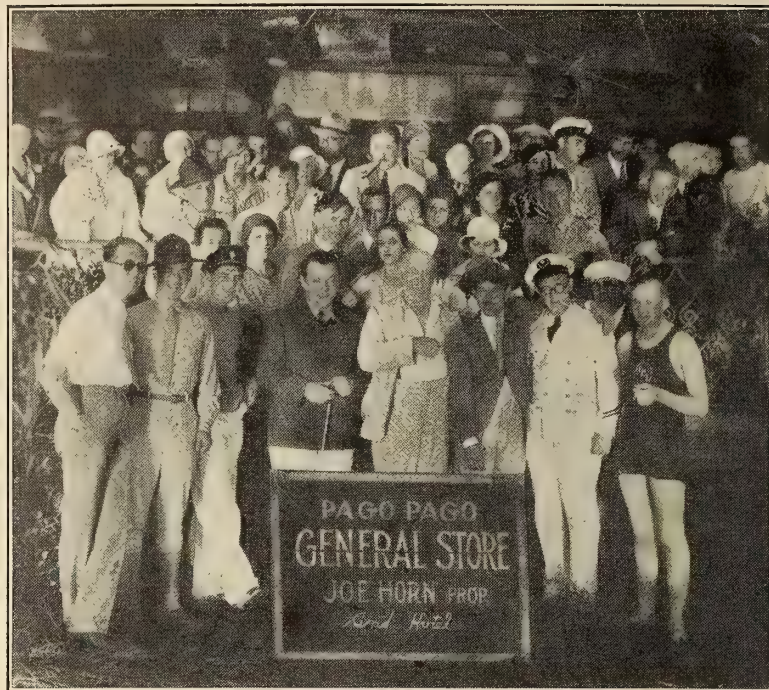
HARLEM SINGS

Baron Lawson, manager of the Virginia Dixie Singers, noted radio entertainers, furnished the Harlem delegates for Paramount's production, "Phantom President," the Geo. M. Cohan, Jimmy Durante laugh yarn.

Gilbert Allan is the youthful director of the musical aggregation, which can be heard every Monday night from 8:15 to 8:45 over Radio Stations KFI and KECA, also on the Gilmore Circus program.

Prescott Chaplin, sea expert, is collaborating with William N. Robson on a new treatment of James Cozzens' book, "S.S. San Pedro," which is being prepared for U. This makes 31 men and women writers preparing 19 stories for the Laemmles.

**"RAIN" CREATES GREAT CONTROVERSY IN FILMLAND
SCREEN AND STAGE PLAY COMPARED**



Take a peek at the above picture. Joseph Schenck entertained the press one sunny day on the Isthmus of Catalina where "Rain" was produced. Every one was there. Lewis Milestone stands in the center with the cane in his hand. Walter Huston, Guy Kibbee, Matt Moore, William Gargan, Walter Catlett, Frederick Howard, Ben Hendericks, Jr., and many others which included Nate Watt, the very capable assistant director, who has worked with Director Milestone for years on his biggest pictures.

Hollywood turned out to see and hear Joan Crawford in her first world premiere picture, "Rain." To say that they were ready to be critical was very evident, for when the picture was finally reeled off all you could hear on all sides was "Did you see Jeanne Eagles play the part on the stage?" Little did one hear of the performance that Gloria Swanson gave in "Sadie Thompson," the silent picture version of the same story. Joan Crawford, to our way of thinking, gave a greater screen performance than she did in "Grand Hotel." In the John Colton story her role is that of the girl who tried to escape her past, only to be ensnared in the very same life by a man of the CLOTH. Any re-make of this picture, up to date has fallen down miserably. Lewis Milestone worked like a Trojan with a familiar story and plot, and what we saw Thursday evening at Grauman's Chinese is a much improved print.

"Rain" is good entertainment if you like that kind of a story. The churches will be up in arms over it as there is little or no moral to Sadie Thompson. Women will hate "Sadie." They will think her catty, while the men will admire her pluck.

Joan Crawford rises to her greatest heights when Walter Huston in the film tries to convert her, and finally does. We feel that it would be better to close that scene with the closeups of both glaring at one another on the stairs saliously, rather than go to the long shot and lose the illusion of Mr. Davidson actually falling in love with Sadie Thompson.

The road that Walter Huston has to hoe down is a hard one. Theatregoers are not ready for such preachments and quotations from the Bible.

Guy Kibbee is always welcome in any picture. Audiences let loose a lot of excitement the minute he appears on the scene, expecting something to happen. It usually does. He knows his drama and his comedy. He shares honors with Beulah Bondi as the straight laced wife of Mr. Davidson. Miss Bondi makes her presence felt without even uttering a word.

William Gargan stands the acid test of the picture like the real troupier he has proven himself to be. Walter Catlett gains many a laugh as the Quartermaster, knowing the value of a situation. Matt Moore gives a finished performance, the best he has given in years. Kendall Lee served in her role adequately. The work of Ben Hendericks, Jr., and Freddie Howard is exceptionally good as the aides of Sergeant O'Hara (William Gargan). The woman who plays the wife of Joe Horn is not given credit on the program. It is her work in PAGO PAGO that smacks of realism.

"RAIN" was taken from the stage play adapted by John Colton and C. Randolph, from a story by W. Somerset Maugham, with the screen adaptation by Maxwell Anderson. Photography work of Oliver Marsh is brilliantly handled. A word of credit for the art work goes to Richard Day. Sound is in the hands of the expert Frank Crenzbach, and film editing by Duncan Mansfield is a he-man's job. Grauman's Chinese theatre is showing a revised print of "Rain" since the opening night, cut down to the proper footage. Might we, in closing, say that UNITED ARTISTS should find Joan Crawford's first starring vehicle under their tutelage, a good innovation to follow with other stars from the various studios. They did something with her that M-G-M have failed to do—and that is to prove to the world that she is just as great a dramatic actress as she has proven to be in lighter productions.

—HARRY BURNS.

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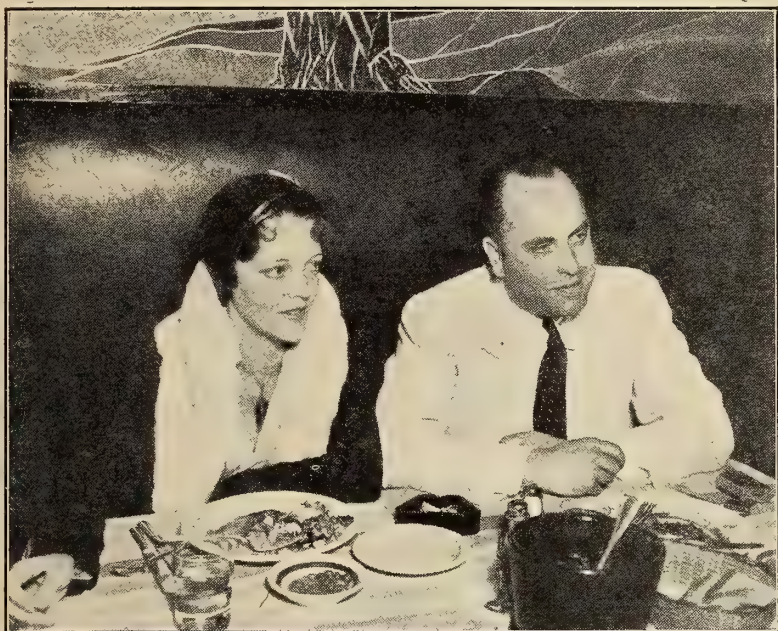
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Chit, Chat and Chaffer by Hal Wiener



MR. AND MRS. (BLANCHE MAHAFFEY) RALPH M. LIKE

Here is the first published picture of Mr. and Mrs. Ralph M. Like. The happy couple was married recently but avoided publicity on all sides. Our faithful old standby of a cameraman caught them at Stark's Bohemian Cafe one evening, and if you ask us, they were in one of their happiest moods. Mrs. Like was formerly playing leads in pictures, Mr. Like being the producer. The pair met, fell in love, said "I Do"—and now, will Mrs. Like continue on the screen or will she become a real, dutiful wife?—that is the burning question. You try and answer it as we can't get an OK or a turn-down one it at this time.

"HAT CHECK GIRL" IS DELIGHTFUL ENTERTAINMENT

DIRECTION—SIDNEY LANFIELD.

STORY—RIAN JAMES.

SCREEN PLAY—BARRY CONNERS AND PHILIP KLEIN.

PHOTOGRAPHY—GLENN MacWILLIAMS.

CAST—SALLY EILERS, BEN LYON, MONROE OWSLEY, GINGER ROGERS, NOEL MADISON, DEWEY ROBINSON, ARTHUR PIERSON, PURNELL PRATT AND HAROLD GOODWIN.

Here is a delightfully refreshing bit of entertainment. Fox's latest, "Hat Check Girl," with Sally Eilers doing the checking, is the sort of screen material that exhibitors are always eager to get.

Rian James' story, that of the romance of a poor girl and a ne'er-do-well son of a millionaire, has been given a new dress with ultra-modern cabaret settings. Spicy situations and witty dialogue from the pens of Barry Connors and Philip Klein has transposed a mediocre story into something better in screen fare.

Most of the wise-cracking dialogue has been entrusted to Ben Lyon as the night clubbing ne'er-do-well. His flare for light comedy roles has rapidly lifted him in the ranks of box office favorites. And Sally Eilers, too, will doubtless win acclaim as the checker in a fashionable night club, who is susceptible to love at first sight.

A very talented girl is Christine Marson, who will hold you spellbound with her dancing. She was roundly applauded by the preview audience following her cabaret number.

Monroe Owsley, who has not been seen on the screen for some time, turns in a splendid performance as the editor of a scandal sheet. Ginger Rogers, Noel Madison, Dewey Robinson, Arthur Pierson, Purnell Pratt and Harold Goodwin all turn in fine performances.

Sidney Lanfield's direction should not go unacclaimed, as it is by his guiding hand that the picture keeps up its fast tempo. Glenn MacWilliam's exhibition of unusual camera angles also contributes much to the success of "Hat Check Girl."

WILLIAM ANTHONY MCGUIRE HAS CREATED NICHE FOR HIMSELF IN FILMDOM

On the 23rd of the month a byword among showgoers will be "Okay America," for on this date William Anthony McGuire's bombastic expose of current newspaperdom will be unreeled at the Orpheum.

Coming hot off the press, "Okay America" will bring to you inside dope by one of the greatest metropolitan reporters ever seen on the silver screen. Here is one of McGuire's finest drawn characters—Larry Wyne, who sees all and prints everything. Smiling Lew Ayres will doubtless garner himself plenty of glory in the character.

We caught the preview of "Okay America" and as a tip don't miss it. It's one of William Anthony McGuire's best stories to-date.

Immediately after Universal finished this screen play, McGuire went to work for Sam Goldwyn, and now he's busy at his typewriter pounding out script on "The Masquerader" in which Ronald Colman is scheduled to have the lead.

Another of McGuire's brain child, which shows promise of b. o. (box office to you) is "The Kid from Spain" in which Eddie Cantor dons the togs of a gallant toreador.

You remember McGuire's "The Bad Penny" which played a successful engagement at the Biltmore last season. He tells me that several bids have been made to make this into a picture. It's a good play and either a picture version or a revival staging of "The Bad Penny" would be appreciated.

Fox Films Studios Are Preparing Some Great Music for "Cavalcade"

Music, the medium through which many an artist has given vent to his ideas, is finding its way back into cinemaland. Studios are preparing for a busy season with many song and dance pictures scheduled for early shooting.

With the advent of this comparatively new form of screen entertainment, Arthur Lange, music master of the Fox Hills Studio, comments enthusiastically.

"A great change will be seen in forthcoming musical productions," predicts Lange. "Instead of writing music to fit stories as has been the practice, new story material will be created to fit music. By this method music will become a part of the theme and so a smoother and more rhythmic production will result."

"Likewise a change will be made in the selection of stars. Heretofore box office names meant more to the success of a singing picture than the music. It is true that the success of a song, especially in pictures, depends, to a certain extent upon the person who sings it, but if a melody lingers with you after leaving the theater, then it is the song and not the singer that you remember. This effect is what we are going to strive for—to at least have one outstanding melody that will dominate all else. And these songs are to be written to fit the personality of the singers."

Remember Arthur Lange's "Paradise Song" which Pola Negri sang in "The Woman Commands"? Here is an example of what he means when he says that "music must be an integral part of the story in order to have production value."

At present Lange is preparing the score for "Cavalcade" while the casting office is busy rounding up an all-English cast. This is planned to be one of the studio's big hopes in the revival of musical pictures. Another, in which Arthur Lange contributes his efforts, is "Rackety Rax."

It is indeed a pleasure to know that he is once more running the gamut of musical notes. He knows his "do-ray-me" and we look for many "ten strike" musicals from his pen in the very near future.

WE TALK TO MARY BRIAN IN BETWEEN SCENES ON UNIVERSAL SOUND STAGE

Behind closed portals of a studio sound stage one may see glamorous and spectacular feats . . . a massive production in action . . . prop men darting hither and yon . . . extra people sitting wherever they spot an empty chair . . . awaiting their call . . . electricians testing out their kleig and flood lamps . . . bit players nervously rehearsing their one or two lines . . . thrilled at getting their first big break . . . we, though seasoned to this life, thrilled with the excitement of it all . . .

"Manhattan Tower" is going into production . . . glimpsed beautiful Mary Brian, its star, calmly reading over her lines . . . also Jimmy Hall pacing up and down fixing his tie and adjusting his cuffs . . . Billy Dooley talking drunkenly to Noel Francis . . . part of their scene together . . . Frank Strayer systematically directing each scene with a calm cool head . . . Lou Ostrow, that jovial fellow, comforting tired and grumpy extras as the wee hours of the morn roll by . . . Lionel Belmore drops in to say cheerio . . .

. . . intermission . . . everybody relaxes . . . and we snatch a few words with our charming star, Mary Brian . . . she just got in town from a two and a half months' vaudeville tour with Ken Murray . . . act was such a hit that they played a return engagement in Chicago . . . Boston audiences also demanded a second appearance . . . s'funny but it's so, their act had nothing to do with Hollywood . . . maybe that's why they scored such a hit . . . anyway, glad to see Mary back home in pictures again . . . she likes the eastern stage and hopes to do a play there some day, perhaps . . . will never appear behind footlights in Hollywood, though . . . she likes to be remembered for her screen work here . . . not compared with it . . . can't blame her—she's done some mighty fine pictures . . .

. . . director Strayer calls all people on set for a new scene . . . our pleasant but short interview ends . . . lights are turned up again . . . extras take their places . . . cameras start clicking and "Manhattan Tower" once more goes into production . . . while we sneak off for our forty winks . . . so'long . . .

BRAMWELL FLETCHER IS SIGNED FOR "IM-HO-TEP" BY UNIVERSAL — IS A MOST VERSATILE STAGE AND SCREEN ACTOR

Bramwell Fletcher is raving mad by this time. But not as you might be led to believe. He's happy that he is raving mad, for his role in "Im-Ho-Tep," which he starts this week for Universal, depicts him as a raving maniac.

"Im-Ho-Tep," if you do not already know, is one of those weird stories—the tale of an Egyptian mummy which comes to life in the 20th century.

Talking with Bramwell in his dressing room at the El Capitan theater, just prior to his appearance with Pauline Fredericks in "As Husbands Go," we learned that he likes nothing better than to get an emotional characterization that will give him a real chance to act. And Bramwell can. Take for instance that drinking scene in "As Husbands Go." It's one of his favorite bits, because it gives him a chance to get away from the conventional juvenile type.

Following "Im-Ho-Tep," Bramwell is contemplating a trip to the New York stage. Negotiations have already started whereby he may have what he considers to be one of the outstanding roles of the season in a play by Phillip Barry.

His latest screen efforts will be viewed shortly in RKO-Radio's "Monkey's Paw" which Wesley Ruggles directed.

DAVE DAGGETT RETURNS

Been wondering for the past three years as to just what had happened to him, when we learned from a very reliable source that he is being considered by two of the major studios for a very nice part in a current picture. After finishing work on "All Quiet on the Western Front," Dave immediately left for the East coast to resume his stage work. While there he busied himself on the legitimate stage and in many stock productions. Now, after three years of hard work Dave feels that he is ready to take up the rudiments of the talking screen. With a back ground chuck full of experiences on the stage we can predict great things for Dave Daggett, and thru this column we want to be the first to welcome him back to Hollywood and to wish him a very successful screen debut.

MAY OUR GOOD WISHES

"RAIN"

ON

LONG TACK SAM

And His Daughters

Mina

and

Nee Sa Long

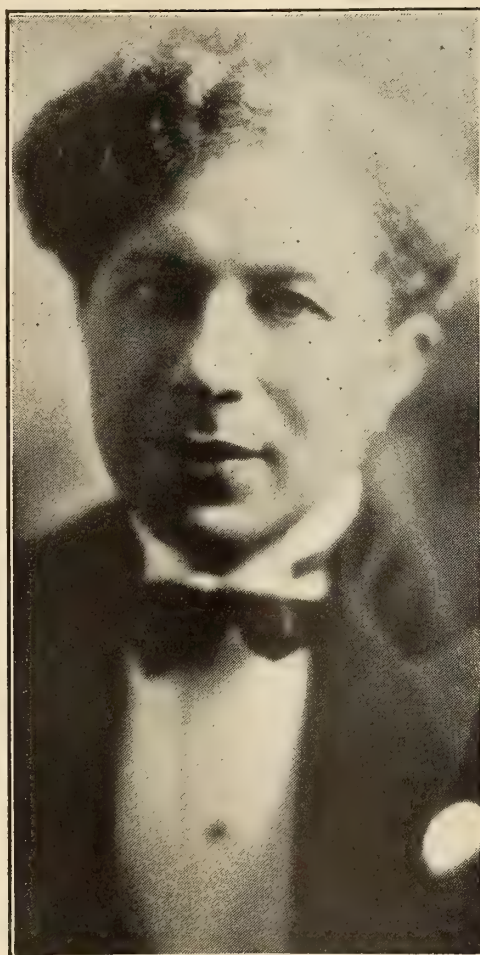
LA FAYETTE

and

LA VERNE

International Dance Stars

CREATORS OF THE DANCE



EDDIE GARR

Hollywood in Person

Direction of

WEBER & SIMONS

(AGENCY)

DAVID BROEKMAN

and his

GREATER

CHINESE THEATRE

ORCHESTRA

SID GRAUMAN

California's Beloved Son
and Master Showman

My Good Wishes to Sid Grauman, but I'm producing my own.

—B. B. B.

GRAUMAN'S CHINESE THEATRE

HOLLYWOOD

HOLLYWOOD filmograph



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VOL. 12, NO. 36

HOLLYWOOD, CALIFORNIA, SATURDAY, SEPT. 24, 1932

PUBLISHED WEEKLY

FRANKLIN and STONER Help to Raise Independent Standard Invincible-Chesterfield Have Five More to Make

"THE PHANTOM EXPRESS"
OPENS TO GREAT SUCCESS
IN NEW YORK CITY AND
SAN FRANCISCO—"LOST
CONTINENT" IS NEXT

"The Phantom Express," the railroadin' thriller produced under the Franklin and Stoner banner, has been heralded with much success following its opening at the Globe Theatre in New York, and the President Theatre in San Francisco.

Reports reaching us at this time state that audience reaction and box office receipts have shown the wisdom and shrewdness of producers in turning out timely entertainment of this nature.

"The Lost Continent," an original from the pen of Isadore Bernstein, after 11 weeks preparation, is all set to go into production.

These producers believe that careful preparation is of utmost importance and that the quality of independent pictures would be greatly improved if continuity and dialogue were given more sufficient thought and time by their makers. Franklin and Stoner have done much to raise the present day standing of the independents.

A THUMB NAIL PORTRAIT of BEULAH BONDI

Beulah hails from the Windy City . . . her first character role came in Maurice Brown's Chicago Little Theatre in "Cranford" . . . at the age of seven played "Little Lord Fauntleroy" . . . learned 47 sides in one week . . . 14 weeks in summer stock with Stuart Walker . . . played two summers at Elitch's Gardens in Denver . . . then to Broadway (every actor's goal) in "One of the Family" with Grant Mitchell . . . Maxwell Anderson gave her a part in "Saturday's Children" . . . also played cockney woman in "Mariners," Clemence Dane's play. . . then came "Cock Robin" by Elmer Rice and Phillip Barry . . .

. . . her Mrs. Jones in "Street Scene" brought Beulah to coast . . . played the same character in Sam Goldwyn's screen production . . . recently seen as Mrs. Davidson in "Rain" . . . now showing at Grauman's Chinese theatre . . . is now on her way to New York for a part in a Sidney Howard play which opens in two weeks. . .

DOUBLES HIS TALENTS

Charlie Chase, famous funmaker, has three more comedies to make for the Hal Roach Studios this year. However, his contract is such that he has the opportunity to make features in between each laughmaker.



LUTHER REED

What filmland needs most today is the director who knows the value of the industry's dollars that are being spent on pictures. So that the old devil, waste, will be shown the way out of this business. Luther Reed, to our way of thinking, numbers among the most conservative of directors who, if given enough leeway to spend what monies are needed to make good pictures, will come as close to delivering the goods as any director in the business.

MESSRS BACHELLOR AND
COHEN ARE MAKING ONE
FEATURE A MONTH ON
UNIVERSAL CITY LOT

"Slightly Married," an Invincible picture, now in production at Universal City, boasts a cast of "big names" to shortly grace our silver screen.

Walter Byron, Evalyn Knapp, Marie Prevost, Dorothy Christy and Jason Robards have stellar booking in Mary McCarthy's newest brain child. This clever authoress has several winners to her name. At present she is working on "Ships of Chance" in which Lew Ayres is scheduled to star for Universal.

Others who have outstanding parts in "Slightly Married" include Clarissa Selwyn, Herbert Evans, Robert Ellis and Phillips Smally.

Richard Thorpe, who has a fine reputation in directorial circles, is handling the megaphone on the production. M. A. Anderson grinds the camera while "Buddy" Shyer assists Thorpe.

Invincible and Chesterfield Pictures are controlled and operated by George Bachellor and Maury Cohen. They have scheduled 12 features on this year's program. "Slightly Married" is the seventh of the series. The producers are away ahead of schedule of one picture per month, as they started working last March on their initial production.

Producers Bachellor and Cohen feel that this is to be the greatest independent year of any that they have experienced. They lay this to the facts that the independents are making their best pictures, and that those producing are more dependable, that they will deliver their promised program of pictures, thereby gaining greater attention and confidence of the exhibitors, the exchange men, and above all, the public. Mr. Bachellor is due back from New York about October 1, and he will start another Chesterfield production which, for the present, is titled "Down in the Dumps," and which Richard Thorpe will direct.

Carl Laemmle, Jr., is boldly taking a step to inaugurate a new cycle of film fad. He is introducing a current policy of producing timely subjects with releases to coincide with the events of the day. With his eye upon the calendar, Laemmle recently finished "All American," a grid story aimed to reach the screen for the football season; "Merry-Go-Round," a political story for election fare, and "Okay America," a yarn with broadcasting and kidnapping angles.

In Loving Memory

Edward J. Montfagne

Gone but never to be forgotten

HARRY BURNS

Chit, Chat and Chaffer by Hal Wiener

"The Hound of the Baskervilles"

Here is one of the most mystifying of Sir Arthur Conan Doyle's great detective stories. It was brought to the screen by an English film concern and is to be released in this country by Monogram Pictures.

Having heard this Sherlock Holmes' story on the radio over a national program, we naturally had more than a passing curiosity as to its screen adaptation.

"The Hound of the Baskervilles" smacks of good old one-two-three-melodrama. Mysterious deaths, several in number, of members of the Baskerville family, and of how Sherlock Holmes straightens out tangled clues to eventually trap the murderer, is screen material that has, and, no doubt, will continue to click with movie fans for years to come.

Robert Rendel handles the role of Sherlock Holmes with an understanding of the famous fictional character. As Dr. Watson, Fred Lloyd does an excellent bit of acting. Others who score include Wilfred Shine as Dr. Mortimer, Elizabeth Vaughan as Laura Lyons, Heather Antel as Beril and Reginald Bach as Stapleton.

Expert dialogue from the pen of the late Edgar Wallace helps out the production tremendously.

WALTER BYRON IS PROOF THAT ENGLISH ACTORS CLICK IN OUR TALKIES

The man who transposed Tommy Atkins from the pages of Kipling's book to the English stage is now winning himself new laurels on our screen. He is none other than that dastardly villain of make-believe, Walter Byron.

If you do not already know, "Tommy Atkins" was the final English play in which Byron appeared before invading the American cinema.

It came about in a most unusual way, as he related to us between scenes of "Slightly Married."

"Sam Goldwyn had been after our producer, Ronnie, many weeks for new talent that might be developed into cinema material. Ronnie, poor fellow, was at wits ends to help Mr. Goldwyn. He knew of no one who would be fitted for the American screen.

"It wasn't until the last night of our performance in 'Tommy Atkins' that he thought of me, I having had some film experience in England and France. Just before the performance that evening, Ronnie came to me and said that Sam Goldwyn, the great American producer wanted to see me immediately after the last act. Well, we weren't finished until after ten o'clock, and Mr. Goldwyn was to leave that night for America.

"Immediately following the performance, not waiting to remove my grease paint or costume, I dashed over to the fashionable Carleton Hotel and—well, the outcome of our interview can readily be seen. A few days later, I was on my way to Hollywood with either fame or oblivion awaiting me."

His first picture under the Sam Goldwyn banner was opposite Vilma Banky in "The Awakening." His success in this picture brought him many more fine productions. Mr. Byron is on his way up the ladder to fame, for he has what it takes to make a truly great actor.

BURR McINTOSH RECITES "INVICTUS"

Burr McIntosh, the actor-philosopher, in an inspiration talk at The Troupers dinner last Sunday night, read William Ernest Henley's poem "Invictus." It created such an impression that we are reprinting it in order that all may have an opportunity to once again feel the uplift of a tremendous thought.

INVICTUS

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods there be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds, and shall find me—unafraid.

It matters not how strait the gate,
How charged with punishments the scroll;
I am the master of my fate;
I am the captain of my soul.

KARLOFF MAKE-UP REQUIRES THREE HOURS EACH DAY

Behind a series of high screens marked "keep out" the work of making "make-up" tests of Karloff for his role of the mysterious mummy in "Im-Ho-Tep," the Egyptian story of reincarnation, was started secretly at Universal City today. Only make-up and cameramen Jack Pierce and Charles Stumar were permitted on the sound stage where the work was under way.

It was reported that more than three hours would be needed each day to apply make-up and bandages to Karloff's body, and to treat his hair for the role, thus topping the time record of almost three hours consumed in applying the various cosmetics and wigs which turned him into "Frankenstein." More than 150 yards of bandage will be twisted about his body each day to give him the appearance of just having risen from a casket.

WALLACE BARLOW DIGS INTO HEART OF AFRICA FOR HIDDEN JUNGLE SECRETS

Africa, the dark continent, with its vast mountain ranges towering over hidden valleys of thick undergrowth, reveals beauty that is unparalleled anywhere in the world, we are told by Wallace Barlow, who has recently returned from an exploration into the heart of this vast wilderness.

Wallace Barlow, a field geologist, made this trip under the auspices of the Rhodesia Congo Border Concession Co. His work consisted largely of mapping out northern and part of southern Rhodesia with the intent of unearthing new deposits of copper.

Yet behind all this array of beauty, he says, there lurks danger in fever and disease, a sinister menace to all who dare explore hidden jungle secrets.

Foremost among evils of the dark continent, we learn, is the dread of sleeping sickness, found mostly in the Loangua valley, the basis upon which Universal's "Nagana" is written. This disease is carried by the tsetse fly. Barlow was bitten several times by this insect during his stay in the jungle.

Another notorious illness on which Barlow can comment knowingly is Black Water Fever which is carried by the Anopheles mosquito.

If space would permit, we could go on retelling adventures in this vastly different country as we heard them told to Bud Barsky over the luncheon table at M-G-M. Bud, you know, owns those renown chimpanzees seen in "Tarzan."

We would like to tell of how this young boy, Barlow, learned to speak four African tongues, and of the Quinine rituals every afternoon at 5 o'clock, and of the hunt for the deadly Mamba, and of his trip up the Zambezi river in a canoe, and of his many wonderful adventures too numerous to mention.

Enough to say that Hollywood should welcome any inside dope that Wallace Barlow can offer in helping to make the now prevalent African pictures more exact in detail. He knows Africa, having made its jungle his home for several years.

ANNETTE MARGULES PAYS HOLLYWOOD VISIT

Broadway's most recent contribution to Hollywood is Annette Margules, famous make-believe "siren" of the eastern stage. Her California visit, though purely unprofessional, should nevertheless be welcomed among film producers who are scratching their heads these days for new cinema talent.

To say that Miss Margules is outstanding in her chosen profession would be putting it mildly. Her never-to-be-forgotten character of Tondeleyo in "White Cargo" has caused sensations of delight among hardened show shoppers.

When we talked with Miss Margules in her suite at the Hollywood Roosevelt Hotel, she seemed to revive that lost glamour of by-gone show days.

Here is talent that should not be allowed to remain unsung. It's a tip, Hollywood, and we feel sure a splendid one.

KENNETH McKENNA IS VERSATILE PERSONALITY

Folk of the film colony who are book fiends and take keen delight in pouring through the worn pages of some rare book, will find a heaven on earth among the library shelves of the McKenna abode.

Kenneth McKenna, when not working out some directorial problem or rehearsing his stage lines, often shuts himself away and renews his acquaintance with famous authors of yesteryear.

One of the outstanding collections of George Bernard Shaw's manuscripts, first editions and letters is in the beloved possession of Kenneth. Among screen folk, Jean Hersholt and Director Al Green are also slaves to the hobby of literature collecting.

Next to his books, Ken likes boating, and especially whaling. Yes, he actually helped chase one down some 75 miles out of San Pedro. And was it exciting? You should have heard Ken tell about it. Truly a thrill in a lifetime.

But we're getting away from Hollywood and the all important business of acting, (which is what we really meant to talk about). Kenneth has tossed aside his megaphone, at least for the present, and once more dusted off his makeup box. It all happened when a rumor reached his ears that more good actors were needed. It's good to see him facing the camera again.

We'll never forget his character of the submarine commander in "Men Without Women." It was outstanding. At present he is appearing on the local screen in "Those We Love."

DOROTHY BURGESS TO DO LOCAL MUSICAL PRODUCTION

Dorothy Burgess, the hot blooded titian of "The Bird of Flame" and the alluring siren of "Lulu Belle" has turned her thespic thoughts toward more lyrical themes.

She tells us that negotiations are rapidly maturing whereby she will be seen and heard on our local footlights in "By By Bonnie," that gay musical comedy from the agile pen of Albert von Tilzer.

If plans work out satisfactorily, and "By By Bonnie" is produced locally, Miss Burgess should prove to be a distinct hit, as her appearance in the musical was one of the reigning hits of Broadway.

New melodies have been added, Miss Burgess tells us, and the production has been rewritten so as to fit our more modern times.

Producers here, have overlooked a good bet in Dorothy Burgess, one of the cleverest and most versatile thespians to invade Hollywood. Right here, on our own doorstep, with years of stage and screen experience behind her, is the type of girl, the personification of charm, that studio production heads have clamoured loudly for.

Will she have to go back to Broadway like so many others have done in order to prove to Hollywood that she can act? We don't think so, not if "By By Bonnie" is produced.

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TROUPERS' CARNIVAL Attracts Cinema and Theatrical World

Stars of Yesterday Are to be Glorified

What About Greek Theatre and Unemployed Musicians?

Broadcasters Tell Way to Radio Success

DANIEL FROHMAN AND
FRANK GILLMORE LAY
PLANS FOR CARNIVAL
AND PROPOSE HOME

By LOU JACOBS

Youth is ever intolerant of age. It represents advice and craves the chance to find out for itself. Those who now are in the flush of success, whose seasons in the profession are as yet few, are reminded that life has many peculiar twists in its course down thru the years. This is not a preachment; on the contrary, it's a double service; to the younger generation a call to heed the truth that no airplane can ever attain the speed of the passing years and to the older folks, the need to protect the comfort of their declining years.

The Troupers are making a praiseworthy effort to build a home for their aged, so that they may continue on to the end, among their own; where they can relive their glories and speak of the days of their greatness to ears that sympathize because they lived through them together. Happiness insurance,—a new note in a wildly rushing age.

The first step to attain this praiseworthy objective is the so-called Carnival which is to be held in and about their club rooms on the grounds of the American Legion Stadium in Hollywood on the evenings of Sept. 26-27-28-9. We say "so-called" because it is more than a Carnival; more than a frolic. It is to be a form of amusement as yet unnamed. Every feature has been developed by the Troupers for originality and novelty.

Last Sunday evening, the writer attended for the first time the monthly supper of the club and was thrilled beyond measure, especially with the singing of Cosmo De Acosta, and again meeting and hearing many whose names were mighty in the days of his youth. Imagine, after 25 years, meeting the adorable leading lady of the stock company with which he found his stage legs in San Francisco. Evelyn Selby, as charming and winsome as she was just after the historic earthquake when she was the sweetheart of the ruined city.

Burr MacIntosh, the master photographer, printer, actor-philosopher; next to us sat Ham Cline, press agent of the Orpheum when the Orpheum was *the* Orpheum, and now a star writer on the Times; opposite sat L. E. Behymer, impresario and perhaps the best loved figure in the world of concert music; Fred Bowers who added to his established fame by the now memorable testimonial he arranged for George M. Cohan at the Ambassador. Names to conjure with; several hundreds of them and all united in a solidarity of purpose to make the Carnival an outstanding success.

Already the event has attracted national attention as was signified by wires received from Daniel Frohman, president of Actors Fund, and Frank Gillmore, president of Equity. The latter wire which follows, was read by Charles Miller, local representative of Equity: "Any activity of The Troupers Club is of importance to the theatrical profession and of particular interest to the Actors Equity Association. I sincerely hope the success of The Troupers Carnival will far exceed their most optimistic expectations. Please convey to them the compliments of the

FREDERICK V. BOWERS AND
HARRY WEBER STRIKE
UPON GREAT IDEA

Frederick V. Bowers, well known song writer and Harry Weber, vaudeville representative, are arranging a monster testimonial designed to glorify the stars of yesterday.



FRED. V. BOWERS

The tremendous success of the testimonial to George M. Cohan which was achieved by Bowers recently, prompted this movement which is aimed to introduce Hollywood to its distinguished citizens.

The response of the song writers to the appeal for their presence at the Ambassador function was spontaneous. Hardly had this occasion been concluded when Weber and Bowers, over a table in the Coconut Grove planned this worthy effort. "It is surprising," said Bowers, "what a treasury of truly great artists is this Hollywood. Some of them are names which have been ringing with acclaim for the past 50 years. Names that the stage and its lovers have been proud to honor, are now living almost unknown in Hollywood. Those of the studios who should best be informed as to the true greatness of its players, are indifferent to their importance.

"Mr. Weber and myself feel that they are entitled to the thrill of being once again acclaimed at their stage value. It is a service not only to them but to the motion picture executives who do not seem to be aware of the richness of the talent which here abounds.

"Mr. L. E. Behymer, who has been appraised of our plan volunteered to aid in the musical field and believes that Mme. Shuman-Heink and many other singers of note would be happy to respond."

The testimonial will be held in the Biltmore hotel upon a date not as yet determined but will in all likelihood be before the approach of the holiday season.

Council and my personal regards and good wishes," (Signed) Frank Gillmore, pres.

The wire from Daniel Frohman, president of the Actors Fund was sent to Joseph De Grasse, president of The Troupers. It read: "For 30 years we have maintained a Home for Aged Theatricals in the east. I hope the west coast will be enabled to do the same for those who have spent their years in entertaining the people. Good Luck." (Signed) Daniel Frohman.

"YESTERDAYS HAT"

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Louise Hafs

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MANY KEPT FROM SUMMER
EMPLOYMENT BY BOARD'S
FAILURE TO ENCOURAGE
COMMERCIAL ACTIVITIES

What about that Greek theatre in Griffith Park? It was designed and presented to our city for a definite purpose. The acceptance of that gift implied a civic obligation. We have been waiting patiently for the Park Board to announce a constructive policy for its use. Two seasons have passed and nothing has been done. The management of the theatre has failed ignominiously both the public and its trust.

Los Angeles had reason to expect that this wonderful edifice would be used similarly to the municipal theatre in St. Louis, which each summer provides its citizenry with comic opera of a sort that is considered the most powerful educational influence in the sphere of music in this country. It provides an outlet for local talent as well as fine professionals, it gives employment to hundreds of workers as well as musicians and it is profitable and self-supporting.

That was the idea back of the gift of Col. G. J. Griffith. How was that idea executed? By the most shameful display of ingratitude, deceit, and personal vindictiveness ever flaunted before a self-respecting community. Van Griffith, son of the donor, whose conception built and perfected the Greek theatre, was ousted from the board of Park Commissioners, every vestige of voice in the conduct of his father's gift stripped from him and every constructive use of that gift throttled. It is only used as a political pawn to the deprivation of public rights and welfare.

L. E. Behymer, Los Angeles' noted impresario, offered to conduct the theatre for the city and afford a form of summer entertainment that would be a credit to our city, as is everything which Mr. Behymer undertakes. It was impossible for him to negotiate any sort of a reasonable deal with the board. In these days of depression, Behymer would have afforded employment for musicians and stagehands, as well as choreographers and principles in a long summer's comic opera season at popular prices. He was given less than no encouragement. Under the present regime, nothing could possibly prosper there. It seems the purpose of the Park Board is to make the Greek theatre in Griffith Park a white elephant rather than a beneficial possession of the city.

This magnanimous Park Board, which weekly glorifies itself in posing as a great public benefactor over the radio, in its generous gift of a band of UNEMPLOYED musicians which it broadcasts by ITS public address system to a dozen or so other parks. Big hearted board, of course it is using its own and not the public funds. Yes it is! One band to cover territory reaching from the beach to North Hollywood and other far flung reaches. Why not a band in each park if it desires to aid the unemployed, and are they unemployed musicians if the city—excuse please,—the Park Board employs them? Let us strip this park board of its politico-social activities, its posing and obstruction policy and petition the Mayor or whoever is their boss, if any, not only to replace Van Griffith with some authority over

INSIDE "INFO" FROM BING
CROSBY, ARTHUR TRACY,
BOSWELL SISTERS, KATE
SMITH, CAB CALLOWAY
VINCENT LOPEZ AND
BURNS AND ALLEN

"Create something novel."

Such is the consensus of advice from 14 of the leading broadcasting stars of today to persons who aspire to radio fame.

Opinions were gathered from the cast of air celebrities acting and giving their specialties in Paramount's romance of radio life, "The Big Broadcast," in which they appear with Stuart Erwin, Leila Hyams, Sharon Lynn and other screen players.

Here is what these "ether favorites" say:

Bing Crosby: "Be sure you have something to offer radio. Hundreds of mere singers, musicians and even humorists are available but only those with something different get to the top as big time radio stars of today prove."

DEVELOP NEW STYLE

Arthur Tracy (The Street Singer): "Develop a style of rendition and delivery that is entirely distinctive. It may be a novelty of expression, selection of music or original songs but find that something you can do better than anyone else—then go!"

Kate Smith: "It's a matter of natural talent, hard work and lucky breaks. To attract attention quickly and hold popularity, hit upon something interesting in itself. Then remain alert and ready to change to meet changes in taste!"

Boswell Sisters: "To be in line for either opportunity or luck, it is necessary to have radio 'IT', that intangible something appealing to the public by ear as the movie star appeals to the eye. Do not overlook the value of any training in the whole musical field, no matter how different your radio specialty may be."

PLAY ON IMAGINATION

Cab Calloway: "Play to the imagination of your public, and use your own imagination to do so."

The Mills Brothers: "Originality marks the road to radio entertainment success."

Burns and Allen: "Alertness, novelty and flexibility are the components of success."

Vincent Lopez: "Start out after a definite something. Radio has many fields; aim for that to which you can contribute something you are convinced that many—but not necessarily all—people will like."

the gift of his father, but accept the services of L. E. Behymer as manager of the theatre and investigate the much vaunted beneficence to the UNEMPLOYED musicians band paid with public funds for which a contemptible, inefficient and arrogant committee takes the bow.

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Serving God and Man

The passing of Abraham Frank shocked every one who knew and loved him. Even Governor Rolph, Jr., stopped his duties to the state and country long enough to pay his respects to this man who served GOD and MAN as only he could. Financiers rubbed shoulders with colored bootblacks at the services officiated over by Rabbi Edgar F. Magnin at Temple B'nai B'rith, Monday afternoon at 3 o'clock.

He was a member of the Superior Lodge of Accepted Masons of Chicago, and the services were very impressively rendered by members of one of the lodges here. Never before was there such a profusion of floral pieces as that which graced the synagogue at this occasion. Rabbi Magnin, too, must have given the family great consolation with his words of love and praise for the deceased whom he knew so well.

The Ambassador Hotel, over which Abraham Frank presided as general manager, will find it hard to replace him as he was a man who knew his business, had a heart bigger than himself, and was always willing to lend a hand wherever it would do the most good. He lived and died looking after the welfare of every one who crossed the threshold of the most famous hotel in the Southland.

Moving Movie Throng by John Hall

Frenzied finance has landed us where we are. Frenzied movie plots are pushing us under the water. As a nation, we are on the crest of a wave of frenzy.



JOHN HALL

The center of our popular music production is called Tin Pan Alley. The center of movie production is called—well a lot of things we don't like. Propagating sex and violence is not the road to quietude.

Between the airplane, the automobile, Tin Pan Alley and lurid movie plots, the nerve structure of the people is taunted to the danger point. As

a nation, we can't relax.

After all, being a damphool is a serious business. For one thing it is highly contagious. Allowed to run its course, it might destroy whole populations. The wisecracker might be a very dangerous citizen.

Once upon a time, as the story books say, a king's lady remarked that, lacking bread, the hungry poor could eat cake. The national frenzy produced by this wisecrack immediately filled several cemeteries with wisecracking aristocrats and peasants.

In those days the nearest to the all-powerful throne was the king's jester—an actor; the best comedian in the country. Throughout all time the best leavening for the human drama has been supplied by actors, some of them being great statesmen.

When Disraeli created the British Empire, making Queen Victoria an Empress, he was playing a clever part, flattering the young queen and at the same time confounding and defeating his political foes. He had many within England and all through Continental Europe. The Great Disraeli was a great actor, turned statesman.

In our own country today the path of the public entertainer leads down the same lanes trod by all the Disraelis of all time. The highroads of history are covered with the dust of forgotten rulers and peoples who were swayed to national disaster by the public entertainment supplied by men with minds unable to grasp the significance of public entertainment in the life of a nation—or who grasped it too well for the public welfare.

The snake dance of the Indians of our Southwest is an echo of a past lost in the mists of the ages. It is public entertainment, slightly religious in spirit. On the other side of the earth men walk through fire, similarly motivated; half show, half ceremony. What these primitive people do dominates the emotions of their leaders and people. It holds them savage. A succession of world-swaying religious leaders, creators of new creeds, failed to change the savage for the better. Their public entertainment holds them what they were at the beginning.

The civilized white man, caught in an era of "thrills," is a wilder dancer than any snakedancing savage, and a more grotesque figure than any firewalker, because he possesses the so-called advantage of his conception of what constitutes civilization. He is supposed to be enlightened. The savage, looking on, wonders. And the tempo of the white man's civilization continues to increase.

The fixed Law of Progression involves a limit to all things within the understanding of man. Our national frenzy must come to its halting place. Plainly, nerve-wracking movies must cease, else we are going to become a nation of neck jerkers and eye poppers. The thrill; the eternal "kick," sought by picture producers, must inevitably exhaust themselves—or the people who go to movies are going to degenerate to a mob of drooling, pop-eyed neurotics. . . . Of course, this dreadful thing won't happen. Long before it does the moviegoers are going to round-up and cage the nuts commercializing human nerve reactions.

Eddie Ruggles, technician formerly at KMTR will start technicing for KMPC as well as handle the Midnight Variety request prog from 12 M to 1 P. M. nightly.

IN HOLLYWOOD NOW

By Bud Murray

The depression didn't seem to effect the FIRST ANNUAL RALLY DANCE of THE DANCING TEACHERS BUSINESS ASSOCIATION, INC.—held at the Elks temple last Sunday—Capacity attended—A very fine band, JOE BLACK'S Entertainers, played for hours and hours and never tired—Thru the courtesy of Mike Cohen, of the Cohen & Kelly Theatrical Agency, a very charming colored soprano appeared. Her



BUD MURRAY

sweet personality reminded us of the dear departed Florence Mills: this newcomer, IN HOLLYWOOD, NOW, Etta Moten is the last word—The California Artists Protective Association sent a few acts to entertain, including Dirken & Freeman, Petrie and Bud, and Crowley and French—After the vaudeville a report of the past year was read, of the Dancing Teachers Business Association, and then a drive for new members was made by the President, Maurice Kusell—then a very fine Buffet "snack" and dancing until the "wee hours"—We noticed in a corner Walter Wills and his entire family—Maurice Kusell and his entire family—Sam Mintz and his family—Mr. and Mrs. Eduardo Canino tripping the light fantastic—Signor G. V. Rosi doing a "Hotcha" dance (wherefore art thou terpsichore)—Big Brother Ken making an announcement—Charley Mosconi explaining the pitfalls of the show world to a budding Texas aspirant—Frances X. Donegan, a willing "ribber"—Ernest E. Ryan, doing the elite steps—Tom Sheehy and his co-worker, Elisa Ryan, gliding thru space—Norma Gould bringing her guest, Miss Duncan—Miss Joyce—Mr. Goldberg—Mr. Leon Ratner—Trinidad Goni—Mr. Arthur Prince—Mr. Paul Dinas—Mr. Weston—Mr. and Mrs. De Sylvia—and many other dancing teachers, including the two busiest women on the floor, Wanda Grazer and Leona McAdam—There is a car-load of "hoofers," with not a "heel" in a car-load—and "Ripley it or not"—A good time was had by all IN HOLLYWOOD NOW.

As long as we are in the dance vein—The Duke Hall-Bill Stein Dance Marathon in Santa Monica is now down to six couples, in their third week—and the strain is beginning to tell—The life of the party seems to be the erstwhile fight trainer, Ralph Volpe, who is now an actor, singer, yodler, dancer and dance marathoner—and the easiest mug IN HOLLYWOOD, NOW to rib—Oh yes, Ralph does pantomime with gestures, and recites—Noticed Ora Carewe, dramatic actress who will soon surprise her friends by budding out into musical comedy after an intensive voice training—Mr. and Mrs. Harry Grace—Harry is now with the Bill Meiklejohn office IN HOLLYWOOD, handling the motion picture department—and our boy friend, Arthur Esparg, former Hillstreet Theatre manager, in the same office—which represents the Noo Yawk Curtis and Allen offices—Champion swimmer Eleanor Holm, up for a bow—Larry McGrath doing a pantomime bit with Volpe—Mr. and Mrs. Jack Lewis—Barbara Weeks—Peanuts Byron—Johnny Quillan and Babe Kane—Wesley Ruggles and Arline Judge—Jimmy Finlayson, saying it's a "close" race—and still this thing goes on—We are all in watching it—but the contestants do not mind it at all—

At the Olympic and Hollywood Legion Fites—the four-rounders are proving very popular, and we noticed all the old time regulars back again—Al Jolson and Ruby Keeler—Sid Grauman—Jack Oakie—Shaw & Lee—Mr. and Mrs. Wally Ford—all of the Marx Brothers—Benny Rubin—James Cagney—Wheeler & Woolsey—John P. Medbury—Ben Bard—Ike Edwards—Nat Spec-

DAD SAYS—

Alice White has one of the leads in "Employees' Entrance"—WFN . . . "The Aftermath of Susan Lennox, an original by Al-



DAD

len Zeidman, to be produced by RKO-Radio . . . Constance Bennett's next starring vehicle is "Always Wrong"—George Cuker directs . . . Sol Lesser buys Corey Ford's story, "Cocoon Oil" . . . Adolphe Menjou slated for lead in "Murder of the Circus Queen"—Columbia . . . M-G-M buys screen rights to "Another Language,"

York stage play . . . for Helen Hayes, perhaps . . . Paramount buys film rights to "As Husbands Go," Rachel Cother's comedy . . . Mary Boland and Charles Ruggles, co-featured . . .

Walter Mayo, assistant director, promoted to direct "Cross Pull," Onslow Stevens, El Brendel and Mitchell Harris have spots—Fox . . . Bebe Daniels has one of the leads in "Forty-Second Street" WFN . . . Warner Baxter replaces Warren William, who was transferred to lead in "Employees' Entrance" at the same studio . . . Boy, the wonder dog, and Rosie, the wonder horse "signed" for "Cross Pull"—Fox . . . RKO-Radio considering to star Richard Cromwell in talkie version of "Broken Blossoms" . . . June Clyde in cast of "Tess of the Storm Country"—Fox . . . WFN buys Frank Fay's picture, "Fool's Advice," it's a clicker.

Gilbert Wilson, Elsie Janis' husband, in cast of "Evenings for Sale"—extra—Paramount . . . RKO-Radio buys film rights to "Little Women," Louisa M. Alcott's wonderful story of children . . . Spencer Tracy to be featured in "The Face in the Sky," an original by Myles Connolly—Fox . . . David Manners plays opposite Zita Johann in "Im-Ho-Tep"—Universal . . . George M. Cohan's picture, "The Phantom President," previewed. It clicks big but Jimmie Durante nearly steals it . . . Buster Phelps to make three pictures for RKO-Radio—he's only five years old . . . Walter Percival "wanted as gangster" in "Men of America" at RKO-Radio . . . Kate Campbell added to cast of "Goldie"—Jack Bachman's picture for RKO-Radio . . . Ginger Rogers replaces Joan Blondell in "Forty-Second Street."

B. P. Schulberg's first independent picture for Paramount, "Madame Butterfly," will star Sylvia Sydney . . . Kay Francis, Herbert Marshall and Miriam Hopkins are to be featured in "Golden Widow"—Paramount . . . Helen Chandler in cast . . . Geogre O'Brien's next picture for Fox is "Through Canyon Walls."

Susan Fleming, plays opposite Stuart Erwin in "The Bookworm Turns" at Paramount.

tor—the whole Quillan family—George Raft—and the good old "many others"—those two words save many a column from being too long, IN HOLLYWOOD, NOW.

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ARCH WOODY — HI 1146

Al Jolson Offers "Photographic Music" For First Time on Screen

Irving Briskin Says Music is Coming Back in Pictures

LIFE SAVER OF FILMLAND
THROUGH FIRST TALKIE
HIT MAY ONCE MORE
PROVE SALVATION

Al Jolson's United Artists vehicle, "The New Yorker" the first screen production with "photographic music" running all the way through it, also will introduce a number of new song hits, studio executives declared yesterday as the picture entered the final phases of editing. It was Al Jolson who saved the motion picture industry by his first talkie, "The Jazz Singer," and may repeat in this one.

Six numbers, composed by Richard Rodgers and Larry Hart, are an inherent part of the film story which is said to promise a revolutionary method of presenting music on the screen. The titles of the numbers in "The New Yorker" are "Hallelujah, I'm a Bum," "You Are Too Beautiful," "I Got to Get Back to New York," "What Do You Want With Money?" "Sleeping Beauty" and "Laying the Cornerstone."

Rodgers and Hart stumbled upon the germ of the new screen music method while working on Maurice Chevalier's picture, "Love Me Tonight," and have fully developed the technique in Jolson's comedy, which is adapted from an original story by Ben Hecht.

Madge Evans, Roland Young, Harry Langdon, Chester Conklin and a large cast of personalities support the star.

"The New Yorker" marks the film directorial debut of Chester Erskin, 28-year old Broadway stage producer, who came to Hollywood to study picture-making during the production of "Rain."

WORKING HARD

Ray Lissner, assistant director for George Archaimbaud at the Radio Studios on "The Penquin Pool Murder," was for years Herbert Brenon's assistant. He is very popular and always supplies himself with a fine aide. On this picture he has Bob Margolis, who also has made many friends. Both men are working hard on the picture.

NOTED SCREEN MOTHER

Ferika Boros, famous character woman of the screen, has won herself many laurels for her screen mother portrayals. She was seen as Ramon Novarro's mother in "Huddle," and had a splendid part in "Little Caesar."

DID YOU KNOW—That Charley Chase, Hal Roach comedian, once sang illustrated songs in picture houses

SOMETHING NEW—

You remember Lou Holtz at the Palace Theatre in New York City, where you had to pay four dollars for a seat?

Well, Eddie Lambert and Al Herman have the same idea for Hollywood, and at present are negotiating for a Boulevard Theatre. There will be a big time vaudeville bill with some of the most famous names you have ever heard. Many other novelties, including a beauty chorus that will be a dream, as Ben Bard has had quite an apprenticeship along these lines during the time he played the big houses.

This will be the only "two a day" vaudeville house in the United States and should be a great drawing card in Los Angeles, with popular prices prevailing.

THE INSIDE DOPE

MOVING PICTURE PROJECTIONISTS, LOCAL 150, L.A.T.S.E., are continuing their campaign of informing the public that theatres operated by the Hollywood Theatres, Limited, and the Mirror Theatre, do not employ members of their organization, E. W. Apperson, business representative of the Moving Picture Projectionists states.

"During the summer of 1931," Mr. Apperson goes on to state, "the Moving Picture Projectionists extended a reduction in scale to the Hollywood Theaters, Limited, in an effort to help alleviate the losses caused by the general decline of business. A fifteen per cent reduction in scale was extended to be in effect for a period of 90 days, terminating on Nov. 1, 1931. At the expiration of this time, the Hollywood Theaters, Limited, gave every projectionists in their employ a two-weeks notice of termination of services."

The whole matter, Mr. Apperson says, culminated in the lockout of the Moving Picture Projectionists.

MISS FRITZI FERN, whose career in motion pictures dated from the flourishing days of Mack Sennett, and the animal comedies directed by Harry Burns, and who was a contract player with Universal and Fox, later joining the freelancers, died at the Cedars of Lebanon Hospital, Los Angeles, Tuesday, Sept. 20, failing to rally from a major operation to remove a brain tumor. Miss Fern is survived by her mother. By a tragic coincidence, Miss Fern passed away on the date and at the exact hour of her birth. She was a charming young woman and a versatile actress, and was extremely popular with all who enjoyed her acquaintance.

CALIFORNIA-CARLSBAD HOTEL, and Mineral Springs at Carlsbad, Calif., is proving to be quite the playspot for the elite of Hollywood. From reports that come to us we find many celebrities spending their week-ends at this famous resort. Mr. Harry D. Clark, who is the resident manager of that haven, has arranged special accommodations for his many friends who come to enjoy this wonderful paradise.

E. J. CLARK, manager of the El Cortez Hotel, in Hollywood, celebrated another birthday last Sunday. We tried awfully hard to determine his age, but Eddie said that he hasn't used candles on his birthday cakes for some time, and added that your guess would be just as good as his. He was showered with gifts from many parts of the country and it made him feel quite happy to be remembered by his many friends on this occasion. Through this column we also want to add our best wishes and hope for many more birthdays and perhaps some day he will tell his age.

The Chuck Wagon Trailers will hold their fall round-up and chuck wagon dinner at the Providencia Ranch, Burbank, Sunday, Oct. 2.

This organization was formed for the purpose of banding together the old time cowmen, who rode the range prior to the year 1901. Only members and those eligible for membership are invited.

Members of the Chuck Wagon Trailers who are associated with the motion picture industry include Neal Hart, western star; Harry Gant, cameraman; Fred Burns, former champion roper of the world; Edd Phillips, formerly with the Buffalo Bill Wild West show; "Skeeter Bill" Robbins, Lee Sheek Charley Aldridge, Frank Murphy, Geo. Miller, Noble Johnson and Steve Clemente.

MIKE MARITA, that versatile Japanese actor, has been awarded an important role in Universal's "Nagana." We watched him rehearse a medical sequence from the sleeping sickness story on the sound stage the other day. He has the role of Dr. Kabazuchi.

"Emil and the Detective"

FILMARTE THEATRE

It's different anyway, this first juvenile feature story of children's smartness, and cleverly produced at the great UFA Studios in Berlin. It also proves that there are clever juvenile actors in all parts of the world, as Rolf Wonkhaus, who plays a kidnapped boy, is unusually natural in his work.

The story concerns a small boy in a provincial town in Germany, who is sent by his mother to Berlin with a large sum of money to deliver. On the train, he is accosted by a crook, who learns of the money that the boy is carrying. He kidnaps the boy and goes to a hotel with his ill gotten gains. The boy ferrets out the man and gets a position as bell boy until he finds out where the money is concealed. When this is accomplished he enlists all the boys in the city to help him, and they capture the thief and bring him to justice.

The finish of the picture shows the triumphal return of the boy to his native town, where all the children and their parents celebrate and give him a reward. There must be 5,000 children in the production, which was so beautifully photographed, that it is almost a travelogue into the largest cities of Germany.

The direction of Gerhard Lamprecht is skillfully done and Guenther Stapenhorst has given it a lavish production.

Billie Wilder wrote the scenario from a famous novel by Erick Kaestner, that had a huge sale in Germany when it was published. Fritz Rasp plays the wily crook cleverly and Kaethe Haack gives a pathetic note as the boy's mother. Olga Engel, Rudolf Bierbract, Lage Landgut, Hans Shurfuss, Hubert Schmidt, Hans L. Loehr, Ernst Egerhart and Waldemar Kupzyck are among the famous continental actors in the large cast.

COLUMBIA STUDIOS PLACE
MUSIC IN CONSPICUOUS
PART IN McCOY'S OPUS

Music seems to be coming back to the screen, slowly but none the less surely. The latest portent of melody's return is the announcement by Irving Briskin, who produces the Tim McCoy Western films for Columbia, that music will play a conspicuous part in McCoy's latest outdoor thriller, "The Gun Puncher."

The Hollywood Hillbillies, great radio favorites in the movie colony, will be heard in four western songs.

Fuzzy Knight, well known dancer and entertainer, also will make his film debut in this one.

"The Gun Puncher," which is being directed by Otto Brower, ace Western director, will have a cast including Joyce Compton, Robert Rrazier, Hooper Atcheley, William V. Mong and Murdock MacQuarrie.

NEW TUNEFUL MELODIES SHOW PROMISE OF BE- COMING POPULAR

Everyone will be singing, humming or whistling a couple of brand new songs when Radio's "Men Are Such Fools," featuring Leo Carrillo, Vivienne Osborne and others, is released.

"No, No, Monsieur," a captivating number sung by Vivienne Osborne, former Follies star, is one. Franke Harling, noted composer, wrote the music and Leo Robbins contributed the lyrics.

"Dream a Song," is the other, also a Harling composition with words by Jack Brennan. Leo Carrillo sings the number.

"March to Freedom," an original orchestration by Constantin Bakaleinikoff, written especially for "Second Freedom," is the catchy theme music of the J. I. Schnitzer production made for Radio Pictures.

Art Jell and his orchestra were used throughout the sequences in the cafe and prison scenes with, Art also doubling in makeup in order to fit into the situations.

... The Joy Boy ...

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and his MERRY MAKERS
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Starring . . . Bob Gilbert Revue

HELEN JANUS and WOODY SPEARS—and
THE FOUR DANCING DEBUTANTES—

Rose Kirk, Agnes Lynch, Helen Curtis and Bobbie Clark

Columbia Studios Are Producing Most Unique Program

BRUCE (LUCKY) HUMBERSTONE Becomes Paramount Director

POPULAR STARS AND CASTS
MAKE UP ACTING LINEUP
WITH BEST DIRECTORS
SUPERVISING PLAYS

Columbia sends four more pictures into production this week, two feature pictures and two westerns, starring three of Columbia's most popular stars, Jack Holt, Buck Jones and Tim McCoy. This brings the total of pictures in production to eight.

Holt appears in the role of a hard-fisted New York detective who never carries a gun, in "Plain Clothes Man," prepared by Jo Swerling from a story by Keene Thompson. "Plain Clothes Man" is Holt's third picture in the last three months. The others were "This Sporting Age," a sparkling polo story, and "War Correspondent." Irving Cummings is directing "Plain Clothes Man" with Lillian Miles, Arthur Vinton, Walter Connolly, Gavin Gordon and Jack La Rue cast in featured roles.

The second feature is "Obey the Law" the first of a series of romantic melodramas in Columbia's Action Series, to be directed by D. Ross Lederman from a script by Charles Condon. The entire picture will be filmed along the San Pedro waterfront in speedy motorboats. No cast has been selected as yet.

Buck Jones will have one of his greatest roles in "The Sundown Rider," a story prepared by Lamber Hillyer and directed by him. Hillyer is perhaps the greatest director of western pictures in the business; before coming to Columbia, he directed more than 25 of the William S. Hart pictures.

Tim McCoy with "The Gun Puncher" begins the fifth of a series of eight westerns on his program with Columbia this year. An excellent supporting cast is headed by Joyce Compton, former Paramount featured player, and includes Robert Frazer, Hooper Atchley, Murdock MacQuarrie and William V. Mong. Otto Brower is directing.

The other four pictures now in process of completion are "Virtue" with Carole Lombard and Pat O'Brien, directed by Eddie Buzzell; "Vanity Street," starring Charles Bickford, with Nick Grinde directing; "Wild Horse Stampede," starring Rex, the wild horse, with Dorothy Appleby and William Janney, directed by Earl Haley; and "Cauliflower Alley," with Leo Carrillo, Nat Pendleton, Thelma Todd, Barbara Weeks and Dickie Moore.

ACTORS JOIN ACADEMY

Enrollment of 19 prominent motion picture players in the Academy of Motion Picture Arts and Sciences was announced today by President M. C. Levee of the film body.

The list of the new members includes:

Tallulah Bankhead, Lionel Barrymore, El Brendel, June Clyde, Kay Francis, Wallace Ford, Minna Gombell, Clark Gable, Nora Gregor, Louise Closser Hale, Walter Huston, Guy Kibbee, Alexander Kirkland, Myrna Loy, Polly Moran, Elizabeth Paterson, Anita Page, Warren William and Fay Wray.

"FALSE FACES"

Fred Walker handled the make-ups on "False Faces," Kubec Glasmon's story in which Lowell Sherman starred and directed for K. B. S.-World Wide Pictures.



TONY GAUDIO
CINEMATOGRAPHER
(A.S.C.)

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Starring
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MISS GEORGETTE NAHMIA
c.o. Banque de Salonique
P. O. B. No. 1383
Galata, Istanbul, Turkey.

HIS FIRST ASSIGNMENT IS
ONE OF EPISODES FOR "IF
I HAD A MILLION"—
UNIQUE FEATURE
PRODUCTION

Bruce (Lucky) Humberstone made two fine features, "Strangers of the Evening" for Tiffany Pictures, and "Crooked Circle" for World-Wide. Paramount executives liked them both so well, that they cast aside all prejudice against the independents and engaged Director Humberstone as one of their directors. So from now on Lucky's P. O. address will be Paramount Studios. His first assignment which he is directing, will be one of the episodes in "If I Had a Million," starring Richard Bennett.

Working on this story are nine different writers and directors, each given one sequence to write and direct. When the picture is completed we will view the lives of nine different characters, who are willed a million dollars, and their many experiences with it.

FINISHES

Harry Wallace finished in "Night After Night," playing the part of "Jerky" under the direction of Archie Mayo. George Raft has the leading role in the Paramount picture.

LYLE TALBOT IS LOANED TO COLUMBIA STUDIOS

Lyle Talbot, Warner Bros. new "find," is chosen by Columbia to play the leading role in "No More Orchids," opposite Carole Lombard. This seems to be Lyle's real break and it is rumored that more leading roles are in the offing for this popular young star. In the pictures that we have already seen Lyle Talbot, it is no wonder that the various studios are bidding for his services.



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DIRECTOR—HARRY FRAZER

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WILLIAM KAPLAN, *Assistant Director*

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Batting for Woody

"How's business?" I said to the boy at the door at Loew's State on opening day while waiting to see if I could get in for nothing to review the show for my pal Arch Woody who is sick in bed at the General Hospital. "Well," he said at great length and with dignity of a future chief of service, "I'll tell you. Bing Crosby is at the Paramount this week and—" Just at this moment the other guy in uniform told me that I must see the main office at Washington and Vermont for an Okay. So, on account of the fact that Washington and Vermont was too far and as the show was about to go on I bought a ticket, having the money right with me, strange to say.

Jan Rubini contributed the class to this week's show with a lullaby overture, finishing with a mother singing her baby to sleep.

The modernization of a minstrel evidently means a hurried presentation of slam-bang song dance specialties, one atop the other, with no pause for breath or applause. Plenty of colorful bodies on the stage and all male folks who mention Central Avenue several times during the frolic. End men gags cut to minimum and very few laughs in entire proceedings. The three Gobs allowed to present their vaudeville act in one for a change of setting and these three personable chaps show dance, comedy and song in a well arranged routine which is the outstanding hit of the idea.

Back to full for a show-boat wharf, levee, scene with the Captain on the upper deck and Minstrels cavorting about for more rushed specialties and a comedy soldier bit which was Okay. Finale was whooped up still more and finish curtain left you wondering what it was all about and the Captain still stood on the upper deck. He may be the unit manager and if not why not? It gives him a lofty perch for close observation of his people and he can see that they are always made up all the way round and back of the ears.

FANCHON & MARCO'S PRESENTATION OF ZIEGFELD'S "SALLY"

A "Look-See" by BUD MURRAY

At last a real Tabloid Musical Comedy—Fanchon & Marco's, production of Ziegfeld's delightful "Sally"—Sunday night the theatre was jammed with standees inside and outside—Proving if you give the people entertainment they will come in—In order to give entertainment, you must have Actors—In this production, Mary Eaton looked and acted like we knew her at 21—in Noo Yawk—Every one of her dances had that certain finesse, only to be found in a metropolitan performer—Her voice and acting has improved marvelously—Then there is Jack Waldron, our playmate from Chicago, who in Leon Errol's role, is a revelation, when you consider Jack started out in life as a "hooper," then an M. C. and Nite Club entertainer—and now a production comic, and believe you me, he is ready for Broadway shows—Jack doesn't need the Errol "knee business," but should do one little "hoof"—A young man, who gives us a kick is Hal Young who plays opposite Mary—Because we were responsible for his "break-in," in 1926, in "The Student Prince"—How he has improved—looks, acting, singing, and sincere all the time—A real love interest in Hal—T. Roy Barnes gave a snappy performance, with the same sharp way he delivers his "quips"—George Guhl, who worked for us in "Good News," was excellent—the costumes, and chorus were the last word—Watching a real singing and dancing male chorus takes one back to the old days—Maybe they are coming back—With an "honest-to-goodness" cast of actors, singers and dancers as is in this Fanchon & Marco "Sally," F. and M. cannot fail to do business like we saw all week—This is the best unit we have seen to date, and F. & M. will have to go some to keep up to this high standard they have set.

MARATHONERS STILL KEEP PUBLIC INTEREST AT FEVER HEAT—STAGE AND SCREEN STARS ATTEND

You will have to hand the palm to Duke and Monty Hall, and Bill Stein, who are staging their third marathon at the La Monica Ball Room, Santa Monica. At no time has there been trouble with the minions of the law about their contests, and the best folks have attended their shows. The beauty about this marathon is that the promoters never allow the contestants nor the public to become serious for a single moment. There is always some by-play or entertainment on tap. Porky Jacobs and Ralph Volke are a couple of clowns; Babe Priddy commands attention, and how she can sing; Billy and Buddy Kimball have 'em all pulling for them; Billy Khurts is fighting hard to keep going; Ikey and her Chewing Gum is very much in evidence. A glance around the private boxes will find many names in theatrical and cinema circles represented. The last time we were there Barbara Stanwyck, Frank Fay, John Considine, Sid Grauman, Mr. and Mrs. Tod Browning, Ben Blue, Ruth Roland, Ben Bard, Mr. and Mrs. Beaudine, Mr. and Mrs. Bobby Vernon, Sam Zeiler, Lee Hugonon, Mr. and Mrs. Joe McCloskey, Chas. Sullivan, Paul Perez, William Wyler, Doris Hill, John Waters, Mr. and Mrs. Eddie Cline, Roger Cornell, Nick Copeland, and hundreds of others of prominence. It was a night well spent, with many good laughs thrown in for good measure.

SCENARIST SENDS NOTES FROM YACHT TO WIFE VIA SWIFT CARRIER PIGEONS

Richard Schayer, Universal scenario head, has developed a fast new pastime, which tops the terrapin, dog, horse and horned-toad racing—he has a loft full of racing pigeons at his San Fernando ranch.

While cruising in his boat without Mrs. Schayer, he releases pigeons at intervals with notes telling her that all is well. The pigeons make the trip in a little less than an hour.

TO PLAY WESTERN LEAD

Neoma Judge, pretty young Minnesota swimming champion, has been signed for the lead opposite Rex Bell in "The Man from Arizona" which goes into production this week at Monogram Studios. Harry Fraser will direct.

Others in the cast are Nat Carr, Georgie Cooper, Lex Lindsay, Henry Sedley, James Marcus, Theodore Lorch, Charles King and John Beck.

Educational Offers Three New Series of Shorts with Their Funniest Stars and Plenty of Pretty Girls

E. H. ALLEN HAS HAD A REMARKABLE CAREER— NOW BUILDING UP EDUCATIONAL

There was a time when short subjects were looked upon as mere program fillers. Today they are made as carefully and selected as judiciously as are the long features, and in many instances have been the saviours of the program.



E. H. ALLEN

If there is any one man to whom is due credit for the distinction the short subject has attained, that man is E. H. Allen, general manager of Educational and Metropolitan studios.

Quietly and modestly he has striven, without the fanfare of personal trumpets for upwards of 30 years, centering his more recent efforts on the short. In 1909 E. H. Allen came to Los Angeles, two years before Hollywood was even thought of as a cinema center. He was then employed by the New York Motion Picture Co., long since but a memory. At that time, Allen was an actor.

Tom Ince saw the possibilities of young Allen and made him an assistant director. This was the first step upwards in a steady advance. The next rung in Allen's ladder was to the executive seat of Assistant Manager of Inceville.

When the Triangle was formed E. H. Allen became one of its chief executives. With the collapse of Triangle Allen went to Famous Players (later Paramount), where he officiated as the general manager for William S. Hart with whom he remained until 1921, when he joined Educational.

From an unpretentious beginning Allen has developed Educational for E. W. Hammons, president, with its slogan "the spice of the program" to the point where everyone knows when they see the flash of the lamp that the next subject, a short, is going to be good.

"SUNKISSED SWEETIES" IS FIRST OF ANDY CLYDE FUN-FILMS

The first of the new series of two-reel comedies, starring Andy Clyde, is a "whopper" of a fun-film. It has everything that it takes to make theatregoers laugh, and a bevy of beautiful and shapely girls, headed by Fay Pierre who is a newcomer, but who will make 'em all sit up and take notice, especially when she dons her bathing suit and struts on the beach. Andy Clyde carries the chief funmaking in this one, and has a good right handover in Vernon Dent. They are a couple of blundering fathers of a Puritanic beach town and get into all kinds of difficulties.

Others in the cast, who help the fun making along, are Thelma Hill, Stanley Blystone, Monte Collins, Jr., Lester Goodwin and others of note and ability. Harry J. Edwards very ably directed, from a very funny story by Jack Townley and Ernest Pagano. Well photographed by Dwight Warren.

AL CHRISTIE PRODUCES HONEYMOON BEACH

The Vanity comedy as produced by Al Christie, is the first of the series, with a fine cast headed by Glen Tryon and Billy Bevan, Ruth Hiatt, Audrey Ferris, Bobby Dunn and Fern Emmett. Miss Emmett can take just as many bumps as the late Mabel Normand did in her palmy days, and is very funny. Glen Tryon and Billy Bevan are a very good pair of funsters. Glen, as the lead, and Billy as the foil, keep this comedy moving. The Al Christie tempo and his well known manners of squeezing laughs out of situations are very much in evidence as well as a bevy of pretty girls. Harry Edwards directed this one, and did a splendid job. Once more Jack Townley and Ernest Pagano dish up the story dialogue and continuity in fine shape and Educational has another splendid two-reeler with a pathway to make more like it.

(Rprinted from *Hollywood Filmgraph*, September 10th Issue.)

HARRY LANGDON CLICKS IN "THE BIG FLASH"—FROM PEN OF BOBBY VERNON

Here we have an Educational short that is truly spice for any man's program. For a laugh getter "The Big Flash" is unexcelled. It is pure hokum of the slappiest order, yet has a plot burlesquing the newspaper angle of the crime wave, that hangs together despite the absurdities. The gagging is novel particularly the pocketful of raw popcorn that pops under the heat of a fervid love scene.

Harry Langdon is at his best, ably assisted by Vernon Dent. His frozen pan blundering in the character of an assistant newspaper photographer snapping the robbery of a jewelry store, kept the audience at the Uptown screaming. Who ever said Harry Langdon is to make a comeback in pictures is absolutely wrong. As far as the public is concerned he never went away. He is more welcome than ever.

Ruth Hiatt provides the love interest and Lita Chevrete the vamp devilment. The latter gave evidence of possessing fine balance and understanding of values and is very pleasing to look at.

Great credit should be given Bobby Vernon for the story. Frank Griffin, too, for the adaptation and dialogue, shares honors. The photography of Gus Peterson was exceptional especially the novelty fadeouts. Arvid Gilstrom did a sweet job of directing losing no opportunity for milking every situation of its fun possibilities. This short subject should rate high in the yearly score.

ANIMAL COMEDY NEGATIVES ARE OFFERED PRODUCERS

Mrs. Rounan, owner of Snooky, the famous chimpanzee, has available at this time negatives of some of the greatest comedies made with animals in recent years. The late John Rounan has been associated for years with the making of such pictures, and had gathered together one of the finest collection of films of this kind in this country. Ye Editor, years ago, was associated with the Rounans in making two-reel animal comedies and can truthfully recommend these pictures.

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Prison Movies, Censorship and Our Accusers

By HARRY BURNS

Some months ago Thornton Delehanty, movie critic of the New York Evening Post, put the British press on the pan for ascribing the break at Dartmoor Prison to Hollywood prison movies which were viewed by the inmates.

Delehanty observed that a British producer, Anthony Asquith, had previously made a film entitled "Escaped from Dartmoor," the subject matter of which might very well have inflamed the imprisoned rebels with thoughts of freedom.

It has been a popular pastime for smug reformers and political quacks to ascribe sundry ills of society to the influence of Hollywood productions. Yet at no time has a definite case been set up by these accusers, and the claims have always simmered down to political chicanery or propaganda smoke-screens.

Practically every Hollywood film dealing with subjects such as prisons, racketeering, immorality and kindred social outlawry has depicted the wrongdoer as eventually being punished. It may be that some deranged person, viewing these films, might not get the powerful moral that is part and parcel of these opi, but if they are so susceptible they undoubtedly would lose their balance under any radical emotional influence.

The British are all wet and it is our opinion that their journalists have merely essayed to hang their patriotic prejudices against American movies on this thin accusation. No intelligent person would give the idea more than passing thought.

Another American movie scribe, Eric Knight of the Philadelphia Public Ledger, takes a rap at Hollywood's supine surrender to censorship harassments, observing that "I wish that, just once in a while, Hollywood wouldn't be so darned meek, that it would get a sense of its own importance and stick its chest out."

Knight claims that Hollywood producers cater to the various censorship nabobs, and that the film industry lacks unified action and strong leadership in its resistance to the encroachments of these gents who try to dictate the moral virtues of the cinema.

ANOTHER KNIGHT GOES WRONG

"Censorship has worked this evil," continued Knight, "that as long as a film says nothing it is given a blessed and chaste salute by the boards; if a film tries to delve intelligently into any phase of modern life, manners, morals or conventions, it is classed with the merely sexy ones; if a film (as cinema has a right) turns toward analysis of our country and its remarkable oddities, it is classed as tending to deflate patriotism."

This outburst from the movie mentor of the Public Ledger was largely inspired by the spirited controversy over Howard Hughes' film, "Scarface," and his observations were cheerfully greeted by Hughes' press agent, who reprinted the article and distributed it over a wide area. However, the allegations and charges made by Mr. Knight hold true today. The movie industry continues to maintain its cowering fear of the various censorship shirt-stuffers who sit in august and unknowing judgment on cinema fare for the public.

Knight further draws parallel between journalism and cinema, showing that newspaper editors present a united front against censorship meddling when the freedom of the press is involved, but that the policy of Hollywood's producers is "dog eat dog" and that they even rejoice at times when a competitor finds himself at odds with the holy gentry who censor films.

INSULTING HOLLYWOOD — JUST A PASTIME

Rapping Hollywood for the spineless defense of its product, Knight concludes with the charge that much of the censorship evils that assault Hollywood are traceable to the bad taste of producers in pandering to smoking-room audiences with choice morsels of film lasciviousness, when there is neither rhyme nor reason for such tactics.

"Of course, Hollywood weakens its own position by twirling nonsense at times," declares Knight. "No one is going to give a hang when censors cut out sneaky sex twaddle that was better left uncreated in the first place. If such stuff was outgrown, then Hollywood would have a good basis to argue against all censorship and interferers."

"But where Hollywood goes out to make a serious film, it should fight for the right to have access to the screens of the land and the minds of the people . . . telling the public pungently of something that must be rooted out of our national existence for our own good."

IN MEMORY

Sentiment is not a dead thing in the film business. The other day a small, black-bordered card appeared in the pages of *The Film Daily*.

"In commemoration of our beloved friend and theatrical mentor, Marcus Loew, who passed on, Sept. 5, 1927. Loew's Greater New York Theater Managers."

A magnificent personality, indeed, that keeps its hold on the loyalties of people long after death has removed him from their midst. Yet many accuse Hollywood and the movies of being self-centered and forgetful!

MRS. TAMMNY HERE

Mrs. Tammny Young arrived in Hollywood to join her famous husband. They are as happy as turtle doves, and all that Tammny needs now is to keep busy so that the family bank roll doesn't diminish.

RESIGNS

Bobby Mayo resigned from his post as assistant casting director at the RKO Studios. Bobby made many friends while he was on the job there, and will be missed very much.

BETTY IS READY TO RETURN

Betty Boyd is ready to return to the screen, should the right kind of a part come up. She has a world of beautiful new gowns, and feels that she is better fitted and able to continue her screen career than she was when she retired about a year ago.

HEAR CALL OF FOOTLIGHTS

Montague Love is due to open an extensive RKO tour in New York, today, while Alec B. Francis is now enjoying a flare at the footlights via the same route. He is now appearing at the State Lake Theatre in Chicago. The footlights are also calling to Josephine Dunn and Jean Morgan, now rehearsing an act. They are all clients of William Meiklejohn.

CONGRATULATIONS

Mr. and Mrs. Al Jolson celebrated their fourth wedding anniversary last Wednesday. The famous comedian presented his wife with a beautiful diamond bracelet set with rubies. Congratulations, Mr. and Mrs. Al Jolson, may you always be as happy as you are today.

Motion Picture Industry Is Holding First Big Charity Event

All of Hollywood will urn out to celebrate Saturday night, Sept. 24, when the Motion Picture Electrical Parade and Sport Pageant opens at the Olympic Stadium at 8 p. m. Every star and player of note in the movie industry will participate in this event, which is being held for the sake of charity. Every dollar of profit goes directly to the Motion Picture Relief Fund and the Marion Davies Foundation. The stars will stage polo games and other athletic spectacles as part of the Sport Pageant, and all of the famous movie heroes of Western pictures will combine to put on an unbeatable Wild West Show. The largest musical organization ever assembled will supply the musical part of the program. There will be 18 bands under the direction of Lt. Harold W. Roberts, as well as all American Legion Drum and Bugle units in Southern California, under the direction of Jack Guyart.

The crowning event will be the Electrical Parade, consisting of over 30 magnificently lighted and decorated floats, and a line of decorated automobiles containing the biggest stars of filmdom.

It will be an even greater show than the Motion Picture Electrical Parade which was staged last year during La Fiesta de Los Angeles. At that time it was estimated that 50,000 people were turned away.

Jack L. Warner is director general of the show, Will Rogers spokesman, and Conrad Nagel is master of ceremonies.

The parade and electrical effects are directed by Frank N. Murphy, and Norman Manning is manager of the field show.

Joe E. Brown, as grand marshal, will lead the scores of prominent screen stars in the pageant.

Arthur Rosson Is Again to Direct Tom Mix

PETER B. KYNE'S "PROMISE ME" WILL BE STORY

Tom Mix is to start another feature Monday with Arthur Rosson directing at Universal City. "Promise Me," from the pen of Peter B. Kyne, is the story selected for the famous outdoor star. Casing is right now in order on the Big U lot. Tom Mix and his staff were caught in the forest fires around Santa Paula, while looking for locations, and Tom took a hand in fighting the fire. It sort of took him back to the good days when he was a real honest to goodness sheriff of a town in the middle west.

BALDERSTON GOES EAST

John L. Balderston, British dramatist, who prepared "Dracula" and "Frankenstein" for the stage, left for the east following the completion of his work on "Im-Ho-Tep," fantastic reincarnation story with an Egyptian background, which will be used by Universal as a starring vehicle for Karloff.

WELCOME HOME!

Bill Maybery is back at his desk at the Warner Bros.-First National Studios after undergoing an operation for appendicitis.

POP SAUNDERS

Col. Reginald Barlow plays Pop Saunders in "Goldie," directed by Mal St. Clair and produced by J. G. Bachman, at RKO-Pathe Studios.; following this with a picture for Warner Bros. under the direction of Alfred E. Green.

BEACH PLACES SELLING FILMOGRAPH

CINEMA GRILL.....	10154 West Blvd.....	Culver City
VAN DUSEN.....	9404 Washington.....	Culver City
SCOTT DRUG.....	9381 Washington.....	Culver City
BRENTWOOD DRUG.....	2638 San Vincente.....	Santa Monica
W. W. MARTINDALE.....	1319 W. 3rd St.....	Santa Monica
SANTA MONICA BOOK SHOP.....	1339 Third St.....	Santa Monica
GRAND CENTRAL MARKET.....	1120 Fourth St.....	Santa Monica
DAVE'S NEWS.....	102 No. Pacific.....	Redondo
HAWK.....	133 W. Ocean.....	Long Beach
CAMPBELL BOOK STORE.....		Westwood
DOLSON DRUG.....	11300 Santa Monica.....	Sawtelle
SWAIN DRUG.....	11335 Santa Monica.....	Sawtelle
BROADWAY PHARMACY.....	4th and Broadway.....	Santa Monica
SPENCER.....	P. E. Station.....	Ocean Park
POLLOCKS.....	189 Pico Avenue.....	Ocean Park
HARM.....	161 Pier Avenue.....	Ocean Park
MILLER DRUG.....	3017 Ocean Front.....	Ocean Park
SIMON'S BOOK STORE.....	1507 Trolley Way.....	Venice
GEARING BROS.....	P. E. Depot.....	Venice
CLARK.....	M & Ocean Front.....	Venice
CADIEN.....	645 So. Beacon.....	San Pedro
WILLIAMS.....	284 Sixth St.....	San Pedro
LAKE.....	534 W. Anaheim.....	Wilmington
LARSON.....	210 E. Anaheim.....	Wilmington
BUSY BEE DRUG.....	255 American.....	Long Beach
LONG BEACH NEWS.....	24 Pine Avenue.....	Long Beach
MAC'S.....	33 So. Pine Avenue.....	Long Beach
J. STEIR.....	2 Pine Avenue.....	Long Beach
JUTSON'S.....	146 Pine Avenue.....	Long Beach
LYNWOOD PHARMACY.....	11429 Long Beach Blvd.....	Lynwood
P. E. NEWS STAND.....	Main and Wilmington.....	Compton
P. E. NEWS STAND.....		Watts

KIDDIES

JERRY TUCKER SAYS HE LIKES MARIE DRESSLER BEST

We have been hearing so many nice things about this little red-haired youngster that we must stop for a minute to call attention to those higher up at Paramount Studios. From very reliable sources we learned that Jerry Tucker has been under contract to Paramount for some time, but in spite of that it seems that other studios are doing the exploiting for this child and insist on borrowing him for roles in their pictures. Why doesn't Paramount use the boy? About a year ago this same studio was so amazed at the ability of this child that they immediately signed him under a contract but failed to use him in their pictures. In "The Phantom President," a Paramount picture, little Jerry, while appearing in only one sequence literally stole the scene, and we know too, that George M. Cohan was quite thrilled with the boy's acting ability. This past week we watched Jerry making some scenes at M-G-M's "Prosperity" picture with Marie Dressler, and Jimmy Durante was aghast at Jerry's acting. Wake up, Paramount, and give us more of Jerry Tucker, the wonder child.

When asked who he likes best Jerry said "I like Marie Dressler best of all actresses."

ROSITA BUTLER, all thrilled about joining the girl scouts. Between the added activities of this organization, her stage and screen training, and her work in pictures, we predict a very busy season for Rosita.

RUTH GRACE, stops in long enough to show us her new wardrobe for school, but states that she is such a busy lady these days between her schooling and interviews at the various studios that she hopes some one could make these 24 hour days just a little longer. Right behind her, we see her little brother GIFFORD, who shouts, "me too!"

WALLACE REID, Jr., planning a vaudeville tour with his mother, Mrs. Wallace Reid.

DAVID DURAND, boy actor, is signed for a nice role in Tom Mix's next at Universal.

FOUR-YEAR-OLD DANIEL BOONE, an eighth lineal descendant of the famous historical Daniel Boone, has just been signed at Educational Studios by Jack Hays, producer of Baby Burlesk Comedies, for an important role in the next Baby Burlesk, which is entitled "The Kid's Last Fight."

MASTER JACKIE COOPER ushered in his ninth year with a birthday gathering of his "regular" friends at the home of his mother in Beverly Hills recently.

A big chocolate cake with a greeting in frosting and candy trimmings was an important part of the festivities. Any space left in young tummies after the cake, was filled up with ice cream molded in the form of various animals. After the food was devoured a game of "Fly to Paris" using tiny airplanes provided many whoops of delight with forfeits on every try.

Jackie received presents from several film notables among them a miniature motor boat from Joan Crawford. The young friends who gathered for the occasion included "Syd" Franklin, son of the director; Ruth Nagel, daughter of Conrad Nagel; Marilyn Walsh, daughter of Raoul Walsh; Helen Parrish, Andy Shuford, Roxana and Albert Stahl, daughter and son of John Stahl; and a dozen more neighborhood members of the "gang."

A GREAT KID

Shirley Temple is working in "The Red Headed Alibi" for Premier Pictures, direction of Christy Cabanne. She is a wonderful kiddie, three and a half years old, and is working regularly in the Jack Hayes series of kid pictures for Educational.

CHILDREN'S THEATRE OF PASADENA REOPENS WITH VARIETY PROGRAM

The Children's Theatre of Pasadena housed in the Recital Hall of the Pasadena Community Playhouse reopens Saturday, Sept. 17, with two performances scheduled each Saturday during the fall and winter at 10:30 a. m. and 2:30 p. m. The opening program features "Peter Pan, Nightingale," in magic tricks; Buckner and Nessley, acrobatic performers; Rose B. Mansfield, impersonations, and Tom & Foolery, clowns.

Our Gang kids have gone to school, too.

Following the completion of "A Lad an' a Lamp," under the direction of Robert McGowan, the kids were informed of the opening of the fall school term by Mrs. Fern Carter, teacher, who has educated all the Hal Roach rascals for the past ten years.

Dickie Moore, Spanky, Stymie, Echo and others of the gang were officially enrolled on Monday (Sept. 11). The kids arrive at the studio school at nine o'clock every morning and are put through the regular class work for children of their ages.

Mitzi Green's hair has not been dyed platinum for her role in "Little Orphan Annie"—it is reddish brown . . . Freddie Schuessler, RKO casting director, is getting a new staff together . . . also remodeling the casting office for efficiency purposes . . . John Robertson is clicking on "Little Orphan Annie" and Hollywood is happy . . .

As cute as they make 'em

Betty Jean Bachera

3½ YEARS OF AGE

Phone HI-5617

For Sale--Animal Comedies

(Negatives)

Chafs With Connie

One of the most interesting shops on the Boulevard is the "Morocco," almost opposite the Chinese Theatre.

Most of us appreciate gifts from the far-east, and this shop is filled with the most fascinating things. The rugs, some of them made by the old Berbers, a tribe of Moors in Morocco, were gorgeous and these lovely rugs with leather pillows to match will blend in wonderfully well in the Spanish, Monterey, Mediterranean and futuristic homes.

We noticed many unusual things for the Spanish home. There was a fine display of pottery—odd tea sets, vases and various bowls. Also old filigree bracelets, rings, earrings, brass kettles and some beautifully tooled hand bags in all colors, which were "just different."

You can always be sure of a cheerful reception here, as a charming lady is in charge, and they have the most novel things, suitable for your particular home.

Girls—have you heard of the new non-fattening candy?

If you haven't, you soon will, for everyone is talking about it. Just think of it—being able to eat candy and not adding any extra weight. It sounds remarkable, doesn't it? But it is absolutely the truth, and the reason for it is that it is made of honey, lemons and three kinds of vegetables, which of course, makes it very healthful, as it contains all the vitamins.

The House of George on Vermont Avenue is responsible for this new discovery, but the only place on the Boulevard it can be purchased is The Little Green and White Candy Shop near Las Palmas. Be sure to try a box. You'll love it. It is perfectly delicious, and sells at an amazingly low price.

If you are looking for a new hat, the Louise Hat Shoppe on Sunset Boulevard has some startling creations for the coming season. Though new, this shop is growing more popular every day. You, too, will like Louise hats.

Have you ever "breakfasted" at the Lido Coffee Shop? It is on Wilcox Avenue, in connection with the Lido Apartments, and we have been told they serve awfully good meals. So good, that there is a waiting line every day, so be sure to go early.

While dining at the Knickerbocker with a friend who wore a lovely corsage of gardenias, we heard about the florist in the hotel who has a marvelous selection of beautiful flowers which are particularly fresh. We also heard that this is quite the place to "tea" these days.

BOOKS



EDWIN T. GRANDY

"WIND BEFORE DAWN" by Lois Montross. Young sympathetic college professor and his cold wife. Robt. Montgomery and Norma Shearer fit the roles like snake skins. Excellent story. (LIVERIGHT, NEW YORK.)

"HONEYMOON TRAIL" by Gertrude Pahlow. Romantic story for Ruth Chatterton type. (A. L. BURT, NEW YORK.)

"ALL I COULD NEVER BE" by Anzia Yezierska. Ardent Polish girl heroine. Dramatic story. Role for good actress. Well, not necessarily good, but must be capable. (BREWER, WARREN, PUTNAM, NEW YORK.)

"THE PILOT COMES ABOARD" by Will Levington Comfort. Powerful story of the sea and love. Richard Dix as the aristocratic young Southerner. (DUTTON, NEW YORK.)

"THE CLOVEN-FOOTED ANGEL" by Maurice De Kobra. Adventure, drama, love and color galore. Magnificent picture and punchy roles. (MACAULAY, NEW YORK.)

BETTY BRONSON is expected back from the South soon and proposes to return to the screen.

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As Seen and Heard

by
Arthur Forde

AN ERROR—crept into our column last week, when we called Edward Arnold of "Whistling in the Dark" fame "Edwin" in the cast of "Merry-Go-Round."

"RASPUTIN," however, has claimed this former stage star to play Doctor Ramzev at the M-G-M Studios under the skilful hand of Charles Brabin, director.

TOM MIX—changes his cameraman. We talked with Jerry Ashe at the Big U recently, and he told us of his luck in being picked to photograph the western star.

A GREAT BOY—is Jerry, both in avoirdupois and ability to photograph stars all over the world as well as in the film capital. Armand Schaefer directs.

"THE ADVENTURESS"—by Alice D. G. Miller, has been purchased by the indomitable Darryl Zanuck of Warner-First National and will go into production shortly.

"LAWYER MAN"—will be finished by that great duo, William Powell and Kay Francis, and they will go immediately into this other yarn.

"NIGHT AFTER NIGHT"—was hardly completed by Paramount, with the famous Mae West of "Diamond Lil" fame before they signed her on a new two-year term contract.

GEORGE RAFT—a companion of the famous Mae in the unravelling of this great story, which was no doubt a helping factor.

YOU KNOW DAMON RUNYON—the sports and feature writer? The Big U have signed him to write a feature story which will give him a chance to see what he can do for the screen.

GONE COLD—has that deal that the Warners tried to put over on the Fox West Coast.

GETTING MONEY—is hard these days but Paramount will finance Sennett on his next two.

"LIFE BEGINS"—made by James Flood, has won him a great contract with Paramount.

"UNDERCOVER MAN"—will be his first and Jimmy is certainly lucky in drawing George Raft and Nancy Carroll as featured players.

AMERICANS ON THE RIVIERA—were quite shocked to read of their doings at this famous spot, when the novel of Charles Brackett was published.

CONNIE BENNETT'S NEXT—for Radio will be an original by Adela Rogers St. John but the Brackett man will adapt, and no doubt it will be something smart.

"FOOL'S ADVICE"—that Frank Fay produced independently, was once handed "thumbs down," but satisfied audiences decided otherwise and Warners have bought it.

CAN'T BEAT A PAIR—like Frank Fay and Barbara Stanwyck who are real pals and admired by everyone.

GARBO'S LEADING MAN,—we mean Melvyn Douglas, is now playing opposite Tala Birell, the Austrian star, in "Nagana" at the big U.

ERNEST FRANK DIRECTS—this great story of the dangers of Africa with Sir



ARTHUR FORDE

LITTLE STORIES

"Neque est ullum certius amicitiae vinculum quam consensus et societas consiliorum et voluntatum"—Cicero, Oratio Pro Cneo Plancio.

"There is no more sure tie between friends than when they are united in their objects and wishes."

Damon and Pythias are probably the finest examples of true friendship in the history of the world, but many times in modern life we come across a deep friendship and admiration that is almost a parallel to these famous two.

We have in mind Edward Cahn and Tom Reed, who have worked side by side for ten years. They have been called the Damon and Pythias of the films at Universal. When "Merry-Go-Round" was in the making we had an opportunity of having a short chat with Edward Cahn at which time he gave us some valuable information on the subject of a combination working successfully for a long period of time. Later on we talked to Tom Reed, at his departure for Europe, and he verified everything his friend had told us.

These two men have worked in harmony; first as cutter of films and title writer, of the days of silent pictures, until the present days when they have advanced to the positions of director and writer of the talking pictures.

Most of you will remember some of these of the silent days—"Erick, the Silent," "Lonesome," "The Girl on the Barge," and "The White Hell of Pitz Palu." These are a few from the list that Edward Cahn assembled and cut and for which Tom Reed wrote suitable titles.

Universal saw fit to promote these men when they changed to talking pictures and we just want to mention a few of their recent successes—"Merry-Go-Round," "Radio Patrol," "Law and Order," and "Homicide Squad," which was the result of their promotion as director and writer respectively.

We could quote more instances of what these two have accomplished by their great combination of talents, but will conclude in saying that Jim Tully's story of "Laughter in Hell" was adapted to the screen by Tom Reed and Edward Cahn will be the director.

Gerald Grove, an intrepid hunter, as technical expert.

TENT SHOW POPULAR—on Washington Blvd., where Bob McKenzie and his company are giving the dog races next door brisk competition.

"LADY AUDLEY'S SECRET"—was on the bill recently, where Lady Isabel emoted violently, as in the theatres of a decade ago—Lots of fun, however.

THE MUSEUM OF CAIRO—is duplicated at the big U lot for "Im-Ho-Tep," and Carl Freund, the newest director, has his pal, Charles Stumar, for his aid at the cameras.

RISEN FROM THE DEAD—looks Boris Karloff, in his uncanny make-up, as a mummy come to life, and we realized the artistry of Jack Pierce in charge of make-ups.

GREAT AUTHORS—place their books and stories in the hands of Adeline Alvord, who has a great knowledge of screen requirements.

JAMES OLIVER CURWOOD—Geo. Allan England are but three of the distinguished ones who place their brain children for Adeline to distribute.

TOM TYLER SIX—pictures in his new contract with the John Freuler outfit, and International Studios are already a busy place with "The 49's," J. P. McGowan directing.

"WOMEN OF PARIS"—was a great picture, and three studios want to make it again—M-G-M for Garbo, Paramount for Dietrich and Sam Goldwyn for—who?

CHARLIE CHAPLIN, PRODUCER—should be a steady watchword when his first effort shows such great demand among the majors.

"EMPLOYEES' ENTRANCE"—should be more interesting now that they have placed Alice White under contract at Warners-First National.

GO OUT AND WIN—seems to be working out beautifully for these two former favorites as Clara Bow is starting at Fox and Alice White will go to her former studio.

"PACK UP YOUR TROUBLES" say Laurel and Hardy in their new feature picture at Loew's State Theatre this week and the audiences are certainly taking their advice according to the hearty laughter.

THESE BOYS WORTH MONEY—to this country, for when we are in good humor we are surely forgetting our other worries.

FROLICS OPEN SOON—and Washington Blvd. will be the mecca for night club patrons after September 29, which is the date set.

EIGHTEEN MUSICIANS—under the famous Slim Martin, will toot-a-toot, with Harry Akst, a great maestro and song composer, leading. Worth hearing—eh, wot?

"THE TERRIBLE TURK"—smacks of the days of Abdul Hamid, and it will probably be the first effort of Jesse Lasky, now that he is settled in his new affiliation.

FOX WINS—the honor of having the man who helped so successfully to put Paramount Pictures on the map, and we feel sure that he will be a contender for Independent production honors.

"ALL AMERICAN"—made such a hit at all previews that it will open at all RKO theatres on October 6th.

FOOTBALL WINS—once more and Ralph Murphy and his great cast from the Universal Studios are expected to win new laurels and a heap of shekels at the box office.

"MEN WITHOUT FEAR"—sounds interesting, and that is what Tay Garnett will try as his next effort at the Universal.

MEXICO CITY—will add a great troupe of players and technicians to their population shortly as they will make the biggest part of the picture in that colorful city.

FIVE AT ONCE—for the Radio Studio "The Penguin Mystery," with George Archinbaud directing—"Phantom Fame," under Gregory La Cava, and one with Walter Rubin in the dictional chair.

"ANIMAL KINGDOM"—with Ann Harding and Leslie Howard and "Men of

America," featuring William Boyd with Ralph Ince changing from player to director.

"TUGBOAT ANNIE"—should give Marie Dressler and Wallace Beery the great fame this pair has attained so far.

YOU MUST REMEMBER—these Saturday Evening Post stories of the sea. M-G-M shows rare judgment in deciding to produce them.

"PROBLEM PICTURES"—are in for another inning by Ivan Abramson. Peggy Shannon, Irene Rich and James Kirkwood are bound eastward for this production.

"ENLIGHTEN THY DAUGHTER"—is the name of the new one and Mickey Neilan is to direct. He should know.

"THE LITTLE TEACHER"—we are afraid, will not have the Chaplin children for pupils at the Fox Studios.

OTHER CHILDREN—are being tested to take their roles and Jimmy Dunn, with David Butler as director, are ready for this Frank Craven story.

"A PERFECT UNDERSTANDING"—is certainly not what one would call Gloria Swanson's troubles with her present effort.

A NEW DEAL—with Rowland V. Lee out as director and Laurence Oliver taking the place of the famous Michael Farmer in the leading role.

FROM MANY SOURCES—we hear of a "slight difference" between the famous Marlene and Josef at the Paramount Studios, since "The Blonde Venus" came to life.

OFF TO GERMANY—will Marlene go at the close of her present contract with Paramount, and when she returns we have a guess that she will be seen under another banner.

"IF I HAD A MILLION"—a Paramount picture with W. C. Fields, Alison Skipworth and Cecil Cunningham, and it looks as if it will live up to its name at the box office.

PASSES AWAY

Julian F. Kearns, for the last eight years comptroller of the Charles R. Rogers Productions, passed away at his home, 1335 Moncado Drive, Glendale, early Sunday morning.

Kearns was a pioneer in motion picture financial circles and was born in San Francisco 59 years ago. He leaves his widow, a son and two daughters, the younger of which Audrey Kearns, is well known within the industry.

Fred Forrest is the ex-mayor of South Vermont avenue. He is described as being to S. Vermont what Will Rogers is to Beverly Hills. Fred was formerly a gold-seeker in the Klondike or was it Nome? Now he's KECAing after an absence of several months.

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("Emil and the Detective")

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With

ROLF WONKHAUS, FRITZ RASP and a GREAT CAST Directed by Gerhard Lamprecht

AIRIFYING

By LOU JACOBS

Now that the radio season is opening and with the cessation of that awful nuisance, Eastern Daylight Saving Time, it is not altogether unreasonable to expect that the air will be filled with music of all sorts.

Between politics and crooners our dial twisters have been finding it hard to find much delectable air fare this summer but as we approach the equinox, with the solution of the eclipse behind us, may we not hope a big wish, that at least locally, we may be served a few evening periods during which we can lean comfortably back, breathe a sigh of contentment and express a glowing: "That's fine!"

A new feature of timely interest is the pre-football half hour that KHJ is broadcasting on Friday nights from 9:30 to 10. Gary Brekner, former coach and player is the mouthpiece for the period and to football fans this feature will be honey.

The Don Lee system is playing up a new tenor from Chile with revolutionary romance in his voice according to the publicity. His name is Francisco Del Campo. They say he's a swell looker—and its five years yet to television. That's advance stuff, eh?

Oh boy! Here's a hot way to grab a big chunk of free radio advertising. The serious p. a. hands us: "Charles Fleishmann came all the way from Chicago to attend the Olympic Games and remained to join the KHJ staff as baritone soloist. This young fellow is a grandson of the founder of the yeast concern . . . etc." We wonder if his true name is Malowski . . . or sumpin'.

Here's some of the names KHJ is playing up and in their way all worthy of headline recognition: Gino Severi, most versatile band leader in America (our opinion). We have heard and seen him do everything from direct a symphony to a knockabout act with a rough house comedienne.

Ray Paige, whose music always is worth a dial twist—in, not out. Paul Rickenbacher, whose duet voice suggests romance and moonlit waters. Bill Goodwin who announces that, ipso facto, he is a notoriously bad loser. Lindsay MacHarrie who earned fame as a Scotch Vignetteist. Mona Content, who is finding just that in a little love nest where she is living with Bill Montzer—her husband.

"Doug" Douglas who is so tall that the p. a. wants to have him pointed out as the Tower of the Times.

Leo Tyson is the new geniol manager of the D. L. B. S. What kind of a manager is that and what adjective would be used if he suddenly said: "You're fired?"

Ray West, over on KFI is trying to show something new under the sun. He is airifying (our word, like it?) a novel combination on the Domino Club period, Sundays, 9 p. m. His instrumentation is sans trombones and banjos, and has reduced the squall to one trumpet. There is no question but that the new arrangement has its advantages. At least, it has taken the curse off the noise.

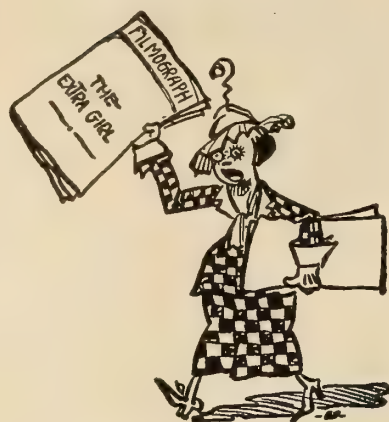
The KFI-KECA news-letter informs us that "one of the new rhythms is the eight-rhythm, which is more rapid and longer than the customary tramp of dance music in two's and three's." Now that's wonderful if they would only tell us what it means.

Dial fans will be happy to know that No-reen Gammill is back airifying from KECA-KFI. Her character impersonations were popular as the Album of Familiar Faces. She's on KFI Tuesdays at 3:15 p. m. and KECA Thursdays at 8:15 p. m.

Frank Bull, sports announcer is batting the baseball games from Wrigley Field over KMPC in the absence of Oscar Raichow.

THE EXTRA GIRL

By THE SPOTTER



WELLS BLANTON, one of the better known "extras," who at present is kept busy working in "Slightly Married," will, we predict, go far in his chosen profession.

Here is a boy who has that rare, but very important qualification—versatility. He has played leads in numerous Independent productions, and has shown his ability to act in "bits" on the Fox lot.

It would be well worth their while for producers to keep their eyes on Blanton, for he is good future screen material. We spotted him on the set out at Universal, and he looks good to us.

About 30 years ago an etymologist by the name of Pfyfe compiled a reference volume which he titled "5000 Words Often Mispronounced." Then came the telephone and diction took on additional importance. A revised addition with "10,000 Words Often Mispronounced" followed, then came the Dictograph. This forced 12,000 words into print and so it went until the radio entered every home and now it is "80,000 Words Often Mispronounced" and we are told that "100,000 Words" is in preparation. We believe that we have heard some radio announcers qualify the new edition in a single evening. Radio has justified Pfyfe, but where will it end?

Like good violins and other joy producing substances, Johnny Murray improves with age. His Sunday night Hi-jinks has increased into a gigantic shadow and now he's planning to make it twice as big with a two hour birthday party. Get it at 8 Sunday nights, 950 k.c. It's the most worthwhile airifying at that period.

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"Phantom President," Paramount Picture, Is Another Triumph for Norman Taurog

Here's a great burlesque on politics that none other than Norman Taurog, with his fine flare for comedy, could direct so successfully.

We don't want to take any honors from George M. Cohan, who should become as popular a screen favorite as he was on the stage, but he had a close running mate in Jimmy Durante, who gets funnier in every picture. Cohan has a difficult assignment here, in that he plays a dual role—that of a colorless banker, who is running for president; and as owner of a medicine show, who was engaged by the banker's backer to double for him in showmanship.

The only hitch is when Claudette Colbert becomes a little too serious with the double and thereby jams up the works. They arrange to have the double kidnapped, but through an error, the banker is taken instead. The double announces his deception to the voters but they elect him anyway. The complications naturally caused in this yarn is real fun. The end shows the inaugural parade in Washington, with the showman and Claudette announcing their engagement.

Of course, the story is full of old fashioned hokum, but every foot contains a laugh—what more could the box office wish?

Besides Cohan and Durante, who are a whole show in themselves, they have assembled such favorites as Claudette Colbert, George Barbier, Sidney Toler, Louise McIntosh and Jameson Thomas. Rhyme is used in several sequences, and the clever Hart and Rogers music is placed to great advantage in the film.

Laughs galore, in fact they come so fast and furious that much is lost and one would have to see this one twice to really get it all.

"The Phantom President" is a great picture as it is but with the splendid photography by David Abel it is hard to beat. Paramount has "hit the bell" so many times this season that this is one more for the exhibitors to be sure and book.

EDWARD ANTHONY HERE

Edward Anthony who, with Clyde Beatty, animal trainer, has sold the unpublished book, "Animal Magic" to Universal, arrived in Hollywood recently to adapt the story to the screen.

Beatty and his animals will arrive for actual production at the close of the current season of the Hagenback-Wallace shows.

MITZI GREEN is being starred in the picture which was written for the screen by Wanda Tuchock and Tom McNamara from the world famous comic strip "Little Orphan Annie" by Harold Gray. John Robertson is directing.

CHRISTIAN SCIENCE: ITS DEMONSTRABLE APPLICATION

The following lecture on Christian Science by William Duncan Kilpatrick, C. S. B. of Detroit, Michigan, Member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts, was recently delivered in Hollywood.

To have proclaimed to the world in an age of crass materialism that matter and the material universe, including mortal and physical man, are simply pictures in individual human thought, figments of the carnal mind, erroneous mental concepts, must have involved more spiritual vision and understanding; more courage, more fidelity, more faith in God and His word than one can readily credit to any human being. Yet that was what Mary Baker Eddy, the Discoverer and Founder of Christian Science, did. Over fifty years ago Mrs. Eddy, in astonishing fearlessness and in the strength of a God-given conviction born of divine revelation, proclaimed to the world in her book, "Science and Health with Key to the Scriptures," the textbook of Christian Science (p. 468): "There is no life, truth, intelligence, nor substance in matter. All is infinite Mind and its infinite manifestation, for God is All-in-all. Spirit is immortal Truth; matter is mortal error. Spirit is the real and eternal; matter is the unreal and temporal. Spirit is God, and man is His image and likeness. Therefore man is material; he is spiritual." Whereupon, from every nook and corner in Christendom came condemnation and revilings. Pulpit and press vied with each other in anathema and invective. Nothing was left unsaid to proclaim Mrs. Eddy an imposter, a dreamer, a fanatical visionary. She was spared nothing. Physical science was invoked to prove her teachings valueless and mythical. To all but Mrs. Eddy, the five physical senses proclaimed to humanity the truth of being. That which could be seen, heard, tasted, smelled, and felt offered the only evidence of true existence. And was not physical science based and built upon that which the physical senses proclaimed as true? What foolish sophistry was this which argued the nothingness of that which any man could see, feel, taste, smell, and hear? But Mrs. Eddy stood her ground. She knew. With sublime faith and courage, urged by a conviction born of a constant communion with God, she stood, and nothing moved her. Throughout her entire life, a life filled with hardships, disappointments, sorrows, and, at times, a heroic struggle for mere existence, the Holy Bible had been her constant, and often her sole, companion. And now, after all these years of prayer and devotion to God, had come the true light, that light "which lighteth every man that cometh into the world." She had glimpsed the sacred truths of existence. She had seen God and man in their true and spiritual significance—God, and Father, as divine Mind, and man, the son, as His idea. And after she had fully proved her discovery to be the truth, by the healing of the sick and the reclaiming of the sinner, in the manner of Jesus' appointing, she heralded her great message to the world in her book, "Science and Health with Key to the Scriptures," and there she stood—one lone woman against the material opposition of church and scholasticism.

Behold that picture of fifty years ago, and then return with us to the present time! What do we find? An ecclesiastical opposition softened by love and understanding; a world more tolerant and forgiving than it has ever been before, and, strangest of all, the ranks of the physical scientists proclaiming to the world, in the ecstasy of a newborn discovery, the nothingness of the material universe, and its existence only as thought.

And thus do we begin to understand what Jesus meant when he said, "Heaven and earth shall pass away: but my words shall not pass away." That is, this material concept of existence must sooner or later be completely overcome in the consciousness of men and be replaced by the understanding of what constitutes the true heaven and the true earth, or spiritual creation.

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NIGHT HAWK

CONSTANCE EVANS, CHAMPION HIGH KICKER, HEADS STARK'S BOHEMIAN SHOW THIS WEEK. BUDDY FISHER OFFERS NEW PROGRAM OF MUSIC



BUDDY FISHER

Robert Ripley labeled Constance Evans "The Champion High Kicker of the World." Her best time is 49 high kicks within 29 seconds. What more, Miss Evans is one of the most beautiful girls we have set our eyes on in some time and we feel that she would be a great bet for pictures. Chuck Riesner watched her dance Wednesday evening and pronounced her the greatest dancer he ever saw on any stage. Lew Lipton said ditto. Here is an artiste that has travelled the world over, and admits that her mother taught her all she knows about dancing. Miss Evans is the headliner this the likes of which has not been equalled in a night spot such as Stark's week, for a limited engagement, and is backed up by a program in many a day. Buddy Fisher, the Joy-Boy, has arranged an entirely new dance music program, adding some new musicians to his lineup. Buddy himself is proving more versatile every night by putting on the many request numbers patrons ask for at the three performances. The Buddy Fisher orchestra is proving extra popular with stage and screen stars.

Charita Alden, not to be outdone by Constance Evans, is putting on a Rhumba number as an added attraction along with her now famous Hawaiian Dance. Evelyn Mannis, too, is dancing and singing not only to her own heart's content, but as well to the crowds' that nightly visit this bright spot in Hollywood. Jimmy Hatton is making himself a great favorite with cafe visitors by his song numbers. Every night is a big night at Stark's Bohemian Cafe—and no cover charge at any time.

BLOSSOM ROOM

Dancing to the music of Tom Coakley's orchestra in the Blossom Room of the Roosevelt hotel were Anna May Wong, Harpo Marx, Warner Baxter, Greta Nissen, Weldon Heyburn, Hale Hamilton, Ralph Graves, Gloria Morgan, Arthur Caesar and many others. We seem to enjoy the music and the singing more with each time that we stop in at the Blossom Room. Virginia Haig is making more friends than she ever dreamed she would when she came here from the north. Her new songs are just as good as her first ones were. Lunching in the Hollywood-Roosevelt Blossom Room this week were Edward G. Robinson, Carmel Myers, Molly Merrick, Lester Cowan, Frank Joyce, John Wray, Anna Q. Nilson, Kathleen Williams, James Cagney, Lester Cowan and many others. The executive committee of the Motion Picture Relief Fund met at luncheon at this famous place on Monday, Sept. 19th. Those present were Conrad Nagel, president of the organization; Fred W. Beeton, chairman of the executive committee; Mrs. Abraham Lehr, M. C. Levee, E. D. Lord, George L. Bagnall, Frank E. Woods, Mitchell Lewis, Fred Niblo, William Koenig, Sol Lesser, Frank Lloyd and Charles Sullivan.

BILTMORE GARDEN ROOM

JIMMIE GRIER and his famous orchestra are hitting a high mark in entertainment. STANLEY SMITH, of stage and screen fame, has been signed by Jimmie and is now one of the featured singers on the Biltmore program. Stanley, with that ever lovin' smile, has already created quite a fever among the feminine hearts.

Gogo Delys, Winona Love, Dick Webster, Ray Henderson, Kenny Allen, and the "Three Cheers" have a tremendous following and each one is greeted with a large hand. The gay parties which flock nightly to this popular rendezvous are assured of entertainment and fun that is unequalled. In addition to the Biltmore engagement, this famous orchestra is broadcasting the "Lucky Strike" program monthly, "M-J-B Demi-Tasi Revue" weekly, and KFWB nightly.

COCOANUT GROVE

Phil Harris and his world famous Cocoanut Grove orchestra have one of the finest units of entertainment on the coast today. Every night finds stage and screen luminaries present and thrilled by the music, atmosphere and voices at this gay place. James Newill, a new recruit, comes nearer imitating the appeal of the much loved Donald Novice than any singer since his time. We hail Mr. Newill as a coming sensation. Leah Ray, too, should gain greater popularity with each offering. Carmen Castillo is another welcome newcomer to the Grove, who has a world of personality and ability to hold your strictest attention. Xavier Cugat is also a hit with his Rhumba band and entertainers. There is never a dull moment at the Cocoanut Grove and they have the most nicely balanced program we have ever heard. Phil Harris' popularity is mounting rapidly. He has what it takes to entertain the elite of the Southland.

Ben Frank called a meeting of his employees Tuesday, and informed them that since his father's death he would try to carry out all of his proposed plans. He felt assured that everyone would co-operate with him as they did with his dad. The Night Hawk, too, feels that every mother's son and daughter who knew Abe Frank loved him and will also lend a hand to Ben Frank.

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ROCHELLE HUDSON PRESENTS ITALIAN DASH HELMET TO KELLY PETILLO IN ASCOT SPEED CLASSIC

Charming Rochelle Hudson, Radio Studios' coming starlet, is shown presenting the helmet to Kelly Petillo when he won the Italian Helmet Dash at Ascot Speedway.

Miss Hudson was given quite a hand from the auto dash enthusiasts as she posed for this picture, exclusively for Filmograph. When she was told that she could kiss the winner, her heart went all aflutter—'tis a fact.

Kelly Petillo made a spectacular finish when he whisked out in front of Ernie Triplett and Lester Spangler to win the dash.

Allied Pictures' "A Parisian Romance" Clicks With Theatregoers

Once more Allied Pictures come across with another old revived favorite, and they can depend upon the family enjoying this romance.

A great many of you remember this story, which was one of the biggest stage successes of the late Richard Mansfield. However, we will just mention that the story concerns the doings of a famous Parisian roue and his infatuation for an unsophisticated girl whom he meets. He won her away from her sweetheart, but just before he is to wed her he realizes that their temperaments are distinctly dissimilar and so picks a quarrel with her, which sends her back to her fiancée.

Quite a pretty story and nicely directed by Chester Franklin, who has made many other Allied pictures that have clicked at the box office.

Lew Cody is exactly suited to the role of the sophisticated man from Paris who has the latchkeys of all the notorious women of the period.

Gilbert Roland carefully handles the difficult part of the fiancée who almost loses his sweetheart, and Marion Shilling, while a little immature in her acting, is very lovely to look at.

Bryant Washburn, looking better than ever and just as clever, was seen in a small part, while Allan Forrest, Nicholas Soussain, Helen Jerome Eddy and Yola D'Avril were other fine players who helped the story to a successful finish.

M. H. Hoffman gave the production a lot of class and the opening sequences kept us in the atmosphere by some stirring views of Paris. We think this effort of Allied Pictures will please the younger element as well as the rest of the family.

JERRY IN OUR FOLD AGAIN

JERRY DOYLE, that versatile little actress, is once more back in our fold. While sojourning in the east, Jerry made quite a name for herself, appearing with Paul Whiteman and his orchestra on the Pontiac radio program.

Jerry has spent over four years behind the footlights, doing a routine of clever songs and dances. Her vaudeville bookings with the Pat Rooneys proved Jerry's flare for versatility.

PROMOTED

Bert Hampton, who has been working with Dave Allen for 12 years, has been appointed assistant to Mr. Allen who heads the Central Casting Corporation. Bert is very popular with the studios and the extras, and his appointment will be met with the highest kind of approval.

CAFE LA BOHEME

Karyl Norman, the "Creole Fashion Plate," opened the Cafe La Boheme last night. From what we have seen of Karyl's show before going to press, it promises to be a sensational one.

Leon La Verdi, 21-year old protege of Karyl's does an acrobatic dance, and June Earl, mistress of ceremonies, gives her impression of Will Rogers, as well as leading the chorus of ten charming girls.

Patrons of the cafe La Boheme will be guests to three shows nightly. One at dinner, and two supper shows, each lasting 40 minutes.

We'll miss our guess if this new show doesn't prove to be stimulating.

Arnold Korff
Just Finished—"FAREWELL TO ARMS" and
"EVENINGS FOR SALE"—Paramount
"SECRETS OF THE FRENCH POLICE"—RKO-Radio

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San Francisco Offers Many Bits of News

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by

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Filmograph's San Francisco Representative

The opening of Sam Harris' President, showing first-run independent pictures to full houses, was an eye opener to the exhibitors in this district. It proves that fans are always ready to decorate the box office with their shekels for real entertainment independent of so-called box office brands . . . Archie M. Bowles, manager northern division of Fox West Coast Theatre, just returned from New York . . . Fred Naify, manager of the Senator, Chico, is here at the St. Luke's hospital, recovering from an operation . . . The branch managers of the western division of Universal held a get-together meeting this week at the William Taylor hotel . . . Seen on film row—Floyd St. John of Co-Operative Film Exchange, all enthused about his new picture, "Explorers of the World." He says it's a wow! . . . Lee Naify just transferred from Martinez to Redding . . . Izzy Wolf back to his first love as booker at Universal . . . Clarence Hill, manager of Majestic Pictures, reports big business. He has sent John Randolph to cover the Sacramento Valley and Frank Decker the San Joaquin Valley and both boys are doing a good business . . . Charles Mosher back from a trip around the world, and he's looking great . . . Bill Heineman, division manager for Universal, has returned to the coast after 12 weeks in New York . . . Miss Esther Leon off on a much needed vacation . . . Walter Preddy, president of National Theatres, reports the biggest business this week since the depression started . . . Harry P. Franklin just appointed manager for Warner theatre . . . Mr. and Mrs. F. E. Smith of Yuba City, here booking pictures and incidentally getting some of our cool ocean breezes . . . Bob Harvey back at his desk after six weeks vacation . . . Art Hickson, manager of the New Fillmore, keeps busy working up new exploitation stunts . . . Weston and Cate, report the removal of their vaudeville booking office to the Book Concern building . . . Paul Spier, now fully recovered from an operation for appendicitis, is back to work . . . Jack Hunter, busy buying new uniforms for the Daly City Theatre ushers . . . Jimmie Nasser looking like a college professor in his new eye glasses . . . Dan McLean, manager of the El Capitan showing some fine showmanship in putting over his shows . . . Joe Richards, manager of the Uptown, on his way to attend the regular Tuesday managers' meeting . . . Bill Kohler, here from Stockton, reports the sale of his Royal theatre to Mah, the Chinese exhibitor, who has changed the name of the theatre to "The Mandarin" . . . Dick Spier keeping busy wit his district theatres . . . George Cook getting ready to open the Sparks theatre, Sparks, Reno . . . J. Fred Miller, former manager of the State, Oakland, taking a much needed rest . . . Ward Morris, manager of the Rialto, working hard to get money in the box office . . . Irving P. Arnold, just transferred from Redding to Martinez . . . Bill Nasser looking better than he has in years . . . Frank Panero here from Delano booking pictures . . . Bill Quinn, of National Screen Service, here from Hollywood . . . Clarence Lawes, just named manager of United Artists Theatre, Berkeley, which opened last week under Fox West Coast banner . . . Arthur Burnett, of the Smoke Shop, lending attentive ears to Mark Harrison . . . Mr. and Mrs. Seiter here from Selma booking pictures . . .

* * * * *

* *The* *
* INNOCENT BYSTANDER *
* HAROLD ORLANDO WEIGHT *

* * * * *

EISENSTEIN AGAIN

I wonder if many of the Hollywood producers saw "Romance Sentimentale" at the Filmarte recently? This short subject by Eisenstein, Alexandrov, and Tisse was filmed years ago. It was the first experiment of its makers with sound. Yet is still ahead of anything Hollywood has done. It is a poem in pictures and music. The most outstanding feature of this remarkable short is its peacefulness—the mood of dreamy exaltation it evokes.

RESTFULNESS MISSING

One of the most unfortunate aspects of the talking film is that it has robbed the screen of its peacefulness. Study the next audience you are in. You will find the majority of its members are tensed and under a constant strain. Screen audiences now are under much greater tension than stage audiences. For the stage makes its chief demand on the ear, while the talking film demands ear and eye attention. If there should by any chance be a film without dialogue on the bill, watch the audience sit back and enjoy it.

DOES THE PUBLIC
WANT TALKIES

The great motion picture public was never questioned as to whether or not it wanted dialogue films exclusively. Talkies were forced down its throat.

Stop and consider. The talking picture attracted at first because it was a novelty, and America has always been novelty mad. The novelty did better business than the silents. The producers decided the public wanted talkies. By the time the novelty wore off, no silents were being produced. It was a case of see talkies or stay away from the theatre. Millions decided to stay away.

Since that time only two silent films have been produced. "City Lights" and "Tabu." "City Lights" was one of the greatest financial hits of recent years. That would prove that the public is not antagonistic to non-dialogue films.

* THE CHINESE LEARNED
* Some thousands of years ago, the
* Chinese formulated a proverb which
* should be framed over every producer's desk: "One picture is worth a
* thousand words."

MARIO NOGALES STARTS 10-WEEK ENGAGEMENT AT THE PARIS INN

Mario Nogales, one of the most finished ball room dancers in these parts, has been engaged by the Paris Inn for a 10-week engagement with one of his dancing partners. He is to stage a variety of dance numbers, the like of which has not been put on by any similar artist in the Southland. Mario Nogales has appeared all over the world, with some very famous beauties as his partners, and is right now looking for some girl who fits into his latest acts.

* Dedicated to the "Tango Lover" *

Mario Nogales

* Between the soft tones of the music *
* And the low laughter of women *
* so gay, *
* My heart beats madly within me *
* As alone I wend my way. *
* Ah! Through the beauty and glamor *
* I gaze upon in awe and dismay, *
* Breathlessly waiting amongst the *
* splendor, *
* That which conceals my heart so *
* tender, *
* Shall I tell you? *
* "MY TANGO LOVER" *

* I know I'm a fool to dream,
* A fool of fools to scheme;
* Sitting night after night in a trance,
* Longingly watching him dance,
* As about her, his arms entwine,
* Those dreamy eyes are loving and
* kind,
* Into an ecstasy of heaven I drift
* Paradise alone exists
* As the lights play upon his dark hair,
* He swoops and bends with his
* partner fair,
* Oh, could he but know, would he
* but see
* While my eyes beam to him in
* gladness,
* Little care I, for this morrow,
* A broken heart, a tear, a sorrow!
* Alas, I'm a fool in a trance
* Trapped by the spell of Romance!
* A victim of "The Tango Lover!"

—VERA LARSON.

BACK IN LOS ANGELES

Pauline Garon is back in Los Angeles after an extended trip throughout Europe. She is angling with local producers for some screen parts.

WARNER BROTHERS have assigned ALFRED E. GREEN to direct Douglas Fairbanks, Jr., and Bette Davis in "Parachute," an original by Rian James. This will be Mr. Green's third directorial job with Doug Jr. The others, "Union Depot" and "It's Tough to be Famous," broke box office records all over the country.

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Dave Daggett Is Entertained



Chester Kennard, Eva May, Jimmy Valentine, Georgie Lee, Marcia Remy and Dave Daggett

DAVE DAGGETT, stage and screen player who recently returned from the east, was given a hearty welcome back to Hollywood last Friday night, with a reception at Stark's Bohemian Cafe. The party enjoyed Eugene Stark's famous dinner and danced to the tune of Buddy Fisher's orchestra, while the new floor show furnished additional entertainment. In all, it was one of those welcomes which made Dave feel happy that he returned to us, and added new hopes for his try at pictures.

POST-SEASON CONCERT AT BOWL FEATURES HEIFETZ

The third post season concert of the Hollywood Bowl with Jascha Heifetz, soloist, was conducted by Alfred Hertz last Tuesday. It was generously attended showing that the populace appreciate the better things in music when the price is within reach.

Heifetz's playing was perfect. Perhaps no greater exponent of the violin ever lived, certainly no more flawless technique has ever been attained. His bowing and fingering has the exquisite accuracy of a chronometer. If there is anything left to be desired, it is perhaps a lack of warmth for there is an indefinable something missing in his rendition that costs enthusiasm even though he wins intense admiration. His program was well selected and tremendously applauded.

Alfred Hertz, dynamic conductor, was in no less degree entitled to encomiums. His intelligent interpretation of the orchestral numbers and co-ordination in accompanying the soloist was masterly.

"Hansel and Gretel" overture by Humperdinck opened the program, followed by Tchaikowsky's Concerto for Violin in D-major, Opus 35 which introduced Heifetz. Then followed the intermission. The orchestra opened the second half with "Entrance of the Gods into Valhalla" by R. A. Wagner; Heifetz then presented "Poeme for Violin and Orchestra" by Chausson and concluded the program with "Introduction and Rondo Capriccioso" for Violin and Orchestra by Saint-Saens.

—LOU JACOBS.

WHAT PRICE GLORY?

He was the Yankee Doodle Boy.

He wrote a song that won a war.

He glorified the American stage.

He dramatized the Fourth of July.

For over a quarter of a century his name spelt Broadway.

He wrote and starred in more successes than any other one man.

He is lovingly referred to by all who know him as "The greatest little guy in the world."

Then he came to Hollywood.

A friend inquired for him at the Paramount Studio.

The information clerk wanted to know if he was a stage hand or a writer; said he never heard of him.

For those who don't know who we are referring to—well, he went home after the greatest testimonial ever given any man who ever wrote a song or trod a board, and if you still don't know—hanged if we'll tell you.

VERSATILITY

WALTER HOLMES, colored stage and screen player recalls some of the many characters he has portrayed during his professional career. Walter has played butler, chauffeur, servant, animal trainer, and as he put it, even "mule skinner." What a life, but Walter only remarked that it is all in a day's work. Frankly, right now, he is wishing for more of it. Much luck to this dusky actor.

SPORTS

MATCH RACE BETWEEN GARDNER AND SPANGLER NEXT WEDNESDAY NIGHT AT LEGION ASCOT SPEEDWAY

Track records are made out at the Speedway only to be broken again. Two weeks ago, Kelly Petillo set two new records for the 5-lap and 60-lap events and last Wednesday night Chester Gardner stepped out and broke Kelly's records. Chet has repainted his car white with red trimmings and those seem to be his lucky colors because he was out in front and no one could catch him. Due to the fact that Lester Spangler's car was not running at its best, Gardner took his place in the Match Race with Kelly Petillo and came in for a win.

Ernie Triplett "got the jump" on the boys in the Helmet Dash and was presented with the Helmet and the kiss by Miss Ora Carewe. Lester Spangler was second in the main event with Sam Palmer, Carl Ryder, Ernie Triplett and Babe Stapp finishing in the other named. Chris Vest again won the 15-lap main event for Class "B" cars.

Next Wednesday night promises to be another night of thrills for the spectators with a Match Race scheduled between Gardner and Spangler; two 10-lap qualifying heats for the 50-lap main event; the Italian Helmet Dash and a main event for Class "B" cars.

Al Gordon and Louis Moore are back from the east and hope to have their cars ready for next week. Word has also been received from several of the other drivers that they hope to be back in time to enter the race.

Most of the cars on the track have had new paint jobs and have given their motors thorough overhauls and each driver seems to feel that HIS car will be the one to take the honors next week. Needless to say, whoever comes in for a win will earn it because the other boys will be fighting all the way. We'll beseech you.

HOLLYWOOD LEGION STADIUM

A goodly crowd turned out to view Vincent Torres, Mexican battler, at the stadium last Friday. He faced George Hansford, clever and hardhitting high school boy and popular favorite with the fans. Mr. Torres was a disappointment. After receipting for several stiff wallops from Hansford, Torres decided the best way out was to hold on, which he did to the end. He never took a chance. The management had every reason to think the Mexican lad had the stuff. He is a stablemate of the great little Arizmendi and is rated high below the border. He was no match for Hansford, who took the decision without a scratch. Other results: Joe Skube, ever popular, won the semi-windup from Johnny Martinez. It was a good bout. In the special, Tony Chavez seemed to have the edge over Eddie Greb, but Greb got the nod. Greb took the nine count in the first, then started slinging leather. Little Tony was a disappointed boy. After two furious rounds, Richard Bartosh scored a technical knockout over Joe Estrada. Manuel Davilla, in tough go, won from Max Maxwell. The boys exchanged wallops with little clinching. Arthur Astrada, a likely looking lighthweight, outslugged Benny Moselle to a win.

OLYMPIC FISTICUFFS

Staging a great battle, Freddie Steele, Seattle welterweight, duplicated the performance that won him national prominence by again knocking out Ceferino Garcia, Filipino welter, in the second round of the main event at the Olympic Auditorium last Wednesday night.

Garcia opened the fight by outboxing the northwestern star and a minute before the bell sounded ending the first round flashed home a left hook on Steele's jaw that almost ended the fight then and there.

In the second they boxed on even terms for the better part of the round when Steele crashed through a left to the jaw that put Garcia down for the full count. The knockout came in two minutes 53 seconds in the second round.

Don Frazer, Spokane lightweight, surprised the crowd by defeating young Peter Jackson of California.

Fred Gregory, substituting for Ray Acosta stopped William Toth in three rounds.

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Announcement to Rectal Sufferers!

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Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey Carole Lombard William Collier, Jr. Unassigned Unassigned Jack Holt Buck Jones	Ralph Staub Eddie Cline Walter Lang Ross Lederman Al Rogell Lew Seiler Irving Cummings Lambert Hillyer	Scudder Unassigned Sam Nelson David Selman Unassigned Unassigned Bud Coleman Art Black	Staub Unassigned Joe August Ben Kline Unassigned Unassigned Ted Tetzlaff John Boyle	Screen-Snapshots "In the Jungle" "No More Orchids" "Obey the Law" "Air Hostess" "Marquesa of Queensbury" "Plain Clothes Man" "The Sundown Rider"	Lew Lipton Gertrude Purcell Charles Condon Coldway-Riskin Damon Runyon Jo Swerling Jack Nevill	E. Berns G. Rominger	Shooting Preparing Shooting Shooting Preparing Shooting Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Palmer, Asst. Fox Hills Movietone. CR. 5111	James Dunn Will Rogers Clive Brook Clara Bow Gaynor-Farrell McLaglen-Nissen Rogers-Gaynor Clive Brook George O'Brien Onslow Stevens	Eric Von Stroheim John Blystone Frank Lloyd J. Francis Dillon Alfred Santell Alfred Werker Henry King Wm. K. Howard Louis King Walter Mayo	Lew Germonprey J. Blystone Unassigned Jack Boland Marty Santell Ikerd Unassigned Phillip Ford Booth McCracken L. Selander	Jimmy Howe Chas. Clarke Unassigned Lee Garmes Hal Mohr L. W. O'Connell Unassigned Geo. Barnes Geo. Snyderman S. Wagner	"Walking Down Broadway" "Jubilo" "Cavalcade" "Call Her Savage" "Tess of the Storm Country" "Rackety Rax" "State Fair" "Sherlock Holmes" "Robber's Roost" "Cross Pull"	Eric Von Stroheim Klein-Conners Noel Coward Tiffany Thayer Behrman-Levien Joel Sayre Phil Strong Millhauser-Veiller Dudley Nichols Jackson-Asher	A. Bruzlin E. Grossman	Shooting Shooting Preparing Shooting Shooting Preparing Shooting Shooting Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Unassigned The Barrymores Gable-Harlow Joan Crawford Boris Karloff Haines Edward Wallace Beery Unassigned	Fred Newmeyer Lew Collins	Unassigned Unassigned	Ed. Kull Bill Nobles	"Gambling Sex" "Gun Law"	S. McGrew Willis Oliver Drake		Shooting Preparing
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Ranaldi, Asst.	Unassigned The Barrymores Gable-Harlow Joan Crawford Boris Karloff Haines Edward Wallace Beery Unassigned	W. S. Van Dyke Charles Brabin Victor Fleming Clarence Brown Chas. Vidor Harry Pollard John Ford Jack Conway	Unassigned H. Tate Hugh Boswell Unassigned Johnny Waters Unassigned Unassigned Unassigned	Clyde De Vinna Bill Daniels Arthur Edeson Unassigned Tony Gaudio Unassigned Unassigned Unassigned	"Eskimo" "Rasputin" "Red Dust" "Lost" "Mask of Fu Manchu" "Rackety Rax" "Flesh" "Pig Boats"	Unassigned Chas. McArthur John Mahen Uncredited Uncredited Uncredited Uncredited	G. A. Burns P. Neal A. MacDonald	Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Bob Steele All Star Rex Bell Eagle Prods.	Harry Fraser R. N. Bradbury Albert Ray R. N. Bradbury Al Herman	Paul Malvern Paul Malvern Unassigned Unassigned Gordon Griffith	Archie Stout Archie Stout Harry Neuman Unassigned Geo. Meehan	"Man From Arizona" "West of the Rockies" "Guilty or Not Guilty" "Rangers Ride Again" "The Big Chance"	Wellyn Totman Wellyn Totman Francis Hyland Robert Quigley Mauri Grashin		Shooting Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	March-Landi All Star Hopkins-Gable Chas. Rogers Prod. Raymond-Dee Stuart Erwin Maritza-Ruggles Sidney-Grant Brook-March	Cecil B. DeMille Erle C. Kenton Marion Gering Ralph Murphy Thornton Freeland Corrigan-Hart Walker-Lee Norman Taugro Stephen Roberts	James Dugan Unassigned Unassigned Unassigned Unassigned Joe Lefert Archie Hill Sidney-Grant Unassigned	David Abel Unassigned Unassigned Unassigned Unassigned Chas. Lang Henry Fischbeck Unassigned Unassigned	"The Sign of the Cross" "Island of Lost Souls" "No Man of Her Own" "Metropolitan Garage" "In For a Penny" "He Learned About Women" "Evenings for Sale" "All My Love" "The Lives of a Bengal Lancer"	Young-Buchman Wylie-Fort Austin Parker Uncredited Josephson-Marlow Thompson-Harris S. K. Lauren Sidney Buchman Boyles-Gates	H. Lindgren E. Kerr	Shooting Preparing Preparing Preparing Preparing Shooting Shooting Preparing
R.K.O.-PATHE Culver City RE. 0252	J. G. Bachman Prod. Allied Prods.	Malcolm St. Clair Chester Franklin	Bill Reinecke Jean Anderson	Merritt B. Gerstad Neuman-Calligan	"Goldie" "Iron Master"	Salisbury Field Adele Buffington	L. Cunningham F. Redd	Shooting Shooting

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ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Charles Chase	Geo. Marshall Gus Meins	Lloyd French Jack Roach	Art Lloyd Hap Depew	Untitled Untitled	The Staff The Staff	James Green James Green	Shooting Shooting
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod. All Star	Unassigned Louis Lewyn	Unassigned	Unassigned Otto Himm	"Lost Continent" "Hollywood On Parade"	Isadore Bernstein B. Granaham		Preparing Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Ken Maynard	Unassigned Alan James	Unassigned Mike Eason	Unassigned Ted McCord	"Uptown New York" "Tombstone Canyon"	Warren B. Duff Earle Snell	Joe Kane	Preparing Preparing
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Ronald Colman	King Vidor	Unassigned	Unassigned	"Masqueraders"	Uncredited		Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Karloff Gibson Gowland Douglass Birrell Sidney Fox Lew Ayres	John M. Stahl James Whale Unassigned Karl Freund Dr. Arnold Fanck Ernst Frank Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Chas. Stumar Hans Schneebarger George Robinson Unassigned Unassigned	"Only Yesterday" "The Road Back" "Silk Stockings" "Imhotep" "S. O. S. Iceberg" "Nagana" "Next Door to Heaven" "Ships of Chance"	Lehman-Rogers R. C. Sheriff Cyril Harcourt Schyer-Balderston Lt. Comm. Wead Van Every-Ryan Edward Luddy Glasmon-Bright	Joe Lapis R. Pritchard W. Hedgcock	Preparing Preparing Preparing Shooting Shooting Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Bill Mayberry, Casting Bill Forsyth, Asst.	D. Fairbanks, Jr. Joe E. Brown Ruth Chatterton William Powell Warren William John Wayne	Al Green Lloyd Bacon Unassigned William Dieterle Roy Del Ruth Mack Wright	Fred Fox Marlowe Unassigned Al Alborn Chuck Hanson Unassigned	James Van Trees Richard Towers Unassigned Robert Kurrle Barney McGill Unassigned	"Parachute" "You Said a Mouthful" "The Paris Racket" "Lawyer Man" "Employees' Entrance" "Hunted Gold"	John Francis Larkin Robert Lord Bartlett Wilson Mizner Robert Presnell Uncredited	O. Garretson O. Garretson	Shooting Shooting Preparing Shooting Shooting Shooting

NOTICE:

The floats used in the Shrine Convention at San Francisco and which will again be used in the forthcoming Motion Picture Electrical Pageant to be held in Los Angeles on Sept. 24th WERE DESIGNED BY—

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VOL. 12, NO. 37

HOLLYWOOD, CALIFORNIA, SATURDAY, OCT. 1, 1932

PUBLISHED WEEKLY

Racketeers Invite Actors to Hollywood - Business is Over Run with Talent

Independents Making Majors Watch Their Step

**"COME ON" METHODS USED
TO GET SIMPS' MONEY
FOR JOB PROMISES**

Hollywood is still the hot bed of grafting agents who promise to get jobs for actors, using every manner of a "Come On" known to this good old game. One agent insists that his clients give him \$200 for advertising before he even takes charge of the business affairs. There are some that work a casting directory gag, insisting that the actors need advertising through certain mediums to reach the casting offices and producers. Some of the so-called agents and publicity men, advertise in the daily papers, using blind ads, which get the suckers who have talents only worthy of extra jobs and feel that through this channel is the only way to get work in pictures.

You can put this in your little note book: HOLLYWOOD IS OVER RUN WITH ACTORS, AND THOSE WHO ARE HERE OR CONTEMPLATE COMING HERE AND FIGURE THEY CAN BUY THEIR WAY INTO JOBS, ARE ALL WET—and they might as well save themselves some real heartaches. We would welcome any information that will help us to run down these grafters. We are working hand in hand with the minions of the law, who will stand back of us in our fight to clean up Hollywood.

JACK SHERRILL LEAVES TOM CONLON AGENCY

Jack Sherrill has severed his connections with the Tom Conlon Agency, Ltd., after two and a half years of partnership. With 11 years experience as an agent back of him, Jack Sherrill is well able to take any sort of a post in the representative department of picture making, and should he decide to give up his own agency, he would be an ideal man for the best agency in town, who could afford his price.

Harriet Joy, (no relation to Jack) will add additional happiness to the KFWB Navy Oil hour. She just arrived from the east and brought a box of laughs with her that are said to be very contagious.

Madalyn Kates and Jack Russell have signed up for a spot on the KMTR broadcast. There'll be plenty of giggles jerked out of loud speakers when they begin their airifying.



MR. AND MRS. AL JOLSON

Four years ago—Sept. 21, 1928, to be exact—Al Jolson and Ruby Keeler said "I Do" and ever since then this charming couple have been causing the eyes of the theatrical and cinema world to look in admiration upon their happy union. Today they are in our midst. Al Jolson has just finished "The New Yorker" for United Artists. Ruby Keeler is to play one of the leading roles in "42nd Street," her first feature picture for Warner Bros.-First National. Congratulations are in order, and we join their countless friends in wishing them every happiness, good health and prosperity throughout the coming years of their married life.

EXHIBITORS REALIZE THAT
"INDIES" ARE MAKING PICTURES
EQUAL TO
BIG COMPANIES

With such men as B. P. Schulberg, Charles R. Rogers, Joseph Schnitzer, J. G. Bachman, World-Wide, KBS (Bischoff, Kelly and Saal), Edward Small, M. H. Hoffman, Trem Carr-Monogram, Invincible - Chesterfield, Nat Levine, Franklin and Stoner, William Siström, Edwin Carewe, Ben Verschliser, Irving Briskin, Patrician Pictures, Bennie Ziedman, Phil Goldston, Remington Pictures (Lou Or-trow), Ralph M. Like, Samuel Freedman, Harry Sherman, I. E. Chadwick and many others in the field, exhibitors are sure of a better brand of independent pictures than they have ever been offered before. The "indies," have more money at their command to make pictures with than at any time in their history, and although their pictures are costing a great deal more than they formerly did in the silent days, still they are way below the cost of what the major studios are spending. The big companies will have to watch their step from now on, or they will find the exhibitors who can, going over to the independents.

It seems that the independents have stayed away from the bad mistakes that the majors have made in the past, that is, they make their own pictures and care little what the other producer is making. They seem to have realized that to copy other producers' products is fatal, so stick to their own ideas, making the best pictures they can, for the least money.

NEW PUBLICITY FIRM ORGANIZED

The firm of Hathaway, Massie and Secor was organized this week to centralize publicity and promotions and to work in cooperation with free lance publicity men of Los Angeles.

Officers have been opened in the Baine Studio Building in Hollywood. Heading the firm is Hanson "Buck" Hathaway. He will have charge of promotions, campaigns and publicity. Don Massie is to direct advertising and merchandising with Major Ted Secor.

Divorce By Mail Is New Hollywood Industry

James Cagney and Warners End Dispute Over Salary

INTERNATIONAL LAWYERS
OPEN HOLLYWOOD OFFICES
—MEXICAN DIVORCES IN
NINE DAYS—BY MAIL

The firm of international lawyers, Riccardi and Aguilar, which recently sprung into the forefront of public notice through their influence in having had passed the "mail order" divorce laws of Mexico, have opened offices in the Equitable Bldg. in Hollywood, where according to Constantino Vincent Riccardi, the local member of the firm, they have averaged six to nine applications a day during the first week.

Judge Francisco D. Aguilar, former Chief Justice of the Supreme Court of Mexico, maintains the Mexican headquarters opposite the State house in Sonora, Mexico, where the cases are filed and disposed of.

Riccardi explains that these divorces are similar in legal effect and identical in wording with the Reno laws with the exception that the matter of filing the complaints establishes residence in Mexico, nine days after which the divorce is granted, in secrecy, if desired.

In these Mexican divorces, no alimony is ever considered except in cases where children are involved or the wife or husband incapacitated. Riccardi emphasizes the fact that no cases will be prosecuted by them unless absolute fairness to all parties involved is arranged in advance.

This firm of lawyers while licenced to practice in many states in U. S., confine their activities exclusive to Mexican courts and are maintaining American offices for the purpose of facilitating local divorce matters especially in Hollywood where marital difficulties interferes with business and works an injustice upon innocent parties not directly concerned.

Recently, Riccardi and Aguilar ironed out a marital difficulty between Lina Basquette and Teddy Hayes. Hayes, believing himself a free man, married Lina Basquette. It appeared however, that Hayes was still married to Gernon Hayes, who, it was said, had taken steps to have him prosecuted for bigamy. Before the criminal action got under way, however, Riccardi and Aguilar arranged the divorce from Lina Basquette, returning Hayes to the status of a monogamist. Nine days after, the divorce of Gernon Hayes and Teddy was affected, whereupon it is now bruited that Teddy and Lina are shortly to be remarried.

Another interesting case of Ada Hopper, UFA screen favorite from Berlin, who came to Tucson, Ariz., the previous head office of the international lawyers, and had her marital disturbances soothed by the painless process of separation. Countess Cattarina Catalano of Milan and Florence, Italy, is another who represents the recognition that nobility has given these Mexican divorce lawyers. She received her divorce from the Count in record time.

There are 13 grounds under which divorce may be granted in none of which is it necessary for either of the principals to appear other than by representation. That these divorce decrees are valid in this country is evidenced by the decision of the Supreme Court of New York:

THE INSIDE DOPE

SMILES FOR EXTRAS

A "Say it with a smile policy" today went into effect at the casting offices of the RKO Studio in Hollywood.

As ordered by Fred Schuessler, casting director, every applicant for work, whosoever he may be, will be received, heard, and given opportunity to qualify—regardless.

"If you can't be pleasant you don't belong in this department," Schuessler informed members of his staff. "Give everyone the same consideration. The screen's next Constance Bennett quite likely may ask for work at this studio. It's unlikely, but not impossible. I'd hate to think we'd turned her away."

ROY D'ARCY worked in the Fox Production "Sherlock Holmes," which was arranged by the Lichtig and Englander offices.

Expressing their confidence in Preston S. Foster as potential star material, executives of Warner Bros.-First National studios notified Foster that his option had been taken up.

Foster is signed on a seven-year contract with Warner Brothers, with six months options. This is the second option taken up on Foster's contract.

THE GOODYEAR BLIMP "VOLUNTEER," was listed as one of the principal props for "Hidden Valley," Monogram western on location was at Lone Pine with R. N. Bradbury directing. The cast signed by Trem Carr includes Gertie Messinger, Francis McDonald, Ray Hallor, John Elliott, Arthur Millett, V. L. Barnes, George Hayes, Jose de la Cruz and Dick Dickinson. Wellyn Tolman was the scenarist.

BEN HENDRICKS, JR., was today signed for a featured role with William Haines in "Let's Go," currently in production at Metro-Goldwyn-Mayer. Hendricks recently completed a featured part in "Rain." "Let's Go" is being directed by Harry Pollard.

MRS. MARY E. BURDICK lost her brother, John W. Foley, who passed away suddenly. Years ago Mrs. Burdick was in charge of the wardrobe department for the D. W. Griffith Studios.

ARTHUR DAVID HILTON, formerly of Universal, and who edited the first of the Tom Mix series, is editing for Van Beuren Corporation at RKO-Pathé.

"REALITY" WAS THE SUBJECT OF THE LESSON-SERMON ON Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from Psalms: "From everlasting to everlasting, thou art God."

One of the Scriptural selections in the Lesson-Sermon included the words of John: "And this is the record, that God hath given to us eternal life, and this life is in his Son. He that hath the Son hath life; and he that hath not the Son of God hath not life. These things have I written unto you that believe on the name of the Son of God; that ye may know that ye have eternal life, and that ye may believe on the name of the Son of God. . . . And we know that the Son of God is come, and hath given us an understanding, that we may know him that is true, and we are in him that is true, even in his Son Jesus Christ. This is the true God, and eternal life."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "The understanding of his spiritual individuality makes man more real, more formidable in truth, and enables him to conquer sin, disease, and death."

WHAT THE COURTS OF THE STATE OF NEW YORK, THE MOST DIFFICULT STATE IN WHICH TO OBTAIN DIVORCE DECREES, HAVE HELD IN THE CASE OF MEXICAN DIVORCES.

Several cases have recently been decided in which Mexican divorces have been considered. Mr. Justice L. B. Faber, of the New York Supreme Court, held in the Weber case (August, 1929) that New York citizens who voluntarily submit to the Mexican jurisdiction, by sending Powers of Attorney there, are estopped from later contesting the validity of the judgment. The divorce was one of Campeche, rendered for incompatibility. This decision is in line with Starbuck-Starbuck, 173 N. Y. 503, 1903.

Jean Malin, noted theatrical man of New York arrived in Hollywood last Thursday

where he arranged with Riccardi and Aguilar to obtain a divorce from his wife, Fay Hymen, also prominent in eastern theatricals. They were married in 1931 and lived together one day. The grounds given were incompatibility. The papers left Thursday night for Mexico and the divorce is assured within nine days from date of filing. Malin is noted as having been the man who brought fame to Walter Winchell.

Reprinted from American Bar Association Journal, November, 1929.

ON LOCATION

Director Ed Cahn and the entire cast of "Laughter in Hell," including Myrna Kennedy and Pat O'Brien are on location at Sonora. John Stumar is photographing the picture for the Big U.

STAR GOES BACK TO WORK FOLLOWING ALL NIGHT SESSION

At two o'clock Wednesday morning, after an eight-hour session of the Arbitration Agreement Committee of the Academy of Motion Picture Arts and Sciences, the breach between James Cagney and his employers, Warner Brothers Picture Corp., was peaceably patched.

In a statement from Frank Capra, chairman of the committee, he says:

"James Cagney and the Warner Brothers Picture Corp., have reached a complete and friendly settlement of their difficulties and have formally notified the Academy's Arbitration Committee that the actor will resume his contractual relations with his employers immediately."

Those in attendance for the studio were Jack Warner, Darryl Zanuck, chief executive in charge of production at Warner Brothers, and their Attorneys Ralph Lewis and Herbert Freston. Appearing with Mr. Cagney were George Frank and Attorney Austin Sherman.

In addition to Chairman Frank Capra, the following members of the committee heard the case: Fredric March, Henry Herzbrun, Joseph I. Schnitzer, J. A. Ball, Ralph Block and Oliver H. P. Garrett.

Cagney, it will be remembered, left the Warner Studio last spring when he demanded more pay following a sudden and spectacular rise to fame, and the studio refused to demand the increase. Cagney, it seemed, claimed the active life of a star is short and he wished to profit by his popularity while film fans were interested in him.

He presented his claim to the academy, feeling justified that Warner Brothers had no hold on him seeing as they assertedly failed to exercise an option on his contract and that the studio could not suspend him because there was no suspension clause in the contract.

Those members of the Industry and especially the academy who heard the case should be highly complimented for the splendid manner in which they patched up the whole affair. And screen fans will also be happy to see their favorite, James Cagney, once more in the limelight, for we understand the Warner Brothers have great pictures lined up for him.

"SEX TAKES A HOLIDAY"—sounds suitable for a Mack Sennett production and we hope it will get as good a cast as when produced originally.

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Allied Productions Up With 26 Pictures Scheduled

Reliance Pictures Are to Produce on U. A. Lot

"Still" Cameramen - "The Forgotten Men" of Filmland

NEW YORK MAYOR OUSTS FILTHY SHOWS; ELTINGE AND REPUBLIC CLOSED

NEW YORK.—The aftermath of the Jimmy Walker excitement in this city has had some peculiar angles but none with such far reaching effect as upon some phases of show business.

Mayor McKee, Jimmie's successor, has the town literally aghast at his action in closing the Republic and Eltinge theatres which had been getting away with murder in the way of raw burlesque.

Forty-second Street between 7th and 8th for the past two or three years had been infested with flea circuses, open-air shooting galleries and a string of cheap tawdry false fronts of the Coney Island sort replacing the fine high-priced theatres which used to function on that block. These houses were plastered with obscene and near obscene paintings of naked forms more garish than anything ever attempted since the late lamented Mr. Anthony Comstock's activities.

The new Mayor McKee forthwith and straightway padlocked these two worst offenders last week as one of his first administrative acts and promised that the balance of the block and all similar offensive shows and rackets throughout the town would receive his early and energetic attention.

Among the legitimate theatre managers, this brings a hope of the return to sane and decent stage shows which became decadent with the advent of filthy and degenerate sex plays similar to "The Stork Is Dead" variety which McKee promises to dispose of promptly. There is hope that the clean show still possesses enough entertainment value to attract profitable business.

FOUR MONTE BLUE SPECIALS; EIGHT HOOT GIBSON FILMS; FOUR DRAMAS PREPARING

Allied Pictures Corporation have a full 1932-33 season of activity ahead of them with a schedule of 26 features of which more than half will be completed between October 1 and January of next year according to an official statement from M. H. Hoffman, president.

The 26 pictures scheduled include six stage classics, four Allied specials, four Monte Blue specials, eight Hoot Gibson specials and four Classay melodramas.

Production activity will be in full swing for the next few months with a picture going into production every three weeks.

Included in Allied season's lineup are: "Unholy Love," suggested by Gustave Flaubert's novel "Madame Bovary," which will be directed by Albert Ray and will feature H. B. Warner, Lila Lee, Beryl Mercer, Joyce Compton, Ivan Lebedeff, Jason Robards, Kathryn Williams, Richard Carlyle and Frances Rich.

"A Parisian Romance," based on the original play by Octave Aeuillet will have Chester M. Franklin in the directorial chair, as will "The Iron Master."

Some of Hoot Gibson specials include "The Boiling Point" which George Melford will direct, "Cowboy Counsellor," "Boots of Destiny" and "A Man's Land."

Monte Blue will be starred in Barry Barringer's story "The Intruder," and "The Stoker."

CHINATOWN IN ALL ITS GLORY AT CARNIVAL

During the Troupers Carnival there was one feature that was worth the price of admission to the carnival ten times over, if they cared to charge it. We refer to the scene in CHINATOWN, with Alfred Hewston and Beatrice Warde as the principal players. Miss Warde actually thrilled the crowds as she recited a very dramatic recitation, while Alfred Hewston, in one of the finest Chinese make-ups, smoked his opium pipe and finally came through with a fine piece of acting as the Chinaman cowering over his captive.

FRANCES HYLAND HEADS ALLIED SCENARIO DEPT.

Frances Hyland has recently been signed to a contract as the head of Allied's scenario department. She will be in charge of all stories, scenarios and scripts for all of their productions.

Miss Hyland has been long associated with the writing staff of Mr. Hoffman's various enterprises and has done many originals, adaptations and dialogues, her most recent being "Guilty or Not Guilty," now in production.

JOSEPH M. SCHENCK GLAD TO HAVE PRODUCING UNIT THERE

New production activity at the United Artists studio was revealed yesterday with the announcement that Edward Small and Harry M. Goetz of Reliance Pictures will make four features in association with Art Cinema Corporation.

Filming of the first of these pictures, "I Cover the Waterfront," an adaptation of Max Miller's current best-seller, now in its seventh printing, will be launched immediately for release by the United Artists distributing corporation. Miller is the San Diego ship news reporter who burst into fame with his first literary effort.

Goetz, president and treasurer of Reliance Pictures, formerly was assistant treasurer and comptroller of production at Paramount. He established the first Warner Brothers exchanges, and for years has been one of the best known figures in the distributing and sales end of the film industry. He now alternates between New York and Hollywood. "I am happy to welcome Mr. Small and Mr. Goetz as producers at our studio," said Mr. Schenck, president of the United Artists corporation.

"They have made enviable records in the producing and distributing field, and we look forward to the release of Reliance pictures as in keeping with the high standards demanded in our organization."

"PHANTOM EXPRESS" HELD OVER SECOND WEEK

Box office receipts for the first three days showing of the "Phantom Express" at the Globe Theatre in New York, have prompted Harry Brandt, manager of the theatre to hold the Majestic picture over for a second week.

"The Phantom Express" was written and directed by Emory Johnson. William Collier, Jr., Sally Blane, J. Farrell MacDonald, Hobart Bosworth and Eddie Phillips have outstanding roles in the thrilling railroad story.

Little Matthew Beard, better known as "Stymie" to followers of Our Gang comedies, has no use for seals. A seal is just a queer animal to the colored youngster.

In order to get a number of effective scenes with the seal, director Robert McGowan had an assistant dangle a fish made of glue just outside the camera lines. The string suddenly broke. The seal made a quick snap for the glue-fish and swallowed it. The gurgling sounds, coupled with the wild contortions of the seal, panicked the youngsters.

Stymie led the mad dash off the sound stage. When the director tried to coax him back to work, he argued: "If you all ain't 'fraid ob de seal what fo' you all run away, too!"

EVEN IN GREAT PICTURES ATTRACTIVE STILLS ARE NECESSARY TO ASSURE THEIR SALABILITY

By LOU JACOBS

There is a set of men in this industry of ours whose work is so vitally important, that they, the master craftsmen, as individuals are generally overlooked.

They truly can be referred to as the forgotten men; men who have been lost in the tremendous results of their labor for theirs is the last word which means success or failure for any picture. We refer to the still cameramen.

Regardless of how clever the acting, direction or story, it is the still photographs which sells pictures. Most exhibitors are not overly influenced by publicity, they add a grain of salt to the enthusiasm of the film salesman, they'll listen and then say: "Let me see the stills!"

Some of the greatest artists of the camera are among the still photographers in Hollywood. Men whose knowledge of composition and lighting obtain pictures of amazing effects. An exhibition of the work of the still men would be one of the most interesting displays of the ultimate in modern photography. Such an art exhibit would attract national attention.

A glance through the International Photographer, the cameramen's own publication, shows many cuts of the work of these geniuses. In this issue Hyman Fink of Fawcett Publications; Fred Henderson of RKO; Elwood Brendell of the same studio; Bert Lynch of Fox, and Alexander P. Kahle have some studio shots that are magnificent. Under the feature pages captioned "Cream o' the Stills" Frank J. Bjerring of RKO and Emmett Schoenbaum of Par, have photographs that are deserving of being classed with the world's greatest for delicacy of composition and keenness of light values.

"The Cure," the first of the Charlie Chaplin comedies re-issued with sound and music by the Van Beuren Corporation, will be released by RKO-Radio Picture.

Edna Purviance appears opposite Chaplin in this comedy short, one of Chaplin's best.

"WEST OF SINGAPORE"

Allied Pictures Corp. has purchased "West of Singapore" original by Houston Branch which will be made for Monogram release.

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Office Phone, Hillside 1146

Vol. 12 Hollywood, California, Saturday, Oct. 1, 1932 No. 37

Relief Work

Whatever grievance any one may have had against the motion picture industry in the past should be forgiven after the staging of the Electrical Pageant last Saturday. At that time every star that was able made his or her way to the Olympic Stadium and stood the acid test of good-fellowship. The Motion Picture Relief Fund and The Marion Davies Foundation reaped the harvest of what was taken in at the gate. What a noble act on the part of all these fine people. Jack L. Warner was the Director General of the affair; Joe E. Brown was the Grand Marshal, leading the parade; Will Rogers was the King's Jester; Charlie Chaplin, Marion Davies—yes, dozens of stars rode in their autos around the field.

Tom Mix, Buck Jones, Hoot Gibson, Rex Bell and other outdoor stars showed 'em some new western stunts very seldom screened. Hal Roach, Darryl Francis Zanuck, Raymond Griffith and other star polo players contributed some thrilling games.

We could go on for hours and rave about the show. The electrical floats and effects which were the work of Frank Murphy, the Warner Bros. electrical wizard, should go down in the movie hall of fame. It was a fine gesture on the part of the motion picture industry to aid a worthy cause. To top it all off, Gov. Franklin Delano Roosevelt paid his respect to the motion picture industry by saying that he was 100% with us since coming in contact with those who make the pictures.

There is all kinds of relief work going on inside of the motion picture industry which is never made public. Jack L. Warner has had his finger in the pie in many ways, but we compliment him and his associates for the pageant, and have only one regret, that is WE HAVEN'T ENOUGH OF THESE AFFAIRS ANNUALLY TO REALLY PROVE TO THE PUBLIC THAT OUR INDUSTRY HAS A HEART THAT RULES IT AT THE PROPER TIME.

Moving Movie Throng by John Hall

Too frequently the bauble success becomes a frankenstein and destroys those who seek—and find it.

Those seeking success seldom think of this. In itself, seeking success is laudable; most who seek it seek with blind eyes, and most of those who attain it are destroyed by it.



JOHN HALL

Those seeking success must be flawlessly brave, and they must know and consider the cruelty of that which they seek; for they are seeking Wealth, Fame and Power, the cruellest of masters of man. No man dominates these Three: They dominate all.

Beautiful Hollywood, unconsciously, is a sinister lure to millions. In the center of the world's spotlight, its alluring call reaches all peoples. It is the center of the American motion picture industry; the home of the most widely advertised people in the world. This fair Los Angeles suburb nestling in the foothills of Southern California, world's garden spot, beckons and calls like the sirens of old. They come, they starve—and they die. They come with blind eyes. They do not reckon the price of success.

Sad to say, many of them are not brave enough to pay the price. Facing seeming futility, they kill themselves, the least logical of all outs. Under continued failure, they crack. At the darkest hour, when flawless

courage is most needed, they "end it all."

The dark moment of seeming frustration brings the deciding test of the character of the individual. He, or she, daring to go on fighting, faces a glorious victory or honorable defeat. Caesar crossed the Rubicon and won Rome. Napoleon invaded Russia, and retreated to fight again. George Washington, at Valley Forge, decided to go on fighting. Abraham Lincoln had his darkest hour of the war between the states, and decided to fight it out. The list is endless. All fought; none died by his own hand.

As with these great figures of history, so is it with the lone, obscure individual. The fighter never loses. He, or she, may fail to gain the material things sought, but in losing while courageously fighting, they win that glorious prestige which makes up the sum total of all human values; that sublime human valor which gives to man a sense of divinity;

Men discuss the act of self destruction with widely divided opinions. To condemn or not to condemn is indeed a moot question. Logic says "No!" Organized society says the same. The State makes it a crime. The man or woman contemplating self destruction should pause and consider SUCCESSFUL people; study their biographies. From these human documents they will take new courage,

What we call success is no more than a courageous routing of Despair—the well known "blues." Reading of the success of others inspires courage to carry on and do likewise. THOUGHT is mightier than all things—RIGHT thought. THINKING success—and DOING, gives the MIND no room for despair and thoughts of self destruction.

"As a man thinketh, so is he."

DAD SAYS-

Jerome Storm to direct William Wallace Raid, in an auto-racing picture for Willis Kent . . . Onslow Stevens replaces Paul Lukas in "Nagana" which Ernest L. Frank directs for Universal . . . William Haines resigns with M-G-M. His next picture is "Let's Go," Madge Evans, Cliff Edwards and Conrad Nagel are in the cast; Harry Pollard directs . . . William Collier, Jr., and Joan Marsh signed by Columbia for leading roles in "Obey the Law," Ross Le-



DAD

derman directs.

Lionel Barrymore slated to star in "Sweepings," Arline Judge and Gregory Ratoff have the leads—RKO-Radio . . . Walter Connolly, one of the great character actors of the New York stage, plays Carole Lombard's father in "No More Orchids"—Columbia Tala Birell, exotic Viennese beauty, and Melvyn Douglas, noted stage actor, are co-stars in "Nagana"—Universal . . . Herman Bing, dialect comedian has a spot in Wally Beery's picture "Flesh," Jean Hersholt in cast, John Ford directs for M-G-M . . . Charles R. Rogers signs Ricardo Cortez and Wynne Gibson to co-star in "Strange Bedfellows" by Gene Towne and Graham Baker.

Emerson Treacy has one of the leads in "Over the Counter," made in natural color at M-G-M. Jack Cummings directs . . . Cynthia Dunne, Eleanor Thatcher and Maurine Marselles "singing trio" are in the cast . . . Victor Fleming directs Helen Hayes in "The White Sister" M-G-M . . . same studio buys "Felix," outstanding Parisian stage hit by Henri Bernstein . . . Harry Myers added to cast of "The Wayne Murder Case," a Chadwick production for Monogram . . . Regis Toomey, Lucille La Verne, William V. Mong, Jason Robards are in the cast, Phil Whitman directs . . . Mary Brian, Irene Rich, James Hall and Hale Hamilton are featured in "Manhattan Tower" which Frank Strayer directed for Remington Pictures . . . Ken Maynard to star in "Guns That Kick," "Tombstone Canyon" and "The Night Stage," produced by K.B.S. at Tiffany, for World Wide Pictures . . . K. B. S. to produce "Uptown New York."

Sidney Fox, Universal's tiniest starlet, has the leading feminine role in Feodor Chaliapin's initial film feature, being made in France by an English studio . . . "Girl Delinquent—Age Sixteen," Harper Magazine story bought by M-G-M.

MANY WRITERS—added to the Paramount staff to help keep up the reputation they have so rightfully gained by their excellent product in the present season.

GREAT NAMES—such as Nina Wilcox Putnam and Nunnally Johnson, which are just two of the recent ones added to a long list of famous ones.

JUNIOR LAEMMLE KNOWS—what the public evidently requires as he has decided to put Boris Karloff in a variety of characters after "Im-Ho-Tep" is completed.

"DESTINATION UNKNOWN"—is the name of an original yarn with rum running as a basic idea and is being completed by Tom Buckingham who has done great work at the Big U.

RADIO Artists — Attention!

I am working on a radio "idea" which I am sure will be of vital interest to all radio artists now broadcasting. A call will reveal this valuable information

ARCH WOODY — HI 1146

IN HOLLYWOOD NOW

By Bud Murray

Big week, IN HOLLYWOOD—The Electric Pageant, with Gov. F. D. Roosevelt the guest of honor—everyone IN HOLLYWOOD was there



BUD MURRAY

—The belated opening of the "Rose of Flinders," a very nifty operetta, notwithstanding, that the producers choose to call it "A romantic musical comedy"—and the return of Billie Burke, in "The Marquise," one of the most charming plays seen here—produced by Henry Dufy at the El Capitan Theatre—At the May-

an Theatre opening, of the Edward Royce operetta (who, by the way, did a perfect job of the staging), we noticed Dave Daggett back in town—Anna May Wong signing autograph books—Arthur Klein, Noo Yawk Booking Agent—Paul Girard Smith, (writer)—The Electrical Pageant attracted all the Movie stars this opening nite—All who missed a good bet here—IN HOLLYWOOD, NOW.

At the Billie Burke opening—bumped into Wally Ford and his own wife—what a novelty IN HOLLYWOOD NOW—Sam Jaffe, Sam Goldwyn, Bill Janney, Harry Cohn, head of Columbia, Ricardo Cortez and Geo. Raft (look like brothers), Eddie Buzzell, actor, writer at Columbia Pictures, Neil Hamilton, Edmund Breese, Bernie Weinberg and a peach of a brunette, Charley Irwin, one of the finest M.C.'s we know of—and so for a LOOK-SEE, at B.B.B.'s new House of All Nations "Boys Will Be Boys Revue"—For the money you cannot beat this show—"even though there is a dash in it"—The costumes are very elegant—and B. B. B. is beginning to wave his baton, very musically and understandingly, as he works in front of the band—Big audiences nitely greet the Cellar IN HOLLYWOOD NOW—even though there are other "Lavenderish" revues, at the La Boheme, with Karyl Norman starring and The Club New Yorker, with the head MAN, Jean Malin—YOU MUST COME OVER—TO HOLLYWOOD NOW.

If this column seems jitterish, (whisper) it is rumored that the writer goes to Noo Yawk any minute, to aid Billy Rose, in his new Revue—Making the trip with his old boss, Franklyn Warner, who is taking "Oh Sussanna" in to the big town—Are we on edge—Next column may be HOLLYWOOD en route to NOO YAWK—We'll Be Seeinyah—soon—If you want this column to continue let "Ye Ed" know about it—We can "Winchell" you from Noo Yawk—giving you IN HOLLYWOOD by wire.

Lee Tracy, now working in "Phantom Fame," announcing plans to head for the mountains as soon as the picture is finished. He may do the lead in "The Great Magoo," new play by Ben Hecht and Gene Fowler, on Broadway this winter . . . Mill Boyd and Co. leaving the studios at six o'clock each morning for Newhall locations on "Men of America" . . . Lupe Velez not too pleased by working in scenes with Jackie, Selig Zoo's famous lion, which is turned loose on the set . . . James Gleason and Robert Armstrong arriving at the cashier's desk in the studio cafe to discover neither had picked up the lunch check. And then matching to see which would have to go back for it . . . Discovery that Howard Estabrook, Radio writer, and John Cromwell, Radio director, both were in the cast of "Little Women" when it played on Broadway many years ago. Their studio soon is to produce Louisa M. Alcott's famous story as a feature picture.

CENSORLESS

Charles R. Rogers has been informed that his Paramount picture "Madison Square Garden" has been passed by the censor board without any eliminations. Rogers has secured Wilson Mizner and Robt. T. Shannon's "Strictly Personal."

Chit, Chat and Chaffer by Hal Wiener

"The Golden West" Is Top Notch Film Entertainment

Story—Zane Gray.

Director—David Howard.

Screen Play—Gordon Rigby.

Photography—George Schneiderman.

Cast—George O'Brien, Janet Chandler, Marion Burns, Bert Hanlon, Arthur Pierson, Onslow Stevens, Emmett Corrigan, Edmund Breese, Frank Hagmey, Julian Swayne Gordon, Dorothy Word, Hattie McDaniels and George Rigas.

Here is a picture that should click anywhere it is shown. Exhibitors will rejoice and clap their hands gleefully when booking Fox's "The Golden West." It has everything that spells good entertainment.

Mamma, papa and the kiddies will all find their own heroes and heroines in Zane Gray's latest "two-gun" thriller. George O'Brien and Janet Chandler should be rewarded richly for the applause they brought forth from the preview audience. They both turn in dual roles others will find difficult in surpassing.

The story Zane Gray has brought forth in "The Golden West," is that of a boy and girl in love, but whose families have been fighting a feud for decades past. The boy heads out west in a wagon train after shooting his sweetheart's brother in self defense. Years later, the boy, now married is murdered when Indians attack his settlement. His child is brought up by the Indians and later becomes their chief.

Meanwhile the girl, thinking her lover dead, marries a southern chap back home. This chap becomes an engineer of the U. P. railroad and supervises the building of the great transcontinental system. His daughter is captured by the white Indian chief and the long family feud ends when he helps stave off an Indian attack. There's plenty of shootin' and lots of excitement, just what a western should have.

Edmund Breese, Frank Hagmey, Marian Burns, and especially Bert Hanlon as Dennis Epstein, a traveling salesman, turn in splendid characterizations.

David Howard's direction is up to standard and under the guiding hand of George Schneiderman, the camera does well to everyone concerned. "The Golden West" just misses being an epic, however, it's worth ballyhooing.

• • • • •

CHARLES MORTON HEADED FOR BIGGER THINGS VIA OUR CINEMA

A boy whom we believe may develop into another Charles Farrel is Charles Morton. We dodged studio klieg lamps, intricate sound apparatus and studio props over at the Pathe Culver City studio the other day to get our story.

It was this; Charles (all in fun) had hopes of attending the fights that night. But alas and also alac, 'twas not to be. For you see, he has the lead opposite Lil Damita in "Goldie" and his call reads 9 a. m. which means that maybe by 9 that night, with makeup box under his arm he might be homeward bound. For, we learned, since "Goldie" went into production the company has worked far into the night.

But that doesn't matter much to Charles Morton. He is a seasoned trouper, who would rather act than eat, attend fights or stay home and listen to radio speeches.

Having been in the business of amusing theatre audiences since he was a tot of seven, which means 17 years, (you guess his age) Charles Morton know the strict routine of his profession. Nothing short of a cyclone could tear him away from his work, much less a mere fight.

Prior to his work at Pathe, Mr. Morton did two pictures with Janet Gaynor on the Fox lot—"Four Devils" and "Christina." After "Goldie," which also features Sam Hardy and a "big name" cast, it reaches our ears that RKO-Pathe has another lined up for him. Let it be good, for he is worth their best.

• • • • •

EDWARD VON SLOAN TURNS EGYPTOLOGIST FOR HOLLYWOOD

"Dr. Muller," that eminent Venetian Egyptologist, was quietly settled back in his chair outside of sound stage 12 at Universal City, taking full advantage of his rest period between scenes of "Im-Ho-Tep," when we spotted him for this interview.

"Dr. Muller," though, is only his alias during working hours. His real name, and the one by which you'll know him, is Edward von Sloan. This beloved stage personality, whose character studies are well known from coast to coast, could tell many stories of the theatre that would make the younger generation of actors sit up and take notice.

He has appeared with all of the "big names" of the theatre world both in New York and Hollywood. Mr. von Sloan's engagements with the Theatre Guild started his skyrocketing to fame. It was when he had just finished a play with Grace George on Broadway, that his agent wired him to come to Hollywood for the role of Dr. Muller in "Im-Ho-Tep."

Another M.D. role, which Edward von Sloan made famous, both behind the footlights and on the screen, was that of the Wise Doctor in "Dracula."

Rollo Lloyd, who directed Mr. von Sloan in a Broadway play five years back, joined our circle for a chat just before Director Karl Freund called all hands back on the set. Mr. Lloyd is director of dialogue for "Im-Ho-Tep," which ought to be good news, if your acquainted with the artistry of his work.

We watched rehearsal of a supper scene in Cairo then scampered off for more news.

• • • • •

PACIFIC COAST LECTURE CLUB MAKES GREAT STRIDES

Great strides are being made by the Pacific Coast Lecture Club and Forum since its inauguration in Los Angeles a little over a month ago.

Dr. Maurice Jarvis, president and founder of the worthy organization, is rapidly bringing the institution into its own as one of which Los Angeles should be mighty proud.

Along about the 15th of October, Dr. Jarvis tells us, the club is publishing its first, and probably the only one of its kind,—the Who's Who in the Lecture World. The booklet will be titled "In the Palm of Your Hand." It will contain names, pictures and records of noted lecturers now members of the Pacific Coast Lecture Club.

Dorothy Christy Kept on the "Qui Vive" These Days

When it rains, it pours. This ancient proverb still holds true, even in our modern "heart-break town"—Hollywood.

Dorothy Christy, who recently finished a part in Mary McCarthy's story "Slightly Married" for Invincible Pictures, was staving off all other screen offers as negotiations were pending for her services on either the Fox or Warner-First National lots.

Last week she received word from the Fox Hills studio to arrange her wardrobe so that she can start work Saturday in "Second Hand Wife," which Hamilton McFadden will direct. Her role is that of a society matron—the blase type.

A half hour later comes a call from the Burbank studio to appear on the set in the morning for the William Powell-Joan Blondell opus "Lawyer Man."

Two jobs at once—which one to take? It was finally arranged that she work all day Thursday, Friday and finish Friday night at Warners, so that she could be at the Fox Studio bright and early Saturday morning.

Again we say, that when it rains, it pours in Hollywood.

KENNETH THOMPSON IS AT HOME IN ANY TYPE OF FICTIONAL CHARACTER

Kenneth Thompson, one of the screen's better known heavies, should not rightly be typed as one. For here is an actor who is just as much at home in a straight, comedy, or romantic role as he has shown himself to be in the heavy ones.

As an example of his versatility (and the word is not misused here) let us refer to his character of Charles Lingard in "As Husbands Go" which recently closed a successful run at El Capitan.

Mr. Thompson played the part as it should be played—a straight unromantic modern day American business man. To say he won admiration of everyone who saw him in Rachel Crothers' play, would be voicing the opinion of all Hollywood. It was delightful to see him in something better than a thankless villain role.

At present, Kenneth Thompson is spending most of his time at the Warner-First National Studio where he is appearing with William Powell in "Lawyer Man."

His flare for comedy will be readily seen when Harold Lloyd's "Movie Crazy" is released, in which he shares a great deal in the laughs.

His latest villainous characterization can be seen on the local screens as the murderer in "70,000 Witnesses."

• • • • •

WARREN DOANE PLANS SEASON OF LAUGHS FOR SCREEN ENTHUSIASTS

Out at Universal City, Warren Doane is busy preparing his second dozen comedies for Universal release. Warren Doane, you know, is that noble independent producer who is aiding materially in helping the short subjects attain their high position.

Mr. Doane, who came to the Laemmle Studio last March to produce his own two-reelers for their release, is well acquainted with the wants and needs of exhibitors having been general manager in charge of production for the Hal Roach outfit for over 12 years.

His schedule for the year at the Big U calls for 24 two-reeler. The last of the first dozen has several days of shooting before it is finished.

To give you a general idea of what exhibitors can look forward to, he has included in his lineup; six two-reelers, starring Jimmy Gleason; six with Louise Fazenda; three with Vince Barnett and nine pictures to feature an all-star cast.

The comedy nearing completion is "Should Crooners Marry" with Frank Albertson, Greta Grandstedt, Charles Coleman, Johnny Arthur, Nydia Westman and the McWade brothers, Robert and Edward in the cast. George Stevens has the directorial post.

Around the first of the year, Mr. Doane tells us, he expects to supervise the first of a group of Charlie Murray and George Sidney feature length laugh-makers for the Big U.

With his many years of experience in the business of making people laugh, we can expect much from Warren Doane.

• • • • •

WARREN DUFF IS CHIEF SCRIPT CREATOR FOR STUDIOS

Warren Duff, the man who turns out script upon script and continuity upon continuity for KBS release, is kept on the "qui vive" these days. His work consisting mostly of adapting plays and fiction for the screen technic is keeping him so well occupied that he hasn't had much time to pound out originals, for which he has gained a no uncertain reputation.

At present he spends most of his nights and days working on the adaptation of "Up Town New York" from the pen of Vilma Delmar, who gave us that much talked of book, play and picture, "Bad Girl." No cast has been announced as yet.

Following "Up Town New York," Warren Duff, if nothing intervenes, will do the screen play tentatively titled "Death Kiss," which is based on the story by Madeline Dennis.

Some of his latest efforts which have skyrocketed Warren Duff's name among the headliners in picture writing include "X Marks the Spot," "Hotel Continental" and "Strangers of the Evening." Zasu Pitts and Slim Summerville share laugh honors in this one. Rumors which have reached our ears (we having not been fortunate enough to have viewed it) say the picture is nothing short of hilarious entertainment.

When Warren will be looking for a much needed vacation, he will doubtlessly be called in to pass judgment on the dialogue and film play of Edna Feber's "Summer Resort," Rex Beach's "Guilty Conscience" and Sir Arthur Connan Doyle's Sherlock Holmes story "Study in Scarlet."

These three pictures are scheduled for early production at KBS. It looks like a full season at the studio and a busy one for Warren Duff.

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BEN VERSCHLEISER MAKES AN EXCELLENT COMEBACK

Ben Verschleiser, one of the most successful of the independent producers, who has come back to us from the silent days, is a very interesting personality. Trained as a lawyer, he was admitted to the bar only to apply his legal education to the intricacies of show business. He gives one the impression of knowing what he wants and knowing how to obtain it. There is nothing visionary about his conversation. Verschleiser has no illusions about this picture making business.



BEN VERSCHLEISER

A high order of intelligence is reflected in his pictures. This is what prompted us to make a personal call for a closer inspection of the man who can make features that would be a credit to any major studio.

Verschleiser is a tall, purposeful chap, behind whose austerity there lurks a whimsical humor which indicates the shrewd taker of chances. A keen intellect helps him reach his decisions. A fine judgment is leading him to an outstanding success.

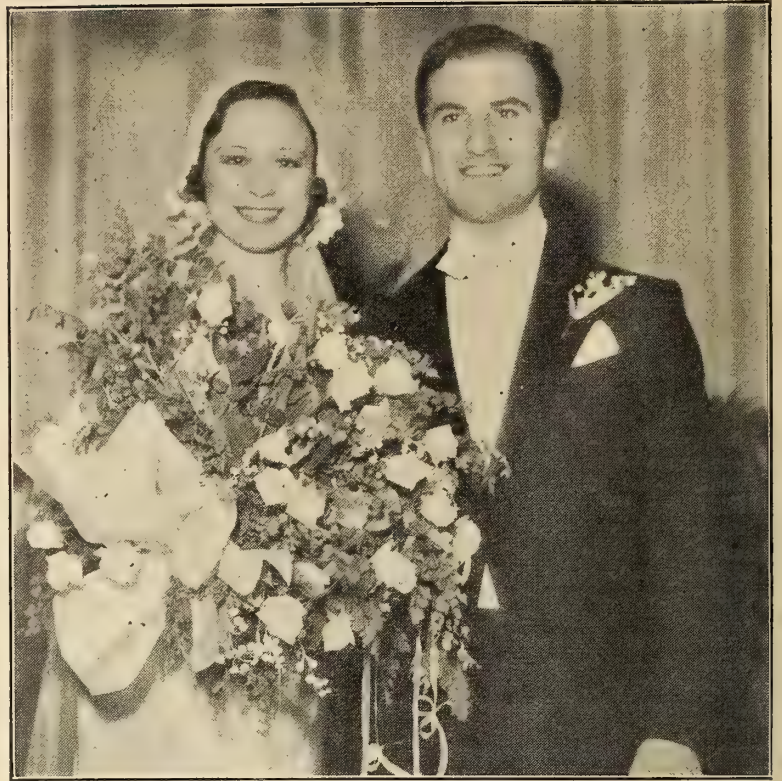
"Give the exhibitor a break" is Verschleiser's motto. "There is no excuse for a bad picture unless a producer does not know the elements of goodness." "Perfect your manuscript, think your details out on paper then prepare your shooting schedule and shoot fast and economically but keep within your set limits." These are some of the intelligent aphorisms we gleaned from his conversation.

That the majors are keeping their eye on this World-Wide producer is evidenced by the fact that already two of his pictures have played the Warner Bros. Western theatre to extraordinary business. They are "The Man Called Back" and "Those We Love."

His most recent picture, "Breach of Promise," is booked for a first major theatre premiere. His picture "The Last Mile" played the Capitol Theatre in New York.

Ben Verschleiser has been 11 years in Hollywood starting as producer for Harry Cohn's then young Columbia, making the "Hall Room Boys" comedies. He was the first to see the great possibilities of Clara Bow, John Miljohn, Charley Murray, Johnny Bowers and others who have since become leaders in public film fancy.

Verschleiser's next is to be a dog picture supervised by Benny Zeidman who obtained a leave of absence from RKO to handle the production. Herman Raymaker will direct.



MR. AND MRS. MAX LANDOW

The wedding of Miss Kitty Leeds (Flossy Gold) to Mr. Max Landow, formerly of New York City, now with National Screen Service, was celebrated in the Blossom Room of the Hotel Roosevelt, Hollywood, with a dinner attended by 135 guests. The ceremony took place in the Academy Lounge which was decorated with a canopy of white camillas. The tables were beautifully arranged and displayed lavish bouquets of gardenias.

Among the guests were Mr. and Mrs. Chas. Scheartz; Mr. and Mrs. Isador Landow; Mr. and Mrs. Chas. Davis; Mrs. Henry Blanford; Mrs. Essie Blanko; Mr. and Mrs. Morris Gold; Mr. Harry Burns; Mr. and Mrs. Emanuel Goldstein; Mr. and Mrs. Ben Blum; Mr. and Mrs. Rube Podolar; Mr. and Mrs. Harry Gerhalt; Mr. and Mrs. Nestor Lloyd Gold; Mr. and Mrs. Carlyle Thorpe; Mr. W. T. Webber; Mr. Ray Vantine; Jimmy Curry; Mr. Bert Taylor; Mr. and Mrs. Merrill Sales; Mr. and Mrs. Joe Miller; Mr. and Mrs. Chas. Shonert; Miss Jenette Blum; Miss Frieda Cohen; Miss Sylvia Greenberg; Miss Eietta Schwarb; Mr. Billy Van Every; Miss Ada Gold; Mr. Bob Margolis; Dr. Moe Skolnick; Mr. Andy Kosburg; Mr. Ralph Benjamin; Mr. Samuel Shine; Mr. Nathan Blum; Mr. and Mrs. Sam Gendel; Mr. and Mrs. Dave Triteman; Mr. and Mrs. E. Tilly; Mr. and Mrs. Maulheart; Mr. and Mrs. Al Levin; Mrs. Max Gradowitz and others.

"PARLOR, BEDROOM AND WRATH"

Edgar Kennedy can always depend upon a hearty laugh from us, and his recent effort produced by Lou Brock at the RKO Studios is no exception to the rule.

The simple story concerns a little family, of which Edgar is the head, in its efforts to take some of the burden from an old landlady who has difficulty in letting her flat. They rent the flat. Then the complications commence and from that time on continual roar of laughter is heard all over the theatre. Of course, the story is of little importance, but Lou Brock has gathered a company of comedians who work together for the common good. Alice Lake could not be duplicated in the character of Edgar's wife, with her funny laugh and her efforts to keep the little family from quarrelling.

Dot Farley shows her long and valuable comedy training as the mother-in-law. She never mugs, and Billy Eugene is the lazy brother, as in real life. They added Lucy Beaumont and Tom Kennedy to this excellent cast and helped it greatly by their experience. Harry Sweet directed skilfully. This boy knows both players' and director's end of comedy equally well. Lou Brock has a splendid idea of the troubles of the ordinary family and the players he has assembled fit nicely.

Short subjects are usually called "fillers," but this series, released by RKO, can get our money at any time, and judging from the manner the preview audience received this last one we think they agree with us.

—ARTHUR FORDE

RAY TAYLOR, "U" SERIAL AND WESTERN DIRECTOR, has recovered from a recent illness and has returned to the studio to direct animal sequences in "Nagana," an African film directed by Ernst Frank. Taylor has been with Universal many years and is highly spoken of by "Let's Go" Henry MacRae, head of the serial department. Ray's many friends are glad to see him back to health and the job.

BOOKS



by EDWIN T. GRANDY

"RED SHADOW" by Patricia Wentworth. Love and international intrigue. A movie masterpiece. LIPPINCOTT, PHILADELPHIA.

"THE SWEET CHEAT" by Herbert Crooker. What! Isn't this movie natural made yet? Better hurry, or we'll produce it ourselves! MACAULAY, NEW YORK.

"OH CYNTHIA" by Norman Knight. Sprightly story with a neat but not gaudy role for Lorette Young. BOBBS-MERRILL, INDIANAPOLIS.

"THE RUEFUL MATING" by G. B. Stern. A perfect part for Mitzi Green in this distinguished novel of a girl prodigy. KNOPF, NEW YORK.

"SIX A. M." by Maxwell Bodenheim. Sixteen interesting hours in the sex lives of various characters in a hotel. Boxed and crated for the boxoffice. LIVERIGHT, NEW YORK.

"FIVE FATAL WORDS" by Edwin Balmer & Philip Wylie. Best mystery of the year. Thrills, chills, suspense. Immense. LONG & SMITH, NEW YORK.

"NYMPH ERRANT" by James Laver. A young girl's series of hectic experiences when her teacher told her to see life. Spicy and humorous. Ballyhoo & Life, so to speak. KNOPF, NEW YORK.

"WHISPERING VALLEY" by R. A. Case. Southwest Texas western of unusual merit for the phigty photos. DOUBLEDAY-DORAN, NEW YORK.

"JUNGLE GOLD" by Harold Bindloss. African love and adventure and a big box-office bet. STOKES, NEW YORK.

"THE ROAD TO DESPERATION" by Mary Bradley. A sound mystery for the soundies. An elephant hunt for big measure. APPLETON, NEW YORK.

"MORTIMER BRICE" by Robt. Hichens, who wrote "Garden of Allah." The several love-lives of a hero of Ronald Colman's type. Most fascinating story stuff. DOUBLEDAY-DORAN, NEW YORK.

"WINGS OF HOPE" by Hilda Mauck. Story of every day young couple ideal for cinema version. 100 to 1 boxoffice bet. CLAUDE KENDALL, NEW YORK.

"ROBBERS ROOST" by Zane Grey. A roaring western of the roaring '70s. Typical Zane Grey yarn with much love interest. Fine for filming. HARPERS, NEW YORK.

"LOVE'S HOUR" by Elinor Glyn. Powerful love yarn with aristocratic Hungarian background. Elissa Landi role. MACAULAY, NEW YORK.

"HEADED FOR HOLLYWOOD" by Homer Croy. Has all the movie elements. If it hasn't already been filmed, it should be. HARPERS, NEW YORK.

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**GRAUMAN'S CHINESE THEATRE
HOLLYWOOD**

* **The Innocent** *
* **Bystander** *
* By HAROLD ORLANDO WEIGHT *

THIS MAN MAMOULIAN
Rouben Mamoulian is the stage's one real directorial gift to the screen. Mamoulian has succeeded so well in the direction of motion pictures because he is an original and brilliant artist and because he realized that the stage and screen were different mediums. He knew that he must tell his story first through pictures, second through sound, and third through dialogue. He felt that camera angles—correctly used—could play a real part in drama and character building.

As a result, Rouben Mamoulian has directed two of the finest pictures of this year—"Dr. Jekyll and Mr. Hyde" and "Love Me Tonight." No one will forget the first transformation scene in the first picture, no one will ever forget the opening sequence of the second.

Mamoulian is one of the few directors who has sufficient individuality to make pictures which bear his individual stamp.

COMPARISONS ARE ODIUS—
We were recently impressed by the fact that the RKO-Radio Studios in attempting to equal their greatest success took the same director, the same star, the same scenist, the same photographer—and produced a flop. Why was "Cimarron" a hit, "Roar of the Dragon" a failure?

First and foremost, the difference lay in the two stories. In "Cimarron" we had a vital, intelligent and true story of pioneer life. "Roar of the Dragon" was an improbable melodrama aping the "Shanghai Express" in spirit and at times in action.

Second, the direction of "Cimarron" was pictorial, speedy, and forceful, obtaining the most from every scene. In the Chinese picture Ruggles went "von Sternberg" and slow, understated and talky scenes were the result.

Third, characters. In the first picture Richard Dix portrayed a clean, dynamic frontiersman. In the other he was a drunken, unmoral sot, a role most unsuited to Dix. In "Cimarron" the heroine was a normal woman. In "Roar of the Dragon" she was a glorified street walker. Further, in the latter picture Gwili Andre suffered from the most fearsome and awful make up ever inflicted on the screen. She was made to imitate in gesture, speech and costume the Marlene Dietrich of "Shanghai Express" with unfortunate results.

Imitation may be sincere flattery, but it makes rotten motion pictures.

PHIL HARRIS
and his
Orchestra
"Follow the Trail of the Elite"
to the
Cocoanut Grove
AMBASSADOR HOTEL
—O—
N.B.C. Lucky Strike
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SCREEN AUTHORS

BEN MARKSON IS CALLED BACK TO RADIO STUDIOS
HAVING COMPLETED "Rackety Rax" for Fox, Ben Markson has been called back to the Radio Pictures Studio to write an original story with Casey Robinson and Agnes Christine Johnston. The new story is untitled. It will be produced by Merian C. Cooper. Markson and Robinson worked together on "Is My Face Red," the Markson original play that started the current cycle of newspaper columnist pictures. Later Markson wrote "What Price Hollywood" and "Phantom Fame," while Robinson directed the latest Tom Keene western. It is understood Radio intends to team them on future important stories.

ROBERT SHERWOOD, one time motion picture critic, is in Hollywood to do the screen adaptation of Grand Duchesse Marie's book "The Education of a Princess" for Metro-Goldwyn-Mayer.

RKO recently renewed WANDA TUCHOCK'S contract. Her latest brain child for that company is "Man and Wife" now in production with Irene Dunne and Charles Bickford.

CHARLES BRACKETT, author of "Week End," arrived at RKO last week and is to start work on an original.

M. H. HOFFMAN, president of Allied Pictures, has signed Ben Grauman Kohn to write an original to be titled "A Shriek in the Night."

ASPIRING AUTHORS, here is your opportunity. Carl Laemmle Jr., Universal's youthful production chief, is reported willing to give consideration to any sound story based on happenings chronicled in the daily prints. "Marathon Dancers," penned by Harry Sauber, is one of this type already purchased.

Lowell Sherman in "False Faces" Again Shows His Master Hand

The old adage that a man cannot do two things at one time is entirely dissipated in the latest KBS production from the Tiffany Studios.

Lowell Sherman not only directed this picture flawlessly, but he played the leading role equally well. World Wide have another one for the largest Theatres of the country, as it has novelty in the story as well as class in the production.

Kubec Glasmon wrote the original story and had Llewelyn Hughes co-operate with him in some of the best dialogue heard from the screen this season.

The yarn concerns a racket in the medical profession whereby a charlatan, who was discharged from a hospital for unethical conduct, sets up a practice in one of the largest cities in the country. He conceives the idea of appealing to the women in beautifying themselves by plastic surgery and by his personality, clever advertising and the radio, gets a huge practice. However, like most all rackets, it comes to a smashing end when he is indicted for criminal negligence to one of his victims. During the trial he faces the jury in his own defense, and by his enormous ego and a clever plea is found not guilty.

We won't tell you the climax of the story as it is one of the greatest punches ever heard or seen on the screen.

The cast is the personification of perfection and Peggy Shannon, as an assistant to the doctor, not only looked the role but played it quite naturally, commanding strict attention. Two outstanding characters merit special commendation and those are Berton Churchill and David Landau.

Others who fitted perfectly were Lila Lee, Oscar Apfel, Miriam Seegar, Joyce Comp-ton, Purnell Pratt and Harold Walldridge, who supplied the very funny comedy relief. R. O. Binger and Theodore McCord backed up the producers and director with matchless photography.

We lift our hat to Messrs Bert Kelly, Sam Bischoff and William Sall (K.B.S.) Producers, for giving us something entirely novel and Lowell Sherman for his splendid work as director and star. We feel sure that theatre owners, lucky enough to be able to book this great picture, will echo our sentiments when they count the box office receipts.

INGLEWOOD COMMUNITY PLAYERS OPEN SEASON
Noted as one of the finest aggregation of the Little Theatre Players on the coast, the Inglewood group are about to start rehearsals for four plays to be presented before April of next year.

Miss Betty Farrington, well known stage and screen actress, who has directed the play-ers for the past five years, is unable to accept the directorship this year, owing to her present engagement in "Irene" which is to extend over some 40 weeks.

The players consider themselves fortunate in that this year they have in their group Leslie Spears, a young actor-director from the east. He has been appointed director in Miss Farrington's place. Mr. Spears acted and directed with the Chicago Theatrical Guild for three and a half years, and was one of the original founders of the "Amathayers Inc" which is numbered as among the most outstanding of the little theatre groups in the middle west.

It is the hope of the Inglewood players to excell the high record they made last season, through the cooperation of Mr. Spears. He is one of the staff of writers of the *Hollywood Filmograph*, with which he has been associated since his arrival here some few months ago.

ROSITA MORENO RETURNS FROM EAST AND STARTS WORKING AT FOX STUDIOS

ROSITA MORENO has just returned from the east and was immediately put to work at the Fox Studios in one of their best features now in the making. Miss Moreno has been touring the east with her act and meeting with great success wherever she appeared. Here is an actress with a great following, both here and abroad, who deserves a real break.

* **Radiolites** *
* By *
* LOU JACOBS *

Tom Brennemaen, whose "Tom and Wash" have afforded entertainment to radio fans the country over is back in town after an absence of several years Enbeseeing in the big town. Tom returns to us as the new general manager of KFAC, and with his experience and knowledge of radio values, he should build that station into one of the most popular on the air.

Volney James, whose voice has been mis-sed from the local air for some time, returns to the balmy climate from travels there and yon and is now airifying at KMTR from 7 to 9 a. m. He announces Stewart Hamblin and his Covered Wagon Jubilee.

"Club New Yorker" is airifying now over KMTR, 10 to 11 p. m. Jean Malin and his toot 'n twangers featuring the ever delightful Julianne Johnston. It's an aerial hot-spot.

Eastern listeners of the Enbese one evening last week had an airfest from the vocal cords of Sir Arthur Eddington discoursing on the "Relation of the Atom to the Universe." Tuners in thought it was a kid when they heard his establish "N" as the assumed approximation of all the phototrons and electrons of the Universe elevated to the 79th power, in describing recessive areas and recessive accelerations in interstellar space. Thank the Lord we of the west were spared that one but our informant advises that even tolerant Station WEAF broke down by the sheer weight of the discourse although many maintained that it was an attempt at comedy until the station offered a very brief and scared sort of an apology.

Sooner or later it had to come. There's always some goose to kill the golden egg. At a meeting of the California State Federation of Labor at Modesto recently, the following proposition was passed and presented for early action to the Legislature.

A bill to prohibit long advertising lectures and speeches over the radio and limit advertising to the announcement of the name of the sponsor and merchandise such sponsor may be selling.

Notwithstanding complaints by letter, many stations have persistently refused to curb these annoying blah-blahs which make enemies rather than customers for advertisers and now they will have it done for them by law.

The motion pictures didn't prosper until they curbed all advertising tendencies even at a time when they thought it indispensable and radio will find it wise to point out to their sponsors that they will get better results without interrupting their excellent programs with tiresome commercial gab.

Johnny Murray can get a laugh on or off. His most recent kid on Harry Green, the almost 300 pounder who adds weight if not dignity to the KFWB Hi Jinks hour. Asks Johnny: "You've heard about the Green Mountain of Virginia? (pointing to Harry). There goes the Green mountain of Hollywood. (sotto voice). But he ain't a mountain to much." Johnny, that's terrible.

Phil Harris has attained the ultimate in radio. On Oct. 1st, he hops on the magic carpet for a nation wide airify. He's the baby member of the Lucky Strike hour, and string a bet he'll show them something.

GOOD HEALTH IS OF GREAT VALUE
LA VIDA MINERAL SPRINGS
In Beautiful Carbon Canyon . . . Orange County, California
Mail Address: Route 1, Placentia, Calif. Phone Placentia 5150
La Vida Mineral Water is a Natural Soda Water
Finest Cafe, Hotel and Cabin Accommodations at Reasonable Rates
W. N. MILLER, President RACHEL BABCOCK, Resident Manager

LET'S
SEE
WHO
IS
WHO
BY
HARRY
BURNS



SAN JUAN CAPISTRANO IS FINE SHORT REEL SUBJECT

Here is a short idea that should go far. It takes in scenes that have never been photographed with the gates of the mission of San Juan Capistrano, and will appeal to all lovers of anything that is beautiful. It is the first of a series of the California missions that William Sullivan intends to photograph, produce and direct, and if the rest are up to the standard of this one, there is no chance of them missing fire.

The story is by George Rogan, while Ed Albright furnished necessary explanations as the picture progressed. His voice was perfect, in fact it helped put the subject across. For a single reeler, it was indeed as soothing as the subject involved throughout the unreeing of the life within the mission and the many sacrifices of the Padres to help humanity.

George Raft Clinches Right to Stardom by Performance in "Night After Night"

If you liked George Raft in "Scarface," you will love him in "Night After Night," in which he is seen as a racketeer, but a lovable one. In the Paramount opus he plays square, loves honestly and comes through a winner, even if he has to reform to gain the girl of his heart.

Sounds like real he-man stuff, hey what? That is exactly what happens, for George runs a hideaway, speakeasy, of the the highest order. There is a sweet soul of a girl comes into his life, for her parents once owned the very mansion that he has turned into a swell speakeasy.

Romance overtakes George and the girl (Constance Cummings) and the rest of the story is too good to let you in on. See it and enjoy the picture.

The work of George Raft is so good that we feel theatregoers will demand that Paramount star him. He travels in the fastest of company and there isn't a single actor or actress that steals any of his thunder and this goes for Wynne Gibson, Alison Skipworth, Constance Cummings, Roscoe Karns, Mae West and many others of stage and screen reputation.

The way that George Raft troupes, makes you feel that you are not watching a photoplay, but seeing a real drama.

The work of Miss Cummings was indeed remarkable. Wynne Gibson deserved more to do, but what she did was far better than any other actress could have done with the part. Mae West was a riot. She was immense in the very spot that she was in. Any furthering of that character would have hurt the picture. Alison Skipworth is without a doubt a unique character actress in filmdom. She and George Raft can be teamed up for a series. Roscoe Karns "wowed" 'em as Robert's pal. Al Hill too, was good.

Archie Mayo never directed a better picture from an audience standpoint than "Night After Night." Paramount should keep him and George Raft together, as the Warner Brothers megaphone wielder seems to understand the personality of George Raft better than any other director.

It was a Louis Bromfield story, screen play by Vincent Lawrence, ably photographed by Ernest Haller.

"Exposed" Is Albert Herman's Answer for Better Pictures

Albert Herman is fast developing as a Producer-Director. His latest brings "Exposed" to the screen and it was written by Mauri Grashim, who also furnished the excellent dialogue.

We find such old favorites as Buster Collier, Jr., Barbara Kent, Bobby (Wheeler) Hutchins, Raymond Hatton, Walter McGrail, Roy Stewart, John Ince, Billy Engles, Dorothy Vernon and many others in the cast. It is an Eagle Production. Balsley and Phillips were responsible for the sound. Director-Producer Herman caught the spirit of the story and situations and brought out some of the best work that Buster Collier, Jr., and Barbara Kent have done in some time.

George Meehan photographed the picture and helped keep up the tempo. The credit sheet states that Gordon Griffith assisted Director Herman, and we will grant all this after viewing the picture and seeing the amount of detail necessary to handle this production.

"BLACK COTTON"

Messrs. Lewis & Lane, operators of the Lewis-Lane Orange Grove theatre, presented "Black Cotton" last Thursday to a very responsive audience. This all-colored Revusical, staged and directed by Jack Lester, brought to Los Angeles a bevy of performers from Harlem.

Alma Travers, colorful syncopator added much to a fairly packed house that made one forget that there ever were any signs of a "depression." With her chorus of 12 beaming Creole Beauties a special South Sea act was rendered with perfect rhythmic tempo.

Eddie Anderson, who is co-featured with Alma Travers, added much laughter in his role of comedian. Six fast stepping boys displayed some tap and soft shoe dancing that has never been equalled for rhythm. The Gibson trio, in spite of their youth took their share of glory; and was followed by the "Three Shades of Brown," the only colored adagio team in the world, and they too, proved their talents as artists. In summing it all up, here is good entertainment that is deserving of a nice place among Colored Revusicals. We predict a very long run of "Black Cotton."

"Pride of the Legion" Brings Rin Tin Tin Jr. to the Screen. Victor Jory Heads Cast of Well Known Players Directed by Ford Beebe

Theatregoers will find in "The Pride of the Legion" everything that makes good entertainment. Novel situations are adroitly worked out so as to bring Rin Tin Tin Jr. into the picture with human actors who unfold a drama that sparkles with realism and gives us another slant on gangster life. It shows the suffering of the minions of the law in their fight to down crime.

The scene of the unusual drama of gangster life turns out to be the inner life of a policeman who leaves the service only to be forced into action once more, this time as a real hero, regaining his confidence, winning a pretty girl, and plenty of glory.

Victor Jory plays the part of the policeman who is the pin wheel of Peter B. Kyne's story which was developed for the screen by Ford Beebe. He also directed the opus.

Mr. Jory looks and acts every inch the copper. He is well supported by Barbara Kent, who develops as the story goes along to be the moving spirit of the man who is trying to find himself. It is her urging him on that makes a real hero of him. Lucien Littlefield was splendid as the Cobbler. Sally Blane too, is very good in her part. Matt Moore had a short but fine part. Ralph Ince, as the leader of the gansters is a great menace. He only needs to loom on the scene to have the audience it loos a sort of an inward beware to the hero, hoping that Ralph doesn't get away with his wicked intentions. Glen Tryon on the scene to have the audience let loose a sort of an inward beware to the laughs as one of the gang.

Ford Beebe's direction was tip top for one of these pictures, while the photography of Ernie Miller and F. W. Brown was up to the high standard of the production.

EXHIBITORS NEED NOT WORRY ABOUT THIS ONE MISSING FIRE WITH THEIR AUDIENCES—FOR IT CONTAINS EVERYTHING THAT IS NEEDED TO ENTERTAIN ANY AUDIENCE ANY PLACE.

"The House of Death" at Filmarte Is Cleverly Enacted by Russian Players

Those who know and appreciate Dostoevsky's thrilling and morbid tales of Russian life, will certainly enjoy one of his greatest stories as picturized by a band of Russian players. The story is supposed to represent the true life of the author and shows the struggles and horrors of a Siberian Prison, as well as the life of the ordinary person, during the regime of the Czars.

The picture opens with some weird shots of St. Petersburg and gives one an idea of the manner in which religion and despotism where intermingled.

Directed by V. F. Fodorov, photographed by V. M. Promin and produced by one of the foremost studios in the U.S.S.R. There is some doleful music which keeps you in the spirit of this great novelist's story, and the players were evidently quite in touch with the thoughts of the author. N. P. Khmelev, N. A. Podcarny, N. M. Radin and N. M. Vitoiov were the names of the principals in the cast.

Here is no ordinary film for those who enjoy a happy ending, as the picture is full of melancholy from beginning to end. Students of Russia, of which there are many, will be able to appreciate this latest from the studios of that peculiar country.

Some excellent short subjects precede the feature film and the organ solos that John Hill always gives are a musical treat.

"The Pony Express" Is Jack Hoxie's Best Western Picture to Date

Here's a snappy out-door picture, with plenty of thrills and a pleasing story of the eventful days during the Civil War, and the old Haciendas of California. Henry Goldstone has given us some mighty fine Westerns but we think that this one even tops them all.

The story by Oliver Drake, concerns those intrepid men who carried Uncle Sam's mail in relays of horses and did noble work for those too far away from the regular mail.

A lovely girl who was in danger of losing her huge ranch to a band of crooks unless she received certain papers from the U. S. Government figures in this picture. A pony express rider was rushing the necessary papers to her and the land shark intercepts the rider, steals his horse and leaves him hanging to the side of a pass. He cleverly escapes however, gets the necessary papers in the girl's hands, and for his trouble wins the lovely seniorita.

It's not the story however, that should receive all the glory for the success of this picture, but Lew Collins, who directed so cleverly and the excellent cast that upholds him.

Jack Hoxie is just the figure for "The Express Rider" and his wonder horse "Dynamite" is a fitting companion.

Lane Chandler as a "U. S. Cavalry officer," who comes to the rescue of the hero, both looks and acts the part perfectly, while Marceline Day is a lovely looking heroine.

Another feminine member of the cast worthy of mention is Doris Hill, whom we do not see often enough in the films. Captivating to say the least. She'll go far one of these days.

There is one character that we have noticed in most of the Hoxie pictures who is always a welcome relief because of his comedy and naturalness in the depiction of Spanish roles, and that is Julian Rivera.

The photography of this one was superb and was in charge of William Nobles. Some of his shots were worthy of an artist's brush. This picture should please any audience which enjoys out-door films and there are plenty of people who do.

—ARTHUR FORDE

As Seen and Heard

by
Arthur Forde

LOOKING FOR THE BIG WIND—is what Josef von Sternberg is after for Marlene Dietrich's next picture for the Paramount Studios; and the tornadoes await him.

WITH FOUR OTHERS—he will make the long trek to the Caribbean seas, and take atmospheric shots with the aid of Jules Furthman and three camera men.



ARTHUR FORDE

"ROCKABYE" IN TROUBLE—and Radio Pictures seems to be having the same hard luck Gloria Swanson had when she tried to produce the same story.

TWO NEW ONES CALLED IN—Joel McCrae and Jobyna Howland will replace Phillips Holmes and Laura Hope Crews, as the delay has demanded this presence at their own studios.

"THREE CAME UNARMED"—was picked by the Radio Studio as a suitable vehicle for Katharine Hepburn, who made a decided hit recently in one of their pictures.

MID NOVEMBER—will probably be the starting date as the new star can decide when and where, and Joel McCrae has been selected to play the leading male role.

"THE LAST MILE"—the great picture from the Tiffany Studios that Sam Bischoff directed so successfully, is making a great hit at Warner's Western Theatre this week.

GREAT REPUTATIONS—were made in this prison yarn when played on the stage, by Clark Gable who has reached stardom and Preston Foster is just as good in the screen version.

FOUR DOWNTOWN THEATRES—go into the hands of Principal Theatres this week, and Mike Rosenberg is getting ready for great business under their management.

TOP NOTCH PRODUCTS—from the major studios are contracted for and the President, Cameo, Palace and the Tower should be the favorite houses of patrons who enjoy good entertainment.

"IF CHRIST CAME TO CHICAGO"—the great Stead novel that created such a great furore when it was first published, is being modernized by Jack Lait with George Bancroft picked for the lead.

SMALL-GOETZ-RELIANCE—Pictures with a United Artists release will make this vivid story right after they finish "I Cover the Waterfront" written by a newcomer in the game.

BUSTER PHELPS WINS—the coveted role left vacant by the court action of the Chaplin kiddies, to be produced by Fox Films and much publicized as "The Little Teacher."

QUITE YOUNG—is Buster, who counts up to three and a half years, and is perhaps the youngest leading man in Hollywood. We know him and he can be depended upon for a good performance.

COLORS PEOPLE—will hold the boards of the Music Box Theatre in Hollywood when Robert Lincoln and a cast of 60 step in on Oct. 3rd for a run.

"HARLEM"—is the play that had two successful runs in the New York Theatres, and made good for that length of time. Robert promises as good a cast as the original show.

LITTLE STORIES

"Confidence is that feeling by which the mind embarks in great and honorable courses with a sure hope and trust in itself."—Cato.

While watching Zita Johann working in "Im-Ho-Tep" at the Universal Studios recently we realized that she was a girl who had supreme confidence in her ability. Inquiring further we found out that she was born in Hungary, came to this country while quite young and was educated in the New York schools. She always wanted to be an actress, and having the confidence necessary when assured of final success, entered by way of the Theatre Guild Repertory and played leads on the road with such plays as "He Who Gets Slapped" and "Peer Gynt." This gave her the necessary experience, until she gained her first real opportunity in Arthur Hopkin's sensational "Machinal" where she made an instantaneous hit.

The scouts that New York always has who look for promising people for the big film companies, spotted Miss Johann instantly and she came to Hollywood under the M-G-M banner. She waited for a suitable role but nothing being available at the time, returned east.

Finally Radio Pictures signed this fine actress on a contract and cast her for a part in one of their outstanding pictures, but she thought differently and refused to play in the picture. After this setback Radio released Miss Johann to Warner-First National where they persuaded her to accept the feminine part opposite Edward G. Robinson in "Tiger Shark." Her work in this picture will always be remembered.

Universal saw and heard of her fine work and persuaded her to accept "Slim Girl" in "Laughing Boy" which was to go into production. The difficulty of finding an actor for the title role delayed this picture so she was placed in "Im-Ho-Tep," a story of ancient Egypt.

Zita Johann has an arresting personality and a voice that is particularly adapted to the microphone.

"CAVALCADE"—is always news and when we tell you that Una O'Connor, Merle Tottenham, Ursula Jeans and Frank Lawton of the original cast are on the way, it means an early start.

BIG PREPARATIONS—have been made for this famous Nowell Coward play, and Frank Lloyd, who is to direct, will get under way early next month.

"THE ACE"—an airplane thriller, has been selected by David O. Selznick for one of the season's releases and from the information we received, it should be a winner.

TWO STARS OF "CIMARRON"—Richard Dix and Irene Dunne, will be reunited to star in this air picture, and by the way the theatre going public responded on their former work, we feel sure they can repeat.

LUPE, A MOTHER—but not a real one as she is to adopt the four year daughter of her sister, and in this manner will have a family of her own.

FROM MEXICO CITY—comes this cute little child in charge of the star's mother and from what we hear—is Lupe excited—something different, anyway.

"LAUGHTER IN HELL"—will have the youthful Tom Brown in the leading role, as Carl Laemmle, Jr., selected this boy as the right type for this thrilling Jim Tully story.

OFF FOR SONORA—is the company under Eward Cahn's direction, and he will have the latest aspirant to directorial honors in Russell Hopton who will help on the dialogue.

"THE PHANTOM PRESIDENT"—opened at the Downtown Paramount Theatre to a blaze of glory and laughs, and the audience certainly enjoyed this travesty.

HOW COULD THEY HELP IT—with George M. Cohan and Jimmy Durante in the principal roles, the clever direction of Norman Taurog, and the rest of the great cast.

CASTING ANIMALS—is the latest in the agency game, and the calls that come in range almost from a flea to an elephant.

TWENTY-FOUR HOUR SERVICE—is promised by Central Animal Casting Bureau. By the great start they have it looks as if it is a necessity.

A BELOVED SON—is to be remembered by the advent of William Wallace Reid, who is to try and carry on the work of his illustrious father by appearing on the screen in an automobile racing story.

GOOD LUCK—to Jerome Storm, who once more takes his rightful place as the director of this yarn and it is no less than Willis Kent who gave him the opportunity.

"LET'S GO"—sounds just the right thing for William Haines, as this story will be the first thing attempted on his new contract which he signed recently.

M-G-M KNOWS—public opinion and Bill is quite popular. This motor boat racing story will have the lovely Madge Evans for the feminine lead, as well as Conrad Nagel and Cliff Edwards to help Bill along.

"STRANGE BEDFELLOWS"—is the latest yarn for Charles R. Rogers Productions and Paramount gives them the best in Ricardo Cortez and Wynne Gibson. It is on the order of "Her Man" which should surely click.

WINNERS FROM THE START—are the Rogers pictures for Paramount, and this one, from what we hear from those in the know, will surely add to their reputation.

"GET A MESSENGER"—no longer troubles Milton Watt, the former office boy in the publicity department at the Fox Studios, as he has had an advancement.

"FIRST ASSISTANT"—to Frances Perrett, will be the new title of Milton, who deserves anything allotted to him for his uniform politeness as well as his knowledge.

"WHISTLING IN THE DARK"—the famous stage play that we saw on the local stage a short time ago, is to be made for the screen as soon as "Rasputin" is completed.

THE ORIGINAL STAR—Edward Arnold, is with us here in pictures, but M-G-M have him tied up in the story of the Russian Monk and he must be clear before starting on the new one.

PLENTY OF ACTION—at International Studios where Ralph Like rules, as John Freuler, producer, is finishing "Gambling Sex" with Fred Newmeyer directing.

GOING NORTH—to Tanforan track to get the real thing in horse racing, with Ruth Hiatt and Grant Withers, the latter

having been quite busy since he returned from his vaudeville tour.

"THE DEATH KISS"—is a story with a locale of motion picture studios as a background, and Barry Barrington is adapting the original from the pen of Gordon Kahn.

REAL MELODRAMA—that Bischoff, Kelly and Sall know how to do so well and with the Tiffany Studio luck should be another winner for these Independent producers.

"MALAY NIGHTS"—seems to be interesting from the information we gleaned from E. Mason Hopper, as it reveals the inner secrets of pearl diving and its attendant dangers.

RALPH LIKE PRODUCES—this one and so far he has a great cast under contract consisting of Ralph Ince, Dorothy Burgess, Fred Kohler and other starring names.

LEW AYRES, HAPPY—at the thought of seeing foreign lands in making his next picture for Universal Films, as the locale is in Mexico City and he departs at once.

EIGHT YEARS IN HOLLYWOOD—seems to be a long time, said Lew when we chatted recently, but Tay Garnett's picture gives him the opportunity of his life.

KARLOFF TOLD US—the story of "Im-Ho-Tep," the picture that Carl Freund, former ace cameraman, is directing at the big U, and this tale of ancient Egypt is certainly different than the usual run of tales.

THIS SCHAYER YARN—promises to be one of the sensations of the year for the studio that has the World for a trademark, and we watch the making breathlessly.

WINCHELL WEAKENS—after turning down "Okay America," and incidentally getting much free publicity on the yarn. He decides that he wants a picture contract after all.

"BROADWAY NIGHT SPOTS"—will be a series of shorts that Walter will make for William Rowland and Monte Brice Productions. Haven't heard from Monte for a long time.

ANOTHER ADDED TO STORY—"Guilty or Not Guilty" that M. H. Hoffman will produce. This will bring Betty Compson to the screen after her long vaudeville tour.

THE NEW ONE—is Tom Douglas and Pathe Studios in Culver City will soon reserve dressing rooms for Claudia Dell, Geo. Irving, Noel Madison, Walter Percival and Luis Alberni who are in the large cast.

NOT TOGETHER—will be Ruth Chatterton and George Brent in Ruth's next Warner-First National opus, as George is needed in another picture at the same studio.

"COMMON GROUND"—will have James Murray in the leading male role opposite Ruth, as George goes into "Forty Second Street" where he is just fitted to the lead.

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—NOW PLAYING—

"The House of Death"

Dostoevsky's Famous Story with
a Great Cast

Directed by V. F. Ferdorov

Pictures - - - Reviewed and Previewed

"Madison Square Garden" Is Knockout; Reveals World Famous Athletic Stars of Yesterday and Today

A triumph for clean sports is the latest Charles Rogers' production, with the famous Madison Square Garden as a background. This story, written by Thomas Burtis and screen play by P. J. Wolfson and Allen Rivkin, had the benefit of having the greatest number of celebrities of every kind of sport gracing the cast, as well as sports writers of world wide fame. The dialogue hit the ball at every round, and the play kept the audience tense in their seats until the final count. The sight alone of Jack Johnson, Tom Sharkey, Billy Papke, Tommy Ryan, Stanislaus Zbyszko, Mike Donlin and Tod Sloan would be well worth the price of admission, but when you add a cast of real players and a first class production, you wonder how Paramount was lucky enough to secure the Rogers' unit into their fold.

William Collier, Sr., is a great actor, but in this one he did the best work of his career and was ably aided by Thomas Meighan. Both of these men proved that experience counts.

As for Jack Oakie and Warren Hymer, if they had a play written around them, no one could have given them a better vehicle. Marion Nixon, Zasu Pitts, William Boyd, Lew Cody, Robert Elliott, Mushy Callahan, Bert Gordon and Noel Francis, each made individual hits.

We never realized before that Harry Joe Brown was such a clever director, but the task set for him in this one decides his merits.

The photography by Henry Sharp was entirely in line with the rest of the picture, and we could really imagine ourselves in the dear old Garden.

It's no use our going into ecstasies over the best sports picture of real events that have occurred in this great country, but wish to state that this one is "grand entertainment," and it would be a real treat to those who haven't the price of admission to let them in free.

Again we reiterate that Charles R. Rogers and his co-workers can get our money at any time and we rarely pay.

—ARTHUR FORDE

Hoot Gibson Scores in "The Cowboy Counsellor"—Allied Pictures

M. H. Hoffman, Jr., can well be pleased with his latest western thriller "The Cowboy Counsellor" which stars Hoot Gibson.

Exhibitors will find this picture a money maker. It has plenty of action and backed up with a story that is unique for this sort of screen entertainment.

An original by Jack Natteford, the story tells of a traveling cowboy who poses as a lawyer selling "ham" law books. He becomes involved in a stage coach holdup and goes to bat for an innocent boy charged with the crime.

It is good to see Hoot Gibson in the type of role that is best suited for him. "The Cowboy Counsellor" is only one of a series that he is making for Allied Pictures and if the others come up to the standard of this one, exhibitors are in for some worth while pictures.

George Melford directed and keeps the picture at a fast tempo, showing his skill especially in the dramatic as well as thrill moments.

Those in support of Hoot Gibson include Sheila Manners, young Bobby Nelson, Fred Gilman, Jack Hutherford, Al Bridge, Skeeter Bill Robbins, a great bet for comedy roles, William Humphrys, William McCormack, Gordon DeMaine and Ham Allen.

—HAL WIENER.

THE TROUPERS MAKE MANY FRIENDS VIA CARNIVAL

The Troupers Carnival closed last Thursday after four days of hilarious fun and entirely satisfactory returns. While intended as a source of replenishing their treasury which became depleted with the collapse of the Hollywood banks some time ago, the particular fund for which it was designed was to build a home for their aged.

Beyond the fondest hopes, the Carnival has succeeded and although the returns were not sufficient to accomplish their plans, it was enough so as to enable them to proceed with activities, which it is hoped that before another year comes around, the building of their enterprise will be well under way.

"Three on a Match" Proves Another Winner for Mervyn LeRoy and Warners

Warner-First National have apparently determined—after exhausting the possibilities and popularity of the general gangster and racketeer field—to commercialize the Lindbergh tragedy and start a cycle of baby-kidnapping epics to edify the motion picture public.

"Three on a Match" has all the virtues and vices of its predecessors in the gangster line from the Warner Studios. It is hard hitting, fast moving melodrama, handled with real motion picture intelligence. It is well acted, and Mervyn LeRoy's direction is excellent. The treatment of the episodic nature of the story is new and fascinating. This insertion of newsreel shots of important events to fix the time of the story action adds considerably to the sense of realism.

The sensation of this picture is a little fellow who has the role of the kidnapped baby. He was given no screen credit, but he is a bigger bet than Davey Lee ever was. He won the audience immediately with a truly remarkable performance for one so young. Warren Williams plays the father in his usual competent style. Ann Dvorak as the unfaithful mother shows real ability for the first time and was really very good.

Joan Blondell can always be depended upon, but she is becoming so definitely typed as to roles that her future is bound to suffer. Bette Davis was ravishing in appearance, but had very little to do. Humphrey Bogart and Lyle Talbot were splendid. Virginia Davis, Dawn O'Day, and Betty Carse portrayed the three girls as children.

The picture was photographed in fine manner by Sol Polito. Lucien Hubbard adapted the story to the screen. This film is a good one with many unusual twists. It is to be regretted that the kidnapping sequences so closely aped the Lindbergh case. We have one suggestion to make regarding the conclusion of this picture: the punishment of the kidnappers should be recorded. This is not simply to quiet various censor boards—although we know that there are several who have girded themselves to fight the glorification of kidnapping on the screen.

Rather, it is the natural desire of a normal audience to see such beasts, as these men have been made out to be, "get their's." Further, the dramatic structure of the whole picture is weakened by the apparently conscious omission of the logical ending. We can see no reason for passing for passing blandly over the fate of the gangsters unless the studio has some kidnapper friends whose feelings or business would be injured by the proper conclusion.

—HAROLD WEIGHT.

"All American" Is Screen Touchdown for Universal

"ALL AMERICAN" is what it is named. Gathered together for this football picture is the most impressive galaxy of self-impersonators in the pigskin kingdom ever assembled. The cast of the "All American," "All Stars" teams and the "All America Board of Football" play themselves. Every living star in the great game's "Who's Who" north, south, east and west is in it. "Red" Cagle (Army), Ernie Nevers (Stanford), Albie Booth (Yale), Frank Carideo (Notre Dame) are a few.

"All American" is a football picture with a new angle, an objective instead of a subjective angle. Its theme goes beyond the "game for the game's sake"; it is humanized to portray the game for what it means in life when the arena is emptied of hurrah and parade.

"34" of Pacific University Eleven or Garry King (Richard Arlen), reaches after four years' acclaim, that realm in the clouds where the organ of balance is unshing by the altitude. He becomes "swelled-headed." He cashes in on his name for advertising endorsements and the like to "easy money." He plays at the bond business, roulette and Romeo to Salome. He neglects his share in a sound contracting business and a worthy Juliet. After an evolution, plausibly treated by the writers, which finales in solitude on a park bench (can one go lower?), Garry King becomes sensible enough to realize that he cannot sustain himself on the echo of former glory without working. Meanwhile Bob King parallels his brother's career at Pacific University. Garry returns home to be disquieted by signs of an inflated cerebral circumference in Bod. The climax is the clash between "All America" and "All-Stars." Bob is selected by the "All American Board of Football" as a halfback and Garry, as one of the outstanding players of former years is chosen for the "All-Stars" team. The big moment of the picture is when Garry faces Bob, "34" All Star ready to chasten his brother, "22" "All American." He chides him stingingly all through the game rapping him for faulty plays. One great player teaching another.

Richard Arlen performs sincerely as Garry King; Andy Devine and James Gleason as football team-mate and coach respectively "click" unfailingly; John Darrow as Bob King credits himself. Gloria Stuart is the trusting sweetheart. Preston Foster, Merna Kennedy, HaRrold Walbridge, June Clyde and Ethel Clayton are others among the cast who pull together to make "ALL AMERICAN" a screen touchdown.

The Universal Studio's team, under Carl Laemmle's supervision, responsible for this sports-screen contribution showed cooperation of a high order. Russell Mack directed (Spirit of Notre Dame), Richard Schayer and Dale Van Every wrote the original screen play, Frank Wead and Ferdinand Reyher wrote continuity and photographer George Robinson did well. The comedy "gags" are not once failing laugh promoters with their easy breeziness and good humor.

—ELEANOR MANDEL

JOE (DUMMY) HERMANO is getting to be a full-fledged actor of no mean ability. His work in "HELL'S HIGHWAY," directed by Rowland Brown for Radio Pictures, won for him a chance to emote in "PENQUIN POOL, MURDER" on the same lot, under the direction of George Archainbaud.

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New Frolics Cafe to Stage Gala Premiere on October 6th

World Famous Authors Stage Banquet at Writers Club

HARRY AKST AND CHARLES MOSCONI TO STAGE MUSICAL REVUE

Once more bright lights will line Washington Boulevard beyond Culver City. The occasion this time will be the grand fall opening of the New Frolics Cafe next Thursday evening, Oct. 6.

A gala event is being planned for the premiere which will feature Harry Akst and Slim Martin with their merry mad musicians. "Malibu Nites," a modern musical revue with 12 beautiful ladies of the ensemble will be one of the high lights of the evening's entertainment staged by Charles Mosconi.

Many notables of the film colony have already made their reservations for the premiere event which promises to be a "red letter" one.

If you remember the grand success of the club's opening last year then you have an iota of what will be in store for you when festivities start Thursday night.

TEDDY GLICK

Teddy Glick, famous European band leader, just arrived in Hollywood from Vienna and will organize his own band here. Herr



Glick's plans are to establish himself here permanently for the purpose of doing picture recordings, concerts and radio broadcasting. Glick is well known in European circles for his ability as a violinist, as well as a composer of light opera scores.

PURCHASED

"I've Married an Angel" from the stage play of the Hungarian playwright Janos Vaszary, has been secured by M-G-M. It has never been presented in America and may be given a stage production before the picture is made.

EDITOR COHEN

Albert J. Cohen, former publishers and writers representative in Hollywood, has been named story editor at Universal to replace Nan Cochrane, recently resigned.

ATTENTION! PRODUCERS!

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Chaf's With Connie

A smart woman can always be distinguished by her hats and shoes, and the hats with the greatest "chic" we found at the Louise Hat Shoppe, one of those smart little shops which has sprung up on Sunset Boulevard, and is an establishment that caters to the woman who requires something unique. We selected some hats which were really adorable, and particularly suitable as these were designed by Louise herself.

While visiting the Gainsborough Beauty Shoppe, we were introduced to Miss Jean M. Stevenson, the well known Electrolysis Specialist. What a wonderful discovery this is; removing superfluous hair permanently, and without any pain.

She explained to us that successful Electrolysis depends on the operator, and when done properly, is permanent, as well as painless. One of their specialties is shaping eye-brows, and another, correcting the hair line.

Our sister told us a few days ago of a cute little beauty shop just off the Boulevard on Cherokee.

Mr. Coulson, the head of this establishment, was connected with the Society Hair Dressers in Chicago for many years, and is now located in Hollywood. They do splendid work, and specialize in permanents, hot oils, bleaches, and all the very necessary things.

At the Frazier Blouse Shop on Hollywood Blvd. near Highland Ave., you will find some marvellous bargains in lingers, and I might say at ridiculously low prices. They are showing the loveliest hand-made slips, and the very newest form-fitting brassieres, along with many other exquisite things that never fail to attract the feminine eye. We always need hose, and they have all sizes and the latest fall shades.

You should also see their gowns and pajamas; especially the latter, which were tremendously striking, in various vivid colors. We dropped in here for a few minutes, and were so thrilled with our selections, that we forgot our next appointment. It is a fascinating shop.

Passing the "Morocco Shop," our attention was attracted to a splendid display of the most fascinating pottery in the window, and upon entering, we discovered many unusual things in this shop. Some lovely Moroccan hand bags in new shades, that will just match your fall outfits, were on display, and by the way, these would make ideal Christmas gifts. The "Morocco" is opposite the Chinese Theatre.

RUPERT HUGHES TO BE TOASTMASTER FOR GALA EVENT

Next Thursday evening is scheduled to be the night of nights when a galaxy of world famous writers will convene for dinner at the Writers Club.

Rupert Hughes, who will act as toast master for the occasion, has arranged a program of speeches and other entertainment which will make the affair memorable in the history of the club.

Among the distinguished literary guests who will be in attendance include Vicki Baum, Robert Benchley, Richard Boleslavsky, Charles Chaplin, Frank Condon, Bartlett Cormack, Homer Croy, Vina Delmar, John Emerson, Corey Ford, Hamlin Garland, Zane Grey, Anita Loos, Cyril Hume, Chas. MacArthur, Max Miller, Gouverneur Morris, Fulton Oursler, Grace Perkins, Nina Wilcox Putnam, Don Ryan, Robert E. Sherwood, Upton Sinclair, Donald Ogden Stewart, Bayard Veiller, and Maurine Watkins. All in all it looks like a gala night for Hollywood.

THE EXTRA GIRL

By THE SPOTTER

Who said that there isn't a Santa Claus in Hollywood? Helen von Roden has been dancing around these parts for some time, always looking for the right kind of a break. Helen kept asking herself, just like thousands



of others do daily, "WHAT IS WRONG WITH ME?" Just when she least expected it Bill O'Donnell, who handles the Warners Bros.-First National dancing numbers, caught a glimpse of Miss von Roden and engaged her, and is she thrilled? She told us how lovely Mister O'Donnell is, and how Busby Burkley is staging the dance numbers that she is to appear in, which are to be part of "42nd Street," one of the banner pictures that Warner Bros. are putting into production right now. Helen von Roden has a soul, she is brimful of fire, animation, is a lovable creature and will get some place some day, mark that in your little note book as our prediction.

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Billie Burke Delights Theatregoers with Her Performance in "The Marquise" At El Capitan Theatre

Henry Duffy has given theatregoers a fine morsel of delightful entertainment with Billie Burke in "The Marquise," holding forth at the El Capitan theatre this week. Miss Burke was never sweeter nor more versatile in any performance she has given in the Southland than she was in Noel Coward's comedy, which was so ably directed by David Burton.

Miss Burke's sterling performance caused every artist in the play to do his level best, so we found many surprise performances in the play. For instance, Anita Louise who has given us so many great screen exhibitions of her talents, came through with one of the best acting parts of any girl her youthful age.

Alan Mowbray proved without a doubt that he is a splendid actor, it being his best stage work since coming to the Southland. William Stack and Morgan Farley played their parts with great feeling and understanding, helping to hold the interest in the play throughout their scenes on the stage. Herbert Bunston, too, was good. Virginia Howard and Reginald Sheffield were well casted and acted their roles accordingly. Cyril Delevanti numbered among those who aided materially as to the tempo of the play.

Miss Billie Burke should remain on the stage, for the public will never tire of her as she puts her very soul into her work, making one feel the very atmosphere and surroundings that she is portraying throughout her performance in "The Marquise."

"The Rose of Flanders" Is Splendid Stage Fare. Would Be Even Better as Screen Operetta

Los Angeles once more proved that it is hard boiled when it comes to turning out to witness a show, unless it carries plenty of big names or one outstanding star.

"The Rose of Flanders," advertised as a musical in three acts, is really an operetta, ably staged, well acted, with a number of surprise artists who will make their mark if encouraged. Edward Royce produced the play as well as directed it, with books and lyrics by Edward Paulton.

This was taken from the novel by Molly Elliott Sewell. It was produced by the Finger, Gelberg and Royce, Inc., and they can well feel proud of the reception the play received opening night, under all sorts of trying conditions.

Earl Covert, star of the production, whose personality and voice won him encore upon encore. Miss Marianne Mabey runs him a close second. May Beatty is excellent and one of the surprises of the musicale. The biggest surprise was the work of Arthur Clayton as "The Cardinal." His performance is worthy of the biggest stage production.

Others who helped materially were Helene Helne who knows her drama along with the musical tempo, Josie Hennie, Russell Scott, Hedley Hall, Naomi Myrick, David Phillip Dare and the many men and women of the ensemble.

Catchy tuneful music and lyrics that the audience just can't help but whistle help to put the play over while costumes by Western Costume Co. added materially to the operetta.

The master hand of Edward Royce as the director of the piece was very much in evidence throughout the play.

The orchestra, under the direction of John Britz, is entitled to equal credit with the players, for they made everything possible for those who sang and danced their way into the hearts of theatregoers attending the world's premiere showing at the Mayan theater.

Tom Mix Puts Over Another Winner for the Big U

"Hidden Gold," one of Universals special westerns starring Tom Mix, is a thriller that holds audience interest from start to finish. The picture proves a worthy vehicle for both the Big U and their popular star, Tom Mix.

Jack Natteford, who penned the yarn, gives us a thrill a minute with his story of a bank holdup which threatens the ruin of an entire western community. Tom Mix, as a ranch foreman saves the day by going to the penitentiary to "get" the bandits. The chase leads into plenty of action. Especially interesting was the performance of Tony, Mix's horse, in the forest fire scenes.

Judith Barrie makes a very pretty heroine. Comedy relief is furnished by the three bandits capably played by Donald Kirke, Eddie Gribbon and Raymond Hatton.

Dan Clark, A. C. S., has some especially fine camera effects. Direction by Arthur Rossen is splendid.

—WILLIS

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"The Monkey's Paw" Is Radio's Worst Picture to Date

Some one sold Radio Pictures a bill of goods in this one without permitting them to investigate what they were buying. The public is fed up on this sort of stuff. They never will be willing to see any one handle a severed member of the body either of human or animal. If we must have our talkies very much ENGLISH, let us at least have actors who can TALK so that Americans can understand what they are saying.

WESLEY RUGGLES was placed on the slaughter block in order that his name might pull this one out of the fire. The biggest mistake that David Selznick made was in the casting of the picture. It lacks names and actors who can hold interest. Everybody seems to be over acting, instead of forgetting that the eye of the camera is on them.

The story, written by W. W. Jacobs, has been widely read, and was produced as a play by Louis M. Parker. But it fails miserably as screen fodder. The dialogue is uninteresting and boring. It takes us back 20 years when we first started to make our entry into filmdom. Great Britain may think this a great one, but the good old U.S.A. will give it the "go-by"—and plenty—if you ask us.

The artists who struggled so desperately to hold interest in this picture are Ivan Simpson, C. Aubrey Smith, Bramwell Fletcher, Louise Carter, Betty Lawford, Winter Hall and Herbert Bunston.

Photographic work of Leo Tover is not up to his high standard. Music by Max Steiner, who labored hard and uselessly to help lift this opus out of the dumps. Poor editing by Charles L. Kimball made the story jumpy. The sound is nothing to write home about, either. Carroll Clark's settings are too old fashioned and lack that certain something that makes one think they are looking at real life rather than a picture.

Radio Pictures have made worse films and spent more money, which is about the only consolation stockholders will find.

—HARRY BURNS

"A WIDOW IN SCARLET" FAILS TO IMPRESS AUDIENCE

Normand Battle has good story material in "A Widow in Scarlet." Its adaptation to the screen has, however, taken it to the mire of lowly film entertainment chiefly because of uninteresting dialogue and lack of making the characters living human beings instead of fictional trash.

The story, in brief, deals with the plot of an adventuresome society girl to steal an internationally valued string of pearls, purely for the excitement of it all. A notorious jewel thief, posing as a detective, upsets the girl's plans. He is killed and suspicion points its accusing finger at the girl. However, all is cleared up in the end when it is found that a framed member of the gang did the killing just to even things.

Dorothy Reviere struggles through reel after reel as the society girl. Her's is a thankless role, regardless of the fact that she dominates the entire cast when it comes to histrionic ability.

Kenneth Harlan, Lloyd Whitlock, Glen Tyron, Myrtle Stedman, Lloyd Ingraham, Hal Price, Arthur Mallet, William V. Mong, Phillips Smally and Wilfred North are seen to advantage.

George Seitz handled the megaphone and has turned out better pictures than "A Widow in Scarlet." Photography by Jules Cronjager was up to his usual standard. Ralph M. Like probably won't cash in as heavily on this picture as he has with some of his former ones.

CLARK CAMPAIGNS FOR TUBBS

E. J. Clark, manager of the El Cortez Hotel in Hollywood, has been appointed campaign manager of the Hollywood Hotel group for Tallant Tubbs, candidate for United States Senator. Tubbs has been endorsed by the American Hotel Association and from the tabulation of cards sent into the campaign office of Mr. Clark he predicts a landslide victory for Mr. Tubbs.

HELP US SOLVE THIS RIDDLE!

Is this the Voice of America speaking? An anonymous letter from Yazoo City, Miss., reached us which is meaty with food for reflection. It follows:

Editor Filmograph: I am writing this at the suggestion of our picture-house manager, who takes your magazine and claims that he does not know the answer himself. Can you, through the columns of your paper tell why, in times like these, it is almost impossible to find a funny motion picture?

I have been among the unemployed for going on two years and when I can dig up enough to see a show, I'm hanged if I want to look at murders, gang-crimes, seductions, dying and crippled children and all the other horrors and m'series. I want to LAUGH and forget my own troubles, not have imaginary tribulations added.

Doesn't Hollywood suspect the need of the poverty stricken citizens in America and elsewhere, for a little real fun? This diet of strife and suffering is not entertaining and has driven a lot of the folks around here to the radio, jig-saw puzzles and in some cases, merely staying home that being less expensive and at least as entertaining.

If you have the answer, thousands besides me would like to know it. You sages of Hollywood, who know the answer to most everything, kindly help us reply to this party.

Writers' Manuscript Service

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Complete Writers' Service

SALES TYPING EDITING

Bay City Offers Plenty Of Activity On Stage And Screen

Col. HARRY M. BAINE Again Runs For Supervisor of Third District

San Francisco

by

ROBERT A. HAZEL

378 Golden Gate Ave.
Phone Franklin 7984

Filmograph's San Francisco
Representative

The fall and winter season opened with a flare of importance at two legitimate theatres this week. Ralph Pincus reopened the Columbia Monday night with Irving Kaye Davis' new comedy "Intermission" to a large first night audience. The play offers an amusing situation in a new and novel setting, its three acts take place in a New York theatre lobby. The brisk dialogue, often bordering on the brink of naughtiness, brought forth gales of laughter from the well pleased audience. The parts were well handled by a cast of clever players headed by Judith Vosselli, Madge Bellamy, Glenn Tryon, Gertrude Short, Donald Keith and Selmer Jackson. Pat McCoy, who directed the play is to be complimented on its staging. The producers, Harold Berg and Jo Arnold, plan to take the play to New York . . . Henry Duffy started his ninth season, and which promises to be his greatest, when he reopened the Alcazar Thursday night with Pauline Frederick in "As Husbands Go." Miss Frederick brought the largest advance sale of any attraction ever playing the Alcazar. The S. R. O. sign appeared over the box office several days before the opening, and a capacity house of enthusiastic admirers greeted the distinguished star. Supporting Miss Frederick, an outstanding cast includes Jessie Pringle, Bramwell Fletcher, Gladys George, Jay Ward, George Renavant, Julie Dillon and James Ellison . . . "Thirteenth Guest", released by Monogram Pictures, had its premiere at the President Thursday. This mystery melodrama with its clutching hands, hidden panels, wicked villains and screaming heroines, had the audience in a state of constant gurgles, shivers, screams and giggles. The players include Ginger Rogers, Lyle Talbot and J. Farrell MacDonald . . . The film version of Moss Hart and George Kauffman's "Once in a Lifetime," a farce that pokes fun at Hollywood, had its world premiere showing at the RKO Golden Gate Friday. An unusually good cast includes Jack Oakie, Zasu Pitts, Louise Fazenda, Sidney Fox, Aline McMahon, Gregory Ratoff, Jobyna Howland, Onslow Stevens, Robert McWade, Gregory Gaye and Russell Hopton . . . Seen on film row:—Herman Kersken, who never lets the grass grow under his feet was up and at 'em again last week. When Governor Roosevelt spoke at the Civic Auditorium, Herman sent his loud speaker advertising truck to meet the outpouring crowd of some 20,000 people to tell them about the Fox theatre show. The next day when the A.E.F. 91st Division paraded on Market street, there was Herman's loud speaker truck heading the parade and his 24-sheet advertising truck bringing up the rear. That's catching 'em coming and going . . . Bert Levey here from Los Angeles, says his line-up of vaudeville acts is bigger and better than ever before and the future prospects for booking vaudeville in most of the picture theatres are very good . . . Sid Goldman, former manager for Allied Pictures, now back with Co-Operative Film Exchange

KIDDIES



Rosita Butler

Rosita Butler, who has been acclaimed by critics as the child "Sarah Bernhardt," received the thrill of her life when she enacted the role of "Lita" in Fox's "Six Hours to Live." Warner Baxter was so impressed with the ability of this child that he actually placed her in full view of the camera when shooting several of the scenes with him.

Rosita's dramatic talents will hold your every attention for she portrays the role of a poor flower girl like an accomplished actress. In spite of the fact that her current picture "Six Hours to Live" has not as yet been announced for release it is rumored that several of the studios are bidding for Rosita's services. We too, might add, another "Sarah Bernhardt" in the making.

CHILDREN'S THEATRE OF PASADENA

The Children's Theatre of Pasadena, playing in the Recital Hall of the Pasadena Community Playhouse, will present the Franeli Puppet Players in a series of four productions, each Saturday morning, at 10:30 o'clock, as follows: October 1, "Little Red Riding-hood," October 8, "Peter Rabbit," October 15, "Little Black Sambo," and October 22, "Rumpel-Stilts-Ken."

LITTLE MURIEL ALLEN is rehearsing for a brand new playlet for the academy of Clark's Little Theatre.

JERRY TUCKER had to have all of his hair shaved off for his role in "Prosperity," and is now wearing a wig.

ROBERTA GREGORY, who will always be remembered for her little part as the Indian girl in "Cimmaron," dropped in to say hello. We've missed her for a long time.

RUTH GRACE stops long enough to show us some new publicity pictures.

BILLY KENT BESSEIR seems to be seen everywhere, entertaining with his newly formed orchestra.

THE NICHOLS BOYS had the honor of being choir boys in Norma Shearer's new picture "Smilin' Through."

FRANCES BAILIE has joined the Lew Golder Agency and is seen daily about the studios in the interest of that organization.

AL SMITH is handling the extra talent for the Eric von Stroheim "Walking Down Broadway" unit at the Fox Films Studios.

. . . Sanford Ratliff, booker for Universal, resigned to become booker for steamship lines . . . Tom Gilboy, breaking all records in his delivery of advertising matter. In a recent delivery the manager of a theatre found the paste still wet on the address label when the package arrived. That's what we call quick service . . . George Bowles is demonstrating a superior brand of showmanship at the RKO Golden Gate. His outside advertising and lobby displays are attracting considerable attention of not only the customers but his colleagues as well, and he is packing 'em in . . . "Dutch" Reimer, that boy must be triplets, he pops up every place we go . . . Ben Levin, buying new uniforms for his Roosevelt theatre ushers . . . Lew Marks, of Sacramento just returned from a three months' cruise through the Mediterranean . . . Barney Gurnette, Santa Rosa

"impresario" reopened the California which has been completely remodeled . . . George Oppen returned from an eight months trip in Paris . . . Arthur Arronson, of Southern Poster Co., here on his way east . . . E. Hugo Strickland, now manager for Allied Pictures . . . Jack Tripp, transferred from Tulare to Oroville . . . A. P. Archer, division manager Educational World Wide Films, leaving for Seattle . . . Paul Reardon, getting set to open the Granada, Morgan Hill . . . Bob Covington, transferred from Oroville to Tulare . . . Phil Frease, opening the El Rey, Sabastopol . . . Walt Roesner, and his concert orchestra, at the Fox, reverted to concerts of classical compositions after a two weeks fling at jazz music. Roesner, a fine musician, with a splendid orchestra, has given Fox patrons many brilliant concerts during the past three years.

HAS TAKEN INTEREST IN HOLLYWOOD AND ITS ENTERPRISES

Colonel Harry M. Baine, incumbent supervisor for re-election from the Third District is one who has always had an active interest in the development of Hollywood and its related enterprises.

In a statement recently issued, Col. Baine said in part:

"I doubt that anyone who has the interest of the motion picture industry and its splendid co-workers at heart could fail to appreciate the importance of the one and civic alertness of the other.

"Hollywood is famed because of pictures and the industry should be safely guarded. To that end official cognizance should be given to all measures calculated to aid the industry."

Col. Baine is said to have received the wholehearted indorsement of the Stage and Screen Voters League.

MAKING THE ROUNDS

with

LESLIE SPEARS

Down to the Coconut Grove one sunny afternoon to take a look in at PHIL HARRIS rehearsing, bumped into MAE CLARK making an exit. Waving goodbye to ROLAND BROWN as he steps on the choo-choo for a vacation in New York. BORIS NICHOLAI, that young juvenile from New York, seen out at Universal, we hope he clicks.

To lunch with MITZI GREEN at Radio, what a grand little trouper this girl is, kept quite busy saying hello to all her friends between bites of a big piece of lemon cream pie. CHARLES BICKFORD at the next table, all alone. LUPE VELEZ lunching with a lady friend.

Saw CONSTANCE BENNETT entering the Hollywood Storage Bldg. in to witness a broadcast of Television, there's a heap of experimenting going on down there and they tell us it will soon arrive. From what I saw, it's already here. EDDIE LAMBERT and AL HERMAN to do a musical soon. JAMES NEWILL formerly of the GRAND HOTEL is now one of the featured singers with Phil Harris at the Grove. Here is a boy that will go over with a bang.

DOLLY AND DIMPLES

BLACKBURN CLICK AT TROUPERS CARNIVAL

The Troupers Carnival offered many impromptu numbers during their four day carnival at their Green Room next to the Legion Stadium, but none proved more entertaining than the act offered by Dolly and Dimples Blackburn, two little kiddies that reminded us of The Famous Dolly Sisters, if they were as young today as the Blackburn Children. How they can sing and dance, they gladdened the hearts of the Troupers, for they worked like seasoned troupers rather than children.

DAVE DAGGETT

Phone FEderal 6087

WHY IMPORT TALENT?

Who was it that said "That fellow has plenty on the ball?"

—Let me try and show you what I have to offer—

Courtesy to all Agents

NIGHT HAWK

Eugene Stark's Bohemian Club Proves Playspot for Many Satellites

Lewis Stone and a party of friends dropped in Wednesday evening at Stark's Bohemian Club and enjoyed themselves to their hearts' content—dining and dancing throughout the evening. Glimpsing about we saw James Hall doubling for Buddy Fisher by leading the Dance Orchestra, while Myrna Kennedy sat at the table urging him to sing, but all in vain. At another table was Doris Hill with her sweetie. Stan Laurel dropped in for a bite and a look. Chuck Riesner is a regular visitor. Joe Fox, Howard Sheehan, Noah Beery, Ralph Murphy, Chas. Richards, Jimmy Evans—in fact many stage and screen satellites, executives, directors were there—it is the playspot of Hollywood and Eugene Stark has made every effort to give his guests the very best food obtainable, coupled with a banner show the like of which will only be seen at Stark's. For an example, Buddy Fisher is now on his 16th week with his dance orchestra, Jimmy Hatton, the Silver Tongued Singer, is making many new friends with each performance with Buddy Fisher's Orchestra. The entertainment can well be labelled the "SHOW OF SHOWS" for it has a variety of actors and actresses noted on the vaudeville stages of the world. Dorothy and Guy Buck are the finest team of dancers of their type in vaudeville. Miss Buck stands on one foot and goes through hundreds of various poses which actually thrill her onlookers, as if some dramatic artiste was emoting. Her double act with Guy Buck is different by far than any of the ball room dancers we have seen. George Boyce, who is another Will Mahoney for dancing, does a knockabout dance that is a WOW. Constance Evans, the Champion High Kicker of the World, repeats her sensational success of last week. So does Charita Alden who offers her own creations of the Hawaiian and Rhumba Dances, winning great applause at each performance. Evelyn Mannis, the Pep and Personality Girl, offers some new song and dance numbers that gained the strictest attention of all dining in the cafe which is something these days in such a place. The hit of the show was Buddy Fisher's offering of a take off on Ted Lewis and Bennie Rubin using "Shantytown" as the song for his impersonation. Buddy Fisher can rightfully be termed "America's Joy-Boy," and would make a good bet for pictures if some wise producer would only drop in and catch him when he is working at his best.

BILTMORE GARDEN ROOM

Every night is party night at the Garden Room in the Biltmore Hotel with Jimmie Grier and his famous orchestra. Jimmie has the kind of personality that gets right into the hearts of his audience and his music just won't let your feet keep still. He also presents the greatest array of talent in the west. Stanley Smith, soloist, has one of the finest voices on the coast.

Gogo Delys, Winona Love, (now doubling at Paramount with Ken Murray), Dick Webster, Kenny Allen, and the "Three Cheers" (also at Paramount), are all entertainers of the highest order. No wonder the Garden Room is mounting in popularity.

Jimmie Grier and his boys are to furnish the music for First National's "42nd Street."

PHIL HARRIS PACKS COCOANUT GROVE

A scoop for Phil Harris, in signing the Original Biltmore Trio as a nightly feature along with Lea Ray, and Jimmie Newill.

Phil Harris and his world famous orchestra, are packing 'em in at the Coconut Grove. Last Monday night Georgie Raft entertained a large party of friends, as did also Bert Wheeler. Xavier Cugat comes in for a goodly share of the entertainment with his popular Rhumba Band, with vocal numbers by Carmen Castillo.

The atmosphere of the Coconut Grove is filled with music and romance and while attending one just can't help getting into the swing and have a grand and glorious time.

"Follow the Trail of the Elite" to the Coconut Grove and listen to the Original Biltmore Trio, Leah Ray, Jimmie Newill, Carmen Castillo, and most of all Phil Harris, and believe us you will come away saying it was the finest evening you have ever enjoyed. Here is entertainment supreme.

TOM COAKLEY CONTINUES TO SCORE AT BLOSSOM ROOM

Tom Coakley is proving a powerful magnet with his melodies, rhythms and harmonies in the Blossom Room of the Hotel Hollywood-Roosevelt. During the week such important personages as Douglas McLean, Johnny Waters, and Tommy Lee had parties. Others seen cavorting to the tuneful strains were Claudette Colbert, Tallulah Bankhead, Wallace Beery, Luther Reed and Danny Danker. Honoring Katherine McNelis, president and publisher of the Tower Magazine Inc., a luncheon was given at the Hollywood-Roosevelt last Wednesday. Some of the most prominent folks in the industry attended among whom were Ruth Chatterton, Elsie Janis, Cecil B. DeMille and Clark Gable.

ZULU HUT

The Zulu Hut, a new hot spot for fine eatments and entertainment opens Saturday night, Oct. 1, at 7351 Beverly Boulevard. Stage and screen celebs have signified their intention to be there by reserving tables, and lots of surprises have been arranged to make the occasion a gala event. Leon Herriford and his Zulu Syncopators will initiate the toes with their irresistible tunes.

BOULEVARD CAFE

Max Fisher, absent from our midst for the past year, is back again and there will be a turnout every night at the Boulevard Cafe, where his old friends can say "Hello" as they trip past his stand.

Max has been at the Sinton Hotel in Cincinnati for the past eight months and Cincy was sorry to lose him as we are to have him back. Here's a bandsman who can just make you dance whether you know how or not.

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SPORTS

Fifty-lap Main Event Scheduled for Legion Ascot Speedway Races Next Wednesday Night

Due to the rain, the races were postponed last Wednesday night until next Wednesday night.

Much interest of racing enthusiasts is centering on the Match Race between Chester Gardner and Lester Spangler. "Chet" seems to have finally found the combination of his car and feels certain that he will win again next week. However, on the other hand, Lester says his car is in perfect condition and he expects to take the checkered flag first. Suffice to say, it will be the most hotly contested Match Race ever held at the Ascot Track.

Babe Stapp, who has been doing such sensational driving in No. 5 the past few weeks and who "walked away" with the race at San Jose last Sunday, has been picked as a favorite for the main event Wednesday night. However, with such competition as Ernie Triplett, Lester Spangler, Kelly Petillo and Chester Gardner, all driving fast Miller cars—well, we ask you, who would you pick for the winner?

Wilbur Shaw is expected back from Italy in time for the race and will drive Leon Duray's new Miller. Those of you who witnessed Wilbur's last appearance on the Ascot Track in this car, will realize that HE certainly should be taken into consideration.

Besides the match race and the 50-lap main event, there will also be the sensational 2-lap Helmet Dash, two 10-lap qualifying heats for the main event, a 15-lap main event for Class "B" cars and a 5-lap wheel changing race.

HOLLYWOOD LEGION STADIUM

Benny Miller, one of the Miller boys, now grown to light heavyweight proportions, faced the redoubtable Wesley Ketchell at Hollywood last week and receipted for a terrific body beating, with a few staggering wallops to the jaw, losing the nod to the "Assassin", who was fortunate in having Tom Kennedy in his corner. Benny proved beyond all doubt that he can "take it." Only his superior boxing skill saved him from the old K. O. It was a hot go from start to finish and pleased the well filled house. In the semi-final Augie Curtis and Peppy Sanchez, fast 116-pounders, boxed a zippy draw. In the special Martinez and Voldano boxed a draw. Other results: Jackie Campbell, 148, and Red Gregory mauled four slow rounds—draw. Jackie Goldman, 128, was no match for Victor Ponce, being stopped in the second. The kid was game. In the opener, to the surprise of all, Russell Beach showed a flash of his form of last year and ko'ed Young Tenario in the second.

THE LEGION WRESTLING BOUTS of last week drew a good house. Don De Laun and Glen Wade topped the bill, Wade winning. The bout was packed with big thrills. Oki Shikina, the popular Japanese, downed Tony Marconi two out of three. Waldek Zbysko was far too good for Rick Raines. "Hollywood" Al Baffert tossed Tex Wright and Joe Banaski defeated "Rube" Schaeffer.

OLYMPIC STADIUM

Tuesday night's show at the Olympic produced the biggest upset of the year when the veteran, but plenty tough, Tommy Herman outsmarted Freddie Steele, bonecrushing middleweight from Tacoma, smacked him to the canvas twice and took the decision from an astounded referee. Up to the sock to Steele's tough jaw Tommy receipted for a devastating hail of stiff blows to the body and several almost sleep producers to the head. But experience saved the day. In the fourth he caught Steele a left to the chin and bounced him from the floor, and again for another down; but Steele came back fighting like a tiger. The house was on its feet yelling like madmen. Here was another Stanley Ketchell; a tiger boy annihilating the man who had downed him—but the good old bell snatched Tommy Herman from that ripping and tearing wild man, and the go was over, and Tommy's tired arm was raised. It was a hurricane bout, and the veteran deserves a lot of credit. Olympic fans got the treat of the year in those four torrid rounds. Don't try ten rounds, Tommy. Don Frazer, 143, won the semi-final from Kenny La Salle, outsmarting and outpunching the oncoming La Salle. Georgie Hansford, 128, met a tough one in Eddie Trujillo, but outboxed his man for the decision. Other results: Baby Sal Sorrio made a chopping block of Herman Ritterhouse, winning the nod. Star Frisco, 118, was too clever for the veteran Mickey Gill, taking the decision after four fast rounds. Carl Gallado, 160, and Jack Leyva, substituting, went four slow rounds, the decision going to Gallado. Al Greenfield, 135, nosed out Henry Armstrong, colored. In the opener Johnny Mays, 150, won from Frankie De Palma. Evidently the four-round cards don't appeal, as the house was not crowded. The fifty-cent seats in the gallery did well, but the downstairs section was poor.



E. C. HAMLEY, M. D.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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PUBLISHED WEEKLY

American Actors Complain Of Foreign Invasion

What We Need Is More ---Showmanship

CLAIM AMERICA TOO LAX
WITH ARTISTS FROM
ABROAD

By HARRY BURNS

American actors and actresses are now complaining about the laxity of the United States immigration department in allowing so many foreign artists into this country, while Europe insists upon their quota of actors working in their pictures which we produce over there.

They point to various companies here bringing across players, directors, and technicians, allowing them to walk the streets unemployed, and brand the action of the producers who are doing this sort of stuff as unpatriotic, un-American.

Many foreigners, it is claimed have overstayed their time here and are remaining under pretenses of some kind or other, while if an American goes to Europe to work in a picture, he is rushed out of the country as soon as the allotted time is up and is only permitted in some countries to take a certain amount of his earnings out at specified intervals.

...

DICK L'ESTRANGE IS ILL

Dick L'Estrange, business representative and vice-president of the Associated Assistant Directors local and secretary and treasurer of the Federated M. P. Studio Crafts, was operated on at the Hollywood Hospital during the week for appendicitis and other abdominal ailments. Just before going to press the report is that he is resting well, out of danger and may be considered convalescent.

...

HORSLEY TO PLAY LEAD

John David Horsley was signed by William Berke to play the lead in "The Flaming Signal," starring "Flash," the former M-G-M star canine. The story is an original by Wm. Steuer. The company is shooting at the Metropolitan Studios. C. Edward Roberts is the director. Imperial Distributing Corp., are to handle the distribution of the picture. John Horsley plays the part of an aviator.

...

RETURNS

RODERICK CRAIG, young juvenile stage player recently returned from the east. While his interests have always been for Theatre Guilds, Roderick hopes to crash into this making of motion pictures.

...

APPOINTED

SAM KRESS, who recently returned to Hollywood to open his fountain and restaurant business was appointed as chairman for the Hollywood Blvd. Christmas decorations committee. With Sam Kress as chairman we can predict some real action among the Hollywood merchants.



TYLER BROOKE

Here is a funmaker who knows his comedy and can command equal attention in a dramatic situation. Do you remember his great work in the stage production of "No, No, Nannette"? Producers should keep this actor foremost in their minds when casting their productions.

CINEMALAND PRODUCERS
SHOULD EXPLOIT THEIR
BEST PICTURES

By LOU JACOBS

If only a fraction of the money spent in making pictures elaborate, giving them big flash settings with thousands of people, "production value" they call it—if only a small percentage of that cost was expended in creating novel methods of "selling" that massiveness to the public in some intimate manner that will get under the skin of the patrons, it would be found that the returns to the box office would justify the efforts.

Give the big Cinema palaces as well as the legitimate houses a chance to thrive by adding a dash of that old time flair for the unusual in advertising that has made the theatre the great American institution that it is. Give it that undefinable thing called SHOWMANSHIP.

Where are the showmen of yesterday? Where are the press agents like those who exploited Anna Held and her milk baths, Barnum and his Jumbo, the X-Ray dress girl and other spectacular stunts that attracted the attention of the world to the attraction at hand? Gone, gone and in their place what have we? Ay, there's the rub!

In the realm of food the difference between a steak shunted at you in a hash house and one served in a class cafe, is one of class presentation. The public is willing to pay to have its fare, either food, merchandise or theatrical, presented in a forceful, spectacular, convincing manner.

...

OUR ERROR

If Bradley Page called us and told us that we were all wrong when we left his name out of the cast of "Night After Night," we would politely tell him that he was ABSOLUTELY RIGHT. For he gave a performance that measured up to any of the leading roles, and in our haste to review the picture last week, we overlooked this sterling actor's part. You might as well get acquainted with Bradley, for he is going to be part of our industry for a long time.

...

INTERESTING

CHARLIE WATT, one of Hollywood's most capable assistant directors, has something very interesting to announce in the near future. His hard work on "Rain" and "The New Yorker" will undoubtedly be rewarded by a fine assignment very soon.

...

NOTED

DR. E. C. HAMLEY, Hemorrhoids specialist numbers among his patients some of filmland's most notable players and studio executives.

...

ENROUTE

NINA WILLIAMS, widow of the late Robert Williams, leaves for New York to resume her stage work.

Frank Lloyd Directs "Cavalcade" Fox's Million Dollar Opus

Let Us Have More of the Spirit of "Hollywood First"

CLIVE BROOK AND DIANA WYNYARD HAVE LEADS;
BILLY TUMMEL ASSISTS;
15,000 EXTRAS USED

"Cavalcade," the first million dollar picture to be launched during the talkie era, is under way at the Fox Film Corporation Studio, having started production Monday.

The cast includes 140 speaking parts and 15,000 extras, as well as hundreds of horses.

The picture has a nine weeks' filming schedule, nearly twice that of the usual production.

The tremendous investment in "Cavalcade" represents not only the Fox studio's confidence in the merit of this picture but also its belief that the world is well on the way to economic recovery.

It has been six months in preparation which included the sending of writers and director to London to film the play on the stage of the Drury Lane theatre for reference in the screen production. The play ran a year at that theater.

More than \$100,000 has been spent on constructing a dozen London streets with flanking buildings, Trafalgar Square, St. Paul's Cathedral, Tilbury Docks, a London theater, a London park, Caledonian Market and other typical landmarks.

Five players have been brought from England, including Una O'Connor, Ursula Jeans, Merle Tottenham, Irene Browne and Frank Lawton. Diana Wynyard and Clive Brook have the leading roles. Others prominent are Herbert Mundin, Beryl Mercer, John Warburton, Margaret Lindsay, Tempe Piggett and Billy Bevan.

The four children include Sheila MacGill, daughter of Patrick MacGill, noted Irish poet, author and playwright, and former librarian to King George V at Windsor Castle; Dick Henderson, Jr., son of a famous English pantomimist, Douglas Scott and Bonita Cranville.

Frank Lloyd, who directed Fox's biggest and greatest silent picture "A Tale of Two Cities" and many talkies, directs "Cavalcade." He has Billy Tummel as his very capable assistant, Charles Wulsenhulme, while Harvey Clemont is looking after casting during production. William Cameron Menzies will direct the cavalcade and war effects. George Hadden is dialogue director. The entire production is under the personal supervision of Winfield Sheehan, vice-president and general manager of Fox Film Corporation.

The production staff totals 200.

Captain Reginald Berkeley, M.P., was brought to Hollywood to adapt Coward's play to the screen. He is a well known English playwright and diplomat, and was decorated numerous times in the world war.

"DICK TURPIN"

Jackie Nichols and Donald Reece were the gaily costumed little Drummer boys in "Dick Turpin" (Spanish version). The picture was just completed at Fox Hills Studio with Jose Mojica as the star.

THE INSIDE DOPE

VICTOR A. MAKZOUME has certainly done wonders with the Tait's Studio Catering Service, ever since he has taken that organization over and placed it in the lead as to furnishing hot and box lunches for the leading studios, functions and parties. He is a likeable and popular chap, who knows his business.

FRIENDS ARE TELLING US in glowing terms of the beauties of the California-Carlsbad Mineral Springs Hotel and surroundings and of the well equipped Bath Department in the hotel annex, which has just been placed under the supervision of Mr. and Mrs. Marion A. Evans, who are graduates in nursing and Swedish massage and have had wide experience in this kind of work. They say you come out "feeling like a million" after one of those baths and treatments, consisting of a warm mineral tub bath, infra-red lamp and light massage, electric light cabinet sweat, needle spray, salt-glo, and then a really restful massage. Why not go down and get acquainted with these health-giving spring waters at home instead of going to Europe to "take the cure." It's only a couple of hours' drive down the Los Angeles-San Diego highway.

M. H. HOFFMAN, SR., president of Allied Pictures Corporation, announces the signing of Albert Ray to a term contract to direct some of the forth-coming Allied productions.

Al Ray has just completed the direction of "Guilty or Not Guilty" for M. H. Hoffman, which is the third picture he has to his credit as an Allied director. The other two he made are "Unholy Love" and "The Thirteenth Guest."

NAT LEVINE ANNOUNCES that he is commencing on "THE DEVIL HORSE," the third Mascot serial on the 1932-1933 program. Mr. Levine has already signed Harry Carey, Noah Beery, Frankie Darro, and Greta Granstedt. This serial, which is in 12 episodes, is being personally supervised by Mr. Levine.

WARNER OLAND after three months on his farm in Massachusetts, swimming, fishing and sailing down on the Cape Cod, is back in California and is ready once more to take his place in film land.

ARTHUR WARD left this week for San Francisco where he is to appear in a revue which opens October 6th at the President Theatre.

"LADIES OF THE SEA," Joseph I. Schnitzer's next picture for Radio release, will start production October 15 under the direction of William Nigh, it was announced today.

Vivienne Osborne, featured in Schnitzer's last picture, "Men are Such Fools," will be starred in the new production. Viola Brothers Shore and Ethel Daugherty are writing the screen play from Frank O'Connor's original.

FAMOUS CALIFORNIA STUNT AVIATORS, members of the Associated Motion Picture Pilots, who have executed the thrilling air scenes in every flying picture made in Hollywood, today announced they will participate in the Exposition and Ball held by the International Photographers of the Motion Picture Industries at the Ambassador Hotel Auditorium on October 29.

Among the famous pilots participating in this event will be Dick Grace, Ira Reed, Tave Wilson, Oliver LeBoutillier, Jack Rand, Earl Gordon, Frank Tomick, Frank Clarke, Howard Batt, Quintin Herberger, Dick Renaldi, Garland Lincoln, Paul Mantz, Capt. E. H. Robinson. Florence Lowe Barnes is secretary of the organization.

"MANHATTAN TOWER," Remington Pictures drama of what takes place in a modern skyscraper during the course of a working day, and which had been shooting out at Universal City is being edited. Mary Brian, Irene Rich, James Hall and Hale Hamilton share the stellar honors. A special crew went east to shoot exteriors and interiors of the Empire State Building, which serves as background for the story.

COLONEL REGINALD BARLOW entertained Mr. and Mrs. Frank Morgan at the Friday night fights at the American Legion Stadium in Hollywood. Col. Barlow is one of the busiest and most sought character actors in film land today. Right now he is working at Fox Studios in "Tess of the Storm Country."

JACK LA RUE, who is in his second Columbia picture right now, is showing his cousin, Joe Montague, about Hollywood. Joe is an actor of the legitimate stage, in New York and may do some picture work here.

SIDNEY TOLER was signed by the McArthur-Beyers offices for a part on the Paramount lot in Stuart Erwin's picture "He Learned About Women," directed by Messrs Corrigan and Hart.

JIMMY RETURNS

Jimmy Clemens is back in pictures. He's willing to act, assist, or what have you.

PLENTY OF GOOD TALENT
UNEMPLOYED HERE NOW;
WHY LOOK TO OUTSIDE
WORLD FOR MORE?

By HARRY BURNS

One of the amusing yet tragic things about the film industry is the frantic manner in which the producers go on the hunt for new talent.

The newspaper scribbles cry out periodically for new faces on the screen, and then the producers send out "scouts" to all the jerkwater colleges and ham-and-egg theaters for "new faces."

In the meanwhile there are hundreds, nay thousands, of likely young men and women who keep buzzing the Central Casting bureau every day in the year looking for their \$7.50 (maybe the rate's dropped to \$3.00 now), and most of that furnished through the Motion Picture Relief Fund.

In the steel business, or the cloak and suit business, or any other sane enterprise, the experienced worker is usually preferred to all others.

The producers' idea about the extras seems to be "Don't give the suckers an even break." They evidently think that any person who will linger on in Hollywood for years, content with an occasional day cheque, is so devoid of sense that he will not make star stuff.

They seem to overlook the fact that Janet Gaynor and Clark Gable, among many others, were extras long before they were stars. Boris Karloff was one fellow who persevered through lean years in Hollywood and finally got a chance, but his story in the modern Hollywood is the exception rather than the rule. Now that he has hit the stride the producers scramble after him, forgetting that there are probably others among those who have endured in Hollywood that are also worthy of a chance.

The producers forget that many of these folk who stay on in Hollywood do so because they have a firm conviction that they can accomplish something if they are given the opportunity. Not all can become big-time stars, it is true, but there are scores of them who could really show up some of these imported "hams" that have been cluttering up the film studios. Making a living in Hollywood is a tough job for extras, and only those who won't admit defeat stay for any length of time. If they are given the chance and then fall down on the job, they would not be foolish enough to persevere after that.

Certainly, Hollywood needs all the talent it can get from the stage, from radio, from any source of artistic talent—if it is really talent, and not merely a handsome "map" or beauteous form. At the same time the earnest workers who have made the films their main interest should be given a chance to compete. Then let the best man win!

Many of our casting directors and studio executives have this narrow prejudice against anybody who has been working on day cheques. It is a foolish, hypocritical policy when one considers what people like Gaynor and Gable have done when they get a break. And it only serves to emphasize the hypocrisy when producers send out press blurbs about a "scarcity of new faces and talent" in Hollywood.

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MINERAL SPRINGS
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N V A In Better Shape Than Ever ----Harry Chesterfield

Mount Sinai Monster Benefit Slated for Oct. 26

Monte Blue Again Starts Working On Allied Features

John R. Freuler makes Hollywood his Headquarters

SAYS PROPERTY SALE OF N. V. A. WILL NET PROFIT AND INSURE BETTER CLUB QUARTERS

A rumor to the effect that the National Variety Artists, Inc., (N.V.A.) was to discontinue was emphatically squashed in a letter received from Harry Chesterfield, national secretary of the organization.

Chesterfield explains that the rumor was probably caused because of the negotiations in progress for the lease of the New York club rooms at a profit large enough to enable the association to secure new quarters and adequately equip them, with a margin to spare.

The N.V.A. is known as the actor organization and works with the co-operation of the Variety Managers. They have expended millions of dollars in relief work to the less fortunate in the profession. This organization not only cares for the aged and distressed but provides burial, hospitalization and medical attention to its members. Through its close association with the managers it is also able to iron out business difficulties between managers and performers and there is but very little friction within the membership.

The members and others interested who were amazed and somewhat shaken by the erroneous statements that have gone forth are assured that the organization is sound and flourishing and members who are withholding their dues pending a statement from headquarters are requested to remit forthwith.

Every assurance is given that the N. V. A. will continue on as always in the interests of its members and the entire profession.

• • •

BIG MUSICAL SCORE FOR "TRAILING THE KILLER"

Abe Meyer, Oscar Potoker and Sam K. Wineland are working on a complete musical score for "Trailing the Killer," Bennie F. Zeidman's epic of America's wilderness, which World Wide will release as a special.

Mr. Meyer, who has many screen successes to his credit, including "King of Kings," and "Tabu," is in charge of scoring, while Oscar Potoker is writing special music. Mr. Potoker has written special music for "The Love Parade," "The Blonde Venus," and many other screen hits. Sam K. Wineland is conducting the orchestra.

STAGE AND SCREEN STARS WILL APPEAR AT SHRINE AUDITORIUM EVENT

The Mount Sinai Home for Chronic Invalids will soon find its unfortunate inmates wreathed in smiles. A gigantic "stage and Screen Star's Spectacle" is to be presented on the huge stage of the Shrine Civic Auditorium, October 26, for the purpose of raising funds with which to buy food and clothing and improve the Home, according to Harry Blank, president. It is said that over 50 world famous film and footlight favorites will appear in person to do their bit towards bringing happiness to the invalids of Mount Sinai. Max E. Mark, executive director of the Home and Eddie Lambert, noted comedian are now arranging for the personal appearances. A list of names of the foremost artists living in the home of motion pictures and many of the Los Angeles leading citizens have been designated as sponsors of the "Stage and Screen Spectacle." Among those invited by the Mount Sinai Home are Louis B. Mayer, Clark Gable, Marion Davies, B. P. Schulberg, Mayor John C. Porter, Rabbi Edgar F. Magnin, Rabbi Jacob Kohn, Rabbi Isaacson, Charles Murray, George Sidney, David Selznick, Irving Thalberg, Jack Warner, Darryl Zanuck, George Arliss, Joseph Scott, Sidney Grauman, Fanchon and Marco, Adolph Ramish, Jack Oakie, Jimmy Durante, Judge Lester Roth, Judge Harry A. Hollzer, Judge Isaac Pacht, Richard Dix, Al Jolson, Eddie Cantor, Samuel Goldwyn, Lew Ayres, Carl Laemmle, Sr., John Le Roy Johnson, Frank Whitback, Buron Fitts, William Traeger, Benny Rubin, Charles Reisner, Peter Gridley Smith, Tom May, John G. Bullock, Louis Jacoby, Adolph Sieroty, Norma Shearer, Sam Katz, William Koenig, Cecil DeMille, Charles Chaplin, Howard Strickling, E. A. Briggs, Lupe Valez, Manchester Boddy, Sam Rork, Clara Bow, Rex Bell, Winfield Sheehan, Sol Wurtzel, Warner Baxter, Will Rogers, G. G. Young, Judge B. J. Scheinman, Eddie Carr, Edward Belasco, Homer Curran, Mary Pickford, Sam Hardy, Frank Fay, Barbara Stanwyck, Wallace Beery, James Gleason, Lucille Webster and many others.

Charley Lung. Now there's a name for a radio announces what IS a name. Owned by KHJ.

ALBERT RAY IS TO DIRECT STAR IN "THE INTRUDER" BY FRANCES HYLAND

M. H. Hoffman, president of Allied Pictures Corporation, announces that Monte Blue, who is being starred by Allied in four specials, will start on his second feature on October 10th. Title of production is "The Intruder," by Frances Hyland, to be directed by Albert Ray. Picture will be made on the RKO-Pathe lot.

Monte Blue has been on tour at the head of a Fanchon & Marco unit for the past 12 weeks and recently returned to do two pictures before he starts out again to complete his 40 week F & M tour of the country. Immediately following the completion of "The Intruder" Monte will start another feature for Allied.

The Fanchon & Marco tour to date proved very successful for Monte Blue, thousands of his admirers and fans turning out to see their favorite again. Some of the high spots he visited, such as Seattle, Denver, Milwaukee and Chicago, had record attendances at the houses where Monte played.

The four Monte Blue Specials are being released on Allied's program of 26 features for the season 1932-33, and distributed through Allied Exchanges everywhere. The first picture to star Monte was "The Stoker," now enjoying successful runs everywhere.

• • •

SOME QUARTET

RAOUL WALSH had an Irish set the other day and we noticed Bert Lindley, Otto Fries, Fred Holmes and Clarence Sherwood right at home singing as a quartet. They surely were good and worthy of a spot in the FOX FILMS production that stars Joan Bennett and a fine cast.

LIKE A BOXER'S MANAGER

"I think," said Jack Pierce, the chief make-up man at Universal City, "that Karloff's make-up as the mummy in 'Im-Ho-Tep' didn't photograph so well. Perhaps it ought to be done over again. I'm willing to make the sacrifice—"

And Karloff, who had spent eight hours being tortured in the make-up chair, very quietly rose, grasped the back of the chair and demanded, in the quiet, but precise English: "WHO will sacrifice?"

SAYS CLOSE CONTACT WITH SOURCE OF PRODUCTION IMPROVES PICTURES

John R. Freuler, pioneer picture executive and president of the newly-formed Freuler Film Associates, Inc., will spend most of his time on the West Coast this coming year.

Freuler will keep in direct contact with the production and story departments in the film capital, and will confine his presence at the Home Office in New York to brief flying trips.

"It is my belief that only close contact with the actual source of production will result in finer pictures—and I am going to put this theory into practice. Nothing is so necessary now as that each finished product will be as fine a unit as is possible with the funds at our command. We are prepared to put certain additional sums into our pictures, when by doing so we will actually enhance our product, but every one in our organization is committed to the policy of 'dollar value' so that we can keep faith with exhibitors."

Charles L. Glett, vice president of Freuler Film Associates, Inc., located in the Paramount Building, New York City, announces that 18 key points have already been closed on their 24 Monarch features for 1932-33. The program consists of 12 Monarch melodramas, six Monarch thrillers and six Monarch Epics of the West.

The exchanges now distributing Freuler Film product are: Monarch Exchange, Inc., 630 Ninth Avenue, New York City; Century Film Corporation, 28 Piedmont Street, Boston, Mass.; Masterpiece Film Attractions, Inc., 1329 Vine Street, Philadelphia, Pa.; Monarch Pictures Corp., 1723 Blvd., of the Allies, Pittsburgh, Pa.; All Star Features Distributors, Inc., 1910 So. Vermont Avenue, Los Angeles, Calif.; All Star Features Distributors, Inc., 298 Turk Street, San Francisco, Calif.; Allied Film Exchanges, Inc., 704 West Grand Avenue, Oklahoma City, Okla.; William A. Aschmann, 528 North 9th Street, Milwaukee, Wis.; Capitol Film Corporation, 908 So. Wabash Avenue, Chicago, Ill.; Excellent Pictures Corporation, 2310 Cass Avenue, Detroit, Mich.; Monogram Pictures Corp. of Ohio, 600 Film Exchange Bldg., Cleveland, Ohio, and Adams' Film Exchanges, Inc., Film Exchange Bldg., Dallas, Texas, and their affiliates.

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Who Has Travelled in India or Asia?

(SCREEN EXPERIENCE UNNECESSARY)

ARE YOU A WRITER

Who Knows The Above Countries As A Definite Authority?

If you can qualify for either of the above positions, write a letter stating your experience and enclosing a photograph. Address Culver City P.O. Box No. 33

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The Golden Rule

"Do unto others as you would have them do unto you." This is *The Golden Rule*. How many people live anywhere near this God-given privilege to serve humanity? If we followed this in our every day life—our business and our thinking—this world of ours would be a fine place in which to live, and there would be less people doing away with themselves. Many are doing everything they can to kill themselves, only their death is a slow one, while those who have failed in their fight DO AWAY WITH THEMSELVES QUICKLY.

There is plenty of work for everybody only some people are not as lazy as others and go out and seek it. Others sit around waiting, worrying, and wondering why they fail to get the job the other fellow has. STOP WASTING YOUR VALUABLE TIME TRYING TO FIGURE OUT WHAT IS WRONG WITH THE OTHER FELLOW—FOLLOW THE GOLDEN RULE OF GIVING HIM THE BENEFIT OF THE DOUBT. IF HE IS WRONG HE WILL GET HIS JUST DESERTS. No one expects you to carry the world on your shoulders. TAKE CARE OF YOURSELF—Give your fellow man all the breaks you can, and who knows, when you least expect it—HE WILL HELP YOU GET YOUR BREAK.

The office boy of today may be the president of the company tomorrow. Such things have happened. SO BE KIND AND THOUGHTFUL—remember THERE IS A ROUND TRIP TICKET—LIFE IS JUST A BOOMERANG—IT WILL KICK BACK AT YOU—unless you follow the GOLDEN RULE—and GIVE AND TAKE—mostly GIVING—Follow this DAY BY DAY and in EVERY WAY—You will be getting BETTER AND BETTER RESULTS—Not only for yourself, but also for THOSE WHO ARE NEAR AND DEAR TO YOU—but above all, YOUR FELLOW MAN—Do it today—FOR HUMANITY'S SAKE!

HOLLYWOOD IN N. Y.

By Bud Murray

(En route to Noo Yawk)—Your HOLLYWOOD correspondent, on 24 hours' notice—hops a rattler for NOO YAWK—our old Boss, Franklyn Warner on the same train—All nite long we listened to his stories about the "sword fish" he didn't catch—This is what drives men like Harry Cohan, Zane Grey, Al Christie, Gary Cooper and many others NUTS—Maybe that's what's wrong with pictures during the SWORD FISH SEASON—IN HOLLYWOOD.



BUD MURRAY

Mrs. Murray and daughter Martha, saw the train pull out—At the station we bumped into Bobby Clark & McCulloch—Doc Rambo introduced us to Bing Crosby's sister-in-law, on same train—A fond farewell to our faithful crew, operating our School for Stage and Screen—Byron Cramer, Mary Frances Taylor, Madge Cleveland and Margaret Reynolds—and so we start on a return trip we started, over four years ago, when we came out for "Good News"—What a "kittenish feeling" it is to be on your way to the "beeg-town"—and so with thoughts intermingled with HOLLYWOOD and BROADWAY—To bed, (en route). First day, out 7 a. m., a beautiful azure blue sky with white fleecy clouds greet us—and from Golden California, thru Arizona—Farmers tilling soil—acres and acres of vast stretches of land—no turmoil—A couple of playful horses prick up their ears—dash across the field looking wild-eyed at our train—Farmers stop working for a second to wave—(a good old-fashioned custom)—The peaceful workers seem to be living just as well as ever, only now they have the Radio to carry them to the ends of the World—and the auto to take them to near-by towns—The conductor informs us as we are 7500 feet above sea level—So we pull into Albuquerque, and there is that same lone Indian selling "pottery"—We passed him five years ago—Talk about your "champeen sitter-uppers"—Bill Beaudine, Gene Delmar and Andy Devine—So thru the nite—New Mexico and Colorado—9 a. m. Kansas—All day until 10:30 p. m. when we hit Kansas City—Kansas—Corn Belt—Cattle—Busy people—Five years ago cattle averaged \$12 a head, now it's \$30—That doesn't seem like the country is on rocks—(Politicians cannot spoil these facts)—By the way, after looking at the state of Kansas thru a train window steadily for 12 hours—Tell Walter Huston, as Rev. Davidson in "Rain" at the Chinese Theatre, that all his talk about "those beautiful hills in Kansas" is all a fake—There are no hills in Kansas—It's all FLAT—NOT LIKE HOLLYWOOD. Kansas City (stop-over) On our merry way thru the Nite and early in the a. m. CHEE-CHA-GO—Perry Askam in the Fanchon & Marco Unit "Desert Song" playing here—Drop into the Shubert offices here—chat with John J. Garrity, Shubert representative here—Sue Carol and Nick Stuart—Daphne Pollard at the Palace Theatre—Olsen & Johnson—the Siamese Twins "Hilton Sisters" and so back on the rattler for the last lap—HOLLYWOOD on BROADWAY—we'll be writin' yah all about our HOLLYWOOD playmates in Noo Yawk—(if we make all the new nite-spots). S'long HOLLYWOOD.

hates hard drink and cigarettes and licks the deviltry out of all the tough guys he meets. That's Tom and Tony.

"We must have entertainment to get people into the theatres and send them home with a desire to return for the next change of program," says a trade paper.

That's right. Entertainment IS important. Strange that so few in pictures think about this matter. A stern reminder might do some good. Let's hope so. You know; when you make a pic—Oh, Well; you tell 'em, Jason.

DAD SAYS-

Stanley Bergman, to supervise five big features for Universal . . . Including "Skulls," his own story . . . Charley Ruggles, in cast of B. P. Schulberg's production "Madame Butterfly" . . . George Bancroft to be starred by Reliance Pictures—Small and Goetz in "If Christ Came to Chicago" . . . Reliance will feature Edmund Lowe in "I Cover the Waterfront" . . . and Lilyan Tashman in "Style" . . . Fifi Dorsay in cast of "A Pair of Silk Stockings" at Universal . . .



DAD

"Lucky Humberstone to direct "King of the Jungle" for Paramount . . . Jimmy Cagney back on WFN lot, Mervyn Le Roy to direct him in "Bad Boy," former title "Lowdown," Bette Davis has feminine lead . . . William Cupples, Champion Swimmer, in cast of "Tarzan, the Fearless"—Sol Lusser production . . . Paramount will star Mae West in "Bowery Girl," it's her own original . . . Robert Florey slated to direct "Blue Moon" for WFN . . . Richard B. Harrison, who plays "the Lawd" in "Green Pastures," passed his 68th milestone Sept. 28 . . . Loretta Young in cast of "Grand Slam" at WFN . . . Sidney Lanfield to direct Norman Foster in "Pleasure Cruise," Genevieve Tobin and Zasu Pitts in spots . . .

Warren Hymer and Frank Morgan have big roles in Charles R. Rogers "Billion Dollar Swindle" . . . Mary Brian has the lead in "The Trail," Phil Goldstone production at Tiffany . . . Don Cook in cast of "Common Ground," Ruth Chatterton's picture for WFN . . . Watterson Rothacker to produce "The Lost World" for Paramount . . . Felix Young to become an independent producer . . . Harry Lachman to direct "The Face in the Sky" for Fox . . . Charles Farrell and El Brendel are in the cast . . . Roscoe Karns with George Raft in "Undercover Man"—Paramount . . . Lou Breslau writes screen version of "East of Fifth Avenue" for Columbia . . . Eddie Nugent in cast of "Forty-second Street" at WFN . . . Charles Murray in cast of "Courting Trouble," Mack Sennett's two-reeler . . . Madge Bellamy making a hit in "Intermission" stage play in San Francisco . . . Buster Phelps takes Tommy Chaplin's place in "Divided by Two," former title "Little Teacher," at Fox . . . Louise Fazenda and Lew Cody have spots in Phil Goldstone's picture "The Trail" at Tiffany . . . Ramon Novarro slated to play opposite Helen Hayes in "Son-Daughter"—M-G-M . . . Harrison Wiley joins Charles R. Rogers productions as art director, formerly with Columbia.

Dick Henderson, Jr., son of Dick Henderson, English pantomimist, Sheila McGill, daughter of Patrick McGill, famous Irish poet, Douglas Scott and Juanita Granville, four children, in cast of "Cavalcade" at Fox . . . Ben Markson is writing an original for Bill Boyd at RKO-Radio . . . Paul Lukas has the lead in "Grand Slam" which Al Green directs for WFN . . . "Murder on the Blackboard," by Stuart Palmer, author of "The Penguin Pool Murder," bought by RKO-Radio . . . Leila Hyams has a spot in "Island of Lost Souls" at Paramount . . . Nancy Carroll plays opposite George Raft in "Undercover Man" at Paramount . . .

James Dunn plays the reporter in "State Fair" at Fox . . . After four years, Violet Clark Freeman returns to Hollywood and joins Paramount's writing staff . . . Samuel Orkow is adapting "The Infernal Machine" at Fox . . . Mark Sandrich is directing "So This Is Harris," featuring Phil Harris in a new kinda somewhat different two-reel comedy at RKO-Radio . . . Richard Cromwell plays the role of Tom Lee in "Son-Daughter"—M-G-M . . . Bert Roach in cast of "Evenings for Sale" at Paramount . . . Roy Del Ruth planning yacht trip to Honolulu with his wife.

Moving Movie Throng by John Hall

If half the picture reviewers know what they are talking about, the day of the Hollywood cameraman has arrived.

"Story, poor. Direction, mediocre. Photography, excellent." So write the review boys. North, South, East and West. The cameramen are "stealing" more feature pictures than the stars, directors and writers.



JOHN HALL

In reviews of 12 feature pictures, with famous stars, only the photography is praised. "Blonde Venus" is pronounced a "failure"—with good photography. "Mr. Robinson Crusoe" is damned with faint praise, though "refreshingly wholesome, more suited to children." "The beauty of its backgrounds is acknowledged."

Says another reviewer: "Vivienne Osborne proved herself a fine actress and was photographed most creditably by Charles Schoenbaum . . . In fact, the camera work throughout was notable, and the directing was awful." Let's forget names of the victims.

One by one the clickless films come and go, and the "Photography good" line is the sole survivor. The cameramen have their hour, and they should make the most of it.

CURRENT PICTURES: "Redheaded Woman" portrays a morally rotten female, a circumstance doubly deplorable because the part is played by Jean Harlow, a recent widow of some note. For psychological reasons, this film should be shelved. The frankly vul-

gar wanton "shoots the works," and an added atrocity is a tuneless, meaningless theme song, named after the picture. How did this thing get by the Hays office?

" . . . In the end Kate finds happiness in marriage and virtue has its reward . . . PROVIDED YOU FEEL THAT WAY ABOUT MATRIMONY."—Harriet Parsons, substituting for her mother, Louella O. Parsons, film editor of Heart's Universal Service.

The capitals are our own. This line of thought, supposedly typical of a modern young sophisticate, has all the earmarks of being convincing proof of the truth of the old adage: "Chickens come home to roost." O. K., Mr. Hearst!

What's this? Another Charles Chaplin romance?

For punishment, that guy must be a Joe Grim, Battling Nelson and Ad Wolgast, all in one.

Uncle Carl Laemmle, Universal's head—and brains—, has a new grandson. Now Uncle Carl is going to New York and Europe to enjoy a much needed rest from work. His rest will be devoted to straightening out his offices in New York, London, Berlin and Paris and shaking hands with the old folks in Laupheim. Oh, yes; Harry Zehner, who left "U" to handle the business of Joe E. Brown, is back in the fold, again at his old desk. Harry is well liked by all.

Should Tom Mix know how to make westerns? Does a chicken know how to lay an egg? Can a duck swim? Foolish questions, all. Tom knows what he wants, and he knows what his millions of fans, young and old, expect of him—and TONY. Tom and Tony must appear in he-man and he-horse pictures. No pansy stuff for that team. Tom is just ONE kind of hero, and that hero wears Tom Mix western clothes, rides Tony,

Chit, Chat and Chaffer by Hal Wiener

"The Big Broadcast" Is Smash Hit For Paramount

A hit folks—a smash, bang and a wow of a one at that. This describes Paramount's musical of musicals, "The Big Broadcast," with Bing Crosby in the starring spot.

And what an earful of talent they have for Bing's support. It reads like a who's who of radioland. Just listen to this.

There's Vincent Lopez and his orchestra; those comics of comics, Burns and Allen; the Boswell Sisters; Cab Calloway and his musical mad men; the Mills Brothers; our own song bird of the south, Kate Smith; Arthur Tracy, Donald Novice, and "Major, Sharp and Minor," three tuneful Misses of local broadcast fame.

Now we ask you, with talent such as this all gathered together in one picture, what radio fan could stay at home with "The Big Broadcast" screening in town? And since "Chandu, the Magician" has been brought to the audible films, all Paramount lacked was Amos 'n Andy, and the radio stations could shut down.

But not to forget our own Hollywoodites the picture also included Stuart Erwin, who very neatly stole all acting honors from under the nose of Bing Crosby. And for his award Stuart also wins the pretty heroine in the picture, so ably played by Lelia Hyams.

Sharon Lynn, as the alluring vamp, is content with Bing Crosby who passes up a good bet in the heroine for the more seductive arms of the vamp. Which is most assuredly not true to form in story writing.

Frank Tuttle does fine directing and should be given a great deal of credit for the success "The Big Broadcast" attains.

George Marion, Jr., penned the story which isn't particularly brilliant except for the manner in which Bing's songs are woven into the screen play.

George Folsey's photography and the musical arrangement by Ralph Rainger prove their worth for "The Big Broadcast" should be one of the artistic hits of modern day musicals.

TALLULAH BANKHEAD AND ROBERT MONTGOMERY PROVE THEIR WORTH IN M-G-M's "FAITHLESS"

If it were not for the presence of Tallulah Bankhead and Robert Montgomery, M-G-M's "Faithless" would be an utter flop. This trashy story of the current depression is replete with hokum so often viewed on the local screens.

However, through the artistry of Miss Bankhead and Mr. Montgomery, "Faithless" may become a money maker for the Culver City studio. Its star, Tallulah, is seen to her best advantage as a fabulously wealthy socialite who loses her fortune and degrades to a woman of the streets.

For the first time since her entry into American made films, the camera has captured the glamour and exotic beauty of the Bankhead personality.

Robert Montgomery, too, hits a new high as a struggling young advertising man who loses his job and \$20,000 a year to later meet the girl of his desire in an east side hash house. They marry, and when he becomes sick, she goes on the streets again to get money for him. However, he agrees to forgive and forget, and thus finis.

Hugh Herbert gives an outstanding performance as a gambler. He is one grand actor who dominates the few scenes in which he appears. Louise Closser Hale contributes several amusing moments as does Anna Appel.

Harry Beaumont displays his ability at the directorial post and keeps the picture from dragging. Carey Wilson in adapting the story to the screen has inserted spirited dialogue which helps the picture admirably.

Oliver Marsh's photography is up to standard. "Faithless" will doubtlessly click with the type of audiences that liked "Millie." It is on a level with this film and after it is cut to normal footage some of the slow action might be eliminated.

KEN MURRAY AND TROUPE RUN RIOT ON PARAMOUNT STAGE

Theater patrons who were fortunate enough to have attended the Paramount last week witnessed one of the best bets in vaudeville today.

Headed by Ken Murray, this clever troupe cavorts over the Paramount stage to the tune of many melodies. And believe you me they are sensational. Before continuing we'll let you in on who comprises the troupe. Of course, there's Ken Murray, cane, cigar, jokes and all—a riot who wows 'em at every performance with something new; then there's delightful little Helen Charleston who sings, dances and incidentally is a feast for sore eyes; next comes her brother, a stooge for Ken's wisecracks, and last but not least the "Three Cheers" of Coconut Grove, famed masters of rhyme and rhythm.

To top off the stage presentation there's a very talented and shaply chorus of sunkist maidens who click heels and flash hose in a most enticing manner—oh, yes, ball headed men's row was filled to capacity the night we reviewed the performance.

Morgan Wallace Turns Tables on Flustered Interviewer

By MORGAN WALLACE

"So, you want to interview me, eh? Well I haven't anything to say. However, if you wish, I will interview you. And seeing as it is the first time you have been interviewed, I won't fire the questions too fast.

"Now, to begin with—do you believe that a good play will do big business today regardless of subject matter?"

"Well—er—ah—it could—and—then again—er—after all—maybe—er—don't you think—"

"Exactly. If the play is a good play, with a good cast, it will do business. Now doesn't that shatter the belief that plays run in cycles?"

"W-e-l-l—and then again no—that is—I mean—er—don't you know—of course—and on the other hand—ah—"

"I would say that it does. A costume drama, a western melodrama and a musical comedy could be playing in three show-houses right next door to each other, and if they all had the quality of good entertainment, all three would click. Now the next question is—What is your idea of good acting?"

"—er—well—of—course—there's Ethel—ah—er—oh, you know—and John—er—watchna-callit—er—and of course—Morgan—er—"

"Wallace, is the name, thank you. And acting to be at its best is only shown when the audience is made to completely forget that they are viewing actors. In other words, art is submerged in art. Acting becomes alive and human, and the actors are real personalities rather than merely portraying personalities."

(Interviewer's Note—At this time we were interrupted by the telephone line man who was hunting to connect a switch or sumpin')

"Do you know where the main switch is, Mr. Wiener? Maybe we can help the telephone man."

"—er—ah—oh—main switch—sure—I don't know—that is—er—it might be—and then it might not be—but—of course—"

(Another interviewer's note—As neither of us could locate the switch and as Mr. Wallace had to resume his rehearsal for "Young Ideas" which Walter Brown is presenting at the Hollywood Playhouse Tuesday, Oct 11, I sighed a deep sigh of relief or sumpin' when our interview came to an end.)

"THE TELEGRAPH TRAIL," THRILLER OF OLD WEST

Bringing another phase of the building of the west to the screen, Warner Brothers are starring John Wayne in "The Telegraph Trail."

Here is virgin film material which could have been developed into top notch entertainment. Warners muffed a sure bet by not building a strong story around young Wayne instead of using several thousand feet of film in depicting Indian massacres.

Other than John Wayne, who is always pleasing, about the only redeeming feature of the picture is the comedy of Frank McHugh. Everytime McHugh steps before the camera he's good for a laugh. You will remember him from several local stage productions.

Others who help to lift "The Telegraph Trail" out of the mire include Otis Harlan, Marceline Day, Albert J. Smith, Clarence Geldert and Yakima Canutt.

Tenny Wright did all in his power to stimulate interest in the story. Photography by Ted McCord, though a bit hazy at times, nevertheless proved his artistry. "The Telegraph Trail" is a Leon Schlesinger production. Exhibitors won't clamour loudly for this one, unless for a Kiddies matinee showing.

HERMAN POLITZ REOPENS BUSINESS ESTABLISHMENT

We dropped in to the opening of Herman Politz's new clothing establishment at 611 South Olive street Monday to wish him all the success in the world . . . glad to see him back in the business after three years retirement . . . has some novel ideas for his men's furnishing store . . . but, then Herman Politz always did have grand ideas . . . this time however, he puts them into effect . . .

. . . his shop is fixed up like a club room instead of a store . . . and a page boy brings in the various model suits for his customer's o. k. rather than have him looking through case after case of materials . . . novel, eh? . . . if you're down town drop in and give yourself a treat . . . Herman Politz will be glad to greet you . . .

PACIFIC COAST LECTURE CLUB, INC., PLANS MEETINGS

The first series of lectures to be announced by the Pacific Coast Lecture Club, Inc., will be held in the Sala De Oro at the Biltmore Hotel Tuesday Evening, Nov. 1.

At that time Judge Ben B. Linsey will talk on "A Constructive Discussion of Human Relations." Shirley D. Parker will also deliver an address dealing with "Man, Money and Mind." The meeting will be presided over by Dr. Maurice B. Jarvis, president of the Club and Forum.

Another meeting will be held on Thursday night, Nov. 3, when Lal Chand Mehra and Joseph E. Huggins will deliver addresses. Major R. L. Dieterweg will be master of ceremonies.

Dr. Nathaniel A. Davis and Dr. Clinton Wunder will give lectures on Tuesday night, Nov. 8, while Captain M. B. Craig will be in charge. Burr McIntosh, Colonel Joseph H. Hazelton and Dr. J. Sanford MacDonald will be heard at the meeting Wednesday night, Nov. 9, over which Dr. William S. Casselberry will preside.

Here is a worthwhile program of speakers who know their subjects and are rated foremost in their profession as lecturers—they should be well received by the thinking class of men of women.

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NEW DIRECTOR OF CHRISTIAN SCIENCE CHURCH

William P. McKenzie Takes Up Executive Duties

BOSTON.—Succeeding to office from which Edward A. Merritt, C.S.B., recently resigned after fifteen years' service, William P. McKenzie, C.S.B., of Cambridge, Massachusetts, took up his duties recently as one of the five Directors of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts, an organization whose influence now extends throughout the civilized world by virtue of its extensive publications and its maintenance of over 2600 branch churches and societies.

Mr. McKenzie, the son of a Scotch clergyman, was educated at Upper Canada College, Toronto University, Knox College, Toronto, and Auburn Theological Seminary. After a brief pastorate, he taught English literature and rhetoric at Rochester (N. Y.) University, during which time he became interested in Christian Science. Since then he has held many important positions with the Christian Science organization.

In 1894 Mr. McKenzie became a "First Member" of The Mother Church, The First Church of Christ, Scientist, in Boston; and in 1896, upon the invitation of Mary Baker Eddy, the Discoverer and Founder of Christian Science, he came to Boston to become a member of the committee which prepares the Bible Lessons for Christian Science services. In 1898, by Mrs. Eddy's appointment, he became one of the original Trustees of The Christian Science Publishing Society, serving until July, 1917, when he was appointed editor of the Christian Science religious periodicals, in which position he served until March, 1920. Mr. McKenzie was again appointed a Trustee of The Christian Science Publishing Society in January, 1922, and he now retires from that position to take up his new duties as a Director of The Mother Church. In 1898 when Mrs. Eddy instituted The Christian Science Board of Lectureship, Mr. McKenzie was made one of its members and he served in this capacity until 1915. He has twice served as President of The Mother Church. He received instruction in Christian Science directly from Mrs. Eddy in 1898. For many years Mr. McKenzie has been a teacher and practitioner of Christian Science in Cambridge, Massachusetts.

McKenzie has been a teacher and practitioner of Christian Science in Cambridge, Massachusetts. He is the author of a number of familiar hymns as well as several volumes of poetry.

HAPPY ANN

Happy Ann Brodie, one of the most lovable characters in Hollywood not to mention being a comedienne whose many screen and stage characters have brought tears and smiles to thousands, is grooming for a smash radio serial, in which her Irish, Hebrew and Italian dialects will be given exploitation. It is not known generally that Ann has a delightful singing voice and a style of putting over character songs that is all her own. Some of the producers hereabouts, who have not taken advantage of her versatility, will learn that they have been overlooking a choice bit of talent.

CECIL KELLOGG, who was hurt some time ago in the filming of a picture, has opened a ranch for the studios to use as their locations out Calabassas Way. He has everything suitable for western pictures, and knowing from his experience as a buckaroo what is needed in such pictures, it is easy to understand that the studios will patronize him.

ROLLO LLOYD, who played the role of a derelict newspaperman in "Okay America," has been assigned by Carl Laemmle Jr., to direct dialogue in "Im-Ho-Tep."

LADIES, YOU'VE OVERLOOKED SOMETHING

Why are there no women "cameramen"?

In most every other branch of our industry, the more dangerous of the specie has had her fling and in many instances, with notable success. We have had lady directors, producers, supervisors, editors, writers, etc., but we know of no instance where the hand that rocks the cradle, twisted the crank.

It is strange too, for from a casual observation, it would seem that women would be peculiarly suited to the demands of the camera craft. Their artistic instinct, perception of unique angles and eye for lighting should qualify many of them to produce excellent photographic results.

Many of the weaker sex have become quite proficient with the still camera. Some of our best photograph galleries have women operators whose portraits have not been excelled; very high awards in expositions have been granted the work of female photographers in commercial and scenic art.

There is no doubt but that there are many women fitted to do excellent motion picture camera work, yet that is one department, strange as it may seem, that the ladies have permitted to remain exclusively masculine.

GYP PARKING STATIONS INJURE THEATRE BUSINESS

The problem that most every theatre has to consider is that of parking space for patrons' autos. This is a strong factor in the business of a house located in congested centers. Almost everywhere however, the parks co-operate with the theatres making the nominal and reasonable charge of 25 cents.

Here and there, however, gyp stations invade a neighborhood and without putting a sign announcing that their charge is higher than the parks surrounding they allow an unsuspecting motorist to drive in and get out of the car with his party, then inform him that he will have to pay 50 cents for the privilege of parking there. It would be embarrassing for the car owner and his party to get back in and drive off so he must stand for the gouge.

One such gyp station is in the vicinity of the El Capitan theatre in Hollywood, where, with twenty-five cent parks all about, it causes no end of annoyance when the attendant exacts 50 cents from unsuspecting patrons. Especially on rainy nights is this aggravating when it is difficult to drive onto another place.

Where a station is under a roof and service rendered aside from parking space, the 50 cent charge is not exorbitant. Theatres should make known to their patrons in their programs where reasonable parking spaces can be obtained and also such place where they can expect to be gyped.

There should be a law making it necessary for every park to prominently post their charge in figures of reasonable size and properly lighted.

HENRY MacREA is preparing to direct another serial for the Big U. This time it will be the Robert W. Service story of "Clancy of the Mounted." It will be released as "Men of the Mounted," casting is now going on at Universal for a start of production within three weeks.

CHARLEY CHASE is winner of Hollywood's most notable endurance record. For the past 13 years, consecutively, he has been on the Hal Roach pay roll as a featured comic beating Bobby Vernon's previous record of a dozen years with Christie Films. Bobby is now a writer and director at Educational. If anyone knows of anybody else who has worn that well with any other studio, we would be pleased to hear of it.

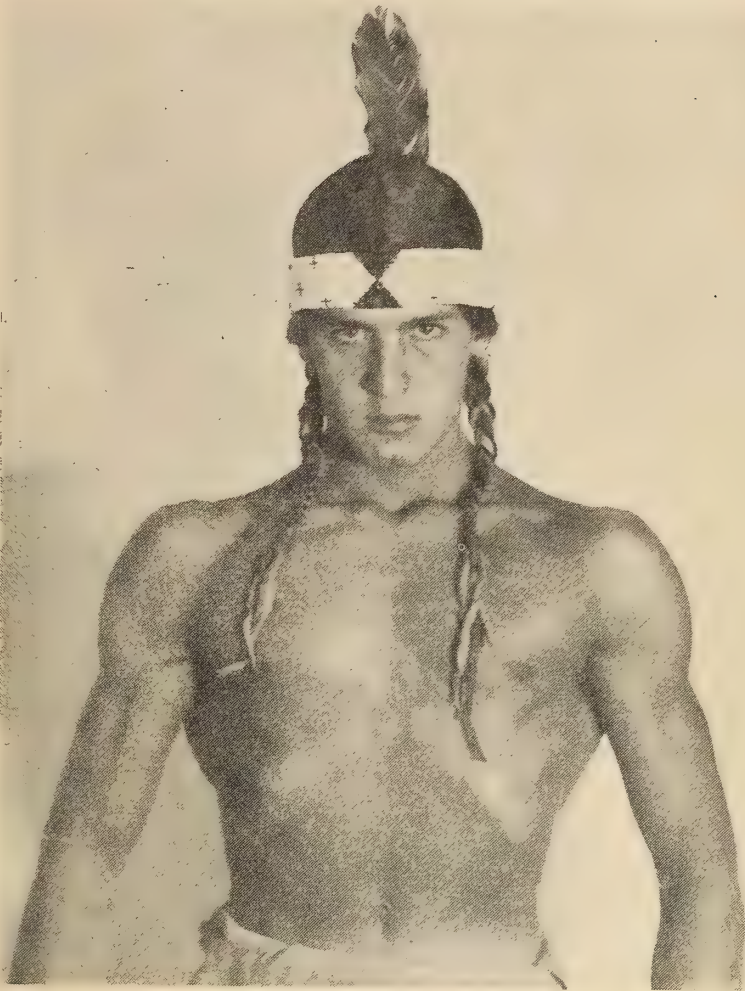


ELAINE MORRO

(Characters That are True to Life)

TRINITY 7431

Courtesy to All Agents



JOE ROIG

After searching the country over and spending a great deal of money for the story and preparation of "Laughing Boy," Universal Studios failed to know of Joe Roig, who is right here in Los Angeles, and is ideal for the name role.

We met Joe in one of the casting offices of a major studios a few days ago, and were astounded at how much he resembles the character in the book, which we had fortunately read. After a short talk with him we found he was as familiar with the story as we were, and told us that he felt sure he could play the character exactly as the author described him. Joe Roig has another advantage in that he has played in pictures for the past six years and has portrayed a great number of difficult characters. One of the pictures in which he recently played was "Tiger Shark," and the peculiar thing is that the actress who played the feminine role in that picture, is slated to play the feminine part in the Indian play.

Joe has a magnificent physique, a student of Indian lore, an actor who should go far in his chosen profession, but the character of "Laughing Boy" has made a deep impression on him and that is his ambition at present. Like many other things that we look far and find close at home, Universal would make no mistake in casting Joe Roig in this interesting story.

MR. AND MRS. MACK D'AGOSTINO are the proud parents of a son, Richard Jordan, who arrived at the Cedars of Lebanon Hospital September 19th. Mr. Stork complained of the load as this husky young man weighed nine and a quarter pounds at birth.

THE MASQUERS CLUB will stage a Harlequin's Revel October 16 chirped Sam Hardy to Ye Editor the other day. At that time the club will pay off the mortgage on their property holdings. Th's was made possible through the short subjects produced and released by RKO-Pathe, through the efforts of Harry Joe Brown and Charles Rogers.

JAMIEL HASSON has been appointed to the technical research staff of Universal's Egyptian picture "Im-Ho-Tep." He formerly did excellent work in the same capacity on "Business and Pleasure" and "Morocco."

THE NEW OFFICERS, recently elected, of the Motion Picture Make-up Artists Association are Charles Dudley, president; Mel Burns, treasurer, and Jack Lloyd, secretary.

RUSSELL SIMPSON is being praised on all s'des for the fine work he did in "The Cabin in the Cotton" with Richard Barthelmess as the star in a Warner Bros. production and with Edward G. Robinson in "Silver Dollar."

Having finished in "The Silver Dollar," directed by Alfred E. Green at Warner Bros. Studios, Russell Simpson was engaged by Fox Films for "Cross Pull" directed by Walter Mayo.

HARRISON WILEY, former art director for Columbia, has joined the Charles R. Rogers Productions in the same capacity. His first assignment will be "Metropolitan Garage."

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The Innocent Bystander
By HAROLD ORLANDO WEIGHT

NATIONAL CENSORSHIP?

There is an increasing agitation in this country for national governmental censorship of motion pictures. If such a measure should be enacted, Hollywood would suffer. Yet Hollywood could blame no one but itself.

The movie city has forgotten that the majority of its audiences are composed of really decent people. Hollywood has been producing scores of pictures on the some moral plane with "dirty" picture post cards and smoking-car stories. The average human being is going to see to it that his family does not see such trash. Another large group realizes that foreigners to a great extent form their opinions of American people from American films, and are naturally appalled when they consider the result.

So the professional politician who understands the tremendous political power which would accrue to the party controlling the motion pictures, finds two immense groups ready to back h's cry for national censorship.

Hollywood had best clean house while it may.

TWO FARCES

The accomplishments of the Hays' organization in the cleaning up of motion pictures have been nil. We fail to see where the said organization has made any attempts to achieve its avowed purposes, save vocal ones before women's clubs and like groups. In fields other than censorship, this group is perhaps too active.

The National Board of Review is an even greater farce, giving up all pretenses of real

copyright some years past. It has no power and no responsibilities.

A BROADWAY HICK

Speaking of farces, the attitude of the eminent George Jean Nathan toward motion pictures has always been a source of extreme amusement to me. Mr. Nathan insists that the motion picture is nothing—too unimportant to speak about. Then he proceeds to speak long and loudly about it.

We have no respect for Mr. Nathan's opinions, because he does not know motion pictures and so cannot talk intelligently about them. He views everything from the angle of the stage which is on the face of it absurd. If a critic of Mr. Nathan's beloved stage should follow the same line of reasoning, he would firmly announce that the motion picture is the only real art, then proceed to go to a ten cent burlesque show and a twenty-five cent stock company bill to prove that he was correct in calling the stage rotten.

As a matter of fact, the stage has as big a percentage of flops as the screen. New York considers itself lucky with one real hit per season, and the quality of the shows that fold up the second or third night is unbelievably rotten.

The motion picture is in sad state at the present moment, but anyone insisting upon ignoring the possibilities of the screen is strangely like the country hick who upon first seeing a giraffe shouted: "There ain't no such animal."

A couple of poohs to Mr. Nathan.

THE NEW TREND

Every picture we have previewed during the past two months has dealt primarily with a lunatic—usually an insane husband. There is one advantage to be noted in this trend. The directors won't have to go outside the studios to study the prototypes of their mad characters.

GAUMONT SIGNS FOR ENTIRE ALLIED PRODUCT

M. H. Hoffman, president of Allied Pictures Corporation, closed a deal with William Gell, managing director, and Mark Oster, chairman of the Board of Directors of the British Gaumont Company, for the distribution in Great Britain of the balance of Allied's 26 features on the 1932-33 program.

The deal involves the series of four Monte Blue Specials and four Melodramas.

The former deal with Gaumont was for the balance of Allied's product consisting of six Stage Classics, eight Hoot Gibson Specials and four Allied Specials, and with the closing of the new contract Gaumont becomes the sole distributors of Allied's 26 in Great Britain.

Messrs. Gell and Oster were guests of the Hoffmans at a farewell dinner party before they returned to their home office in London.



Betty Jean Bachera
with **Leon Janney**

Phone HI-5616

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION,
REQUIRED BY THE ACT OF
CONGRESS OF AUGUST 24, 1912,

Of Hollywood Filmograph, Inc., published
weekly at Los Angeles, Calif., for October
1st, 1932.

State of California.

County of Los Angeles.

Before me, a Notary Public in and for the
State and county aforesaid, personally appear
Harry Burns, who, having been duly sworn
according to law, deposes and says that he is
the Editor of the Hollywood Filmograph,
Inc., and that the following is, to the best of
his knowledge and belief, a true statement of
the ownership, management (and if a daily
paper, the circulation), etc., of the aforesaid
publication for the date shown in the above
caption, required by the Act of August 24,
1912 embodied in section 411, Postal Laws
and Regulations, printed on the reverse of this
form, to wit:

1. That the names and addresses of the
publisher, editor, managing editor, and busi-
ness managers are:

Publisher, Harry Burns, 1428 Gordon St.,
Hollywood, Calif.

Editor, Harry Burns, 1428 Gordon St.,
Hollywood, Calif.

Managing Editor, Harry Burns, 1428 Gor-
don St., Hollywood, Calif.

Business Managers, Frank J. Heyfron,
6232 La Mirada St., Hollywood, Calif.

2. That the owner is: (If owned by a cor-
poration, its name and address must be stated
and also immediately thereunder the names
and addresses of stockholders owning or hold-
ing one per cent or more of total amount of
stock. If not owned by a corporation, the
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4. That the two paragraphs next above,
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and security holders, if any, contain not only
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but also, in cases where the stockholder or se-
curity holder appears upon the books of the
company as trustee or in any other fiduciary
relation, the name of the person or corporation
for whom such trustee is acting, is given; also
that the said two paragraphs contain state-
ments embracing affiant's full knowledge and
belief as to the circumstances and conditions
under which stockholders and security holders
who do not appear upon the books of the com-
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capacity other than that of a bona fide owner;
and this affiant has no reason to believe that
any person, association, or corporation has any
interest direct or indirect in the said stock,
bonds, or other securities than as so stated by
him.

HARRY BURNS.

Sworn to and subscribed before me this 1st
day of October, 1932.

(SEAL) HUBER A COLLINS,
Notary Public in and for the
County of Los Angeles, State of
California.

(My commission expires June 11th, 1934.)

SCREEN AUTHORS

BEN MARKSON has sold "Lucky Devils" to Radio as the title for the original he and Casey Robinson are writing with Agnes Christine Johnston. The story was formerly called "The Stunt Man." Bill Boyd will be starred. Robinson is slated to direct. Markson recently wrote "Rackety Rax" for Fox.

M. H. HOFFMAN, president of Allied Pictures Corporation announces the purchase of "Pullman Car," original story by F. Hugh Herbert and Paul Perez.

It is undecided whether Allied will produce "Pullman Car" as a special or as one of the Allied 26 for the season 1932-33. A special cast will be selected and a great deal of preparation is planned to make this one of the outstanding Allied releases.

GENE TOWNE AND GRAHAM BAKER, scenario team which is specializing on "dynamite originals," has come up with an idea for Constance Bennett. They are preparing an original yarn entitled "The Best Dressed Woman in the World" and will have it ready for submission to David Selznick, at Radio, when they return to Hollywood in about a week.

At the present time, they are flying to New York for research work on this story and also on "Strange Bedfellows," which they sold to Charles R. Rogers a few days ago.

ADELA ROGERS ST. JOHNS is going to write the original story of "Style," one of the series of features that Reliance Pictures Corporation will produce for United Artists Release.

With but an hour to spare before she boarded the train for New York this week, the noted author dashed into Edward Small's office in the Reliance suite at United Artists studio where arrangements were hastily concluded for the early delivery of the script which will be written in New York.

Famous mannequins from the fashion centers of the world will be brought to Hollywood and will appear in the "Style" production. Each model will be noted for some outstanding attraction. One will have a divine form; another will be used because of her exceptional charm and it will be Miss St. Johns' task to incorporate as much interest in each beauty as her fertile pen can provide.

"Style" will probably follow the production of Max Miller's story, "I Cover the Water-front" which is the first of the Reliance series.

LEON GORDON, M-G-M staff writer, will collaborate with John Goodrich and Claudine West on "Son Daughter," which proved to be an outstanding David Belasco stage success for Leonore Ulric.

"The Cat and the Fiddle" Proves Great Card for Belasco and Curran

HELEN GAHAGAN, OLGA BACLANOVA, ARMAND KALIZ,
PAUL GREGORY, SAM ASH AND EDGAR NORTON
SHINE BRIGHTLY IN LEADING ROLES

Theatregoers can rest assured that "The Cat and the Fiddle," showing at the Belasco Theatre, will be here for some time as the production that Messrs. Belasco and Curran have given us is worthy of the best theatres in New York City, the show place of the world.

It is a musical love story by Jerome Kern and Otto Harbach, artistically staged and directed by Edgar McGregor with numerous innovations and novelties. The work of Miss Helen Gahagan is a revelation. Her voice and acting was far above that usually offered by our best operettas.

Paul Gregory proved an excellent leading man opposite the famous actress, being ideally cast. Olga Baclanova was far superior in this play than she was in "Grand Hotel," even though critics raved over her work in that one. She surprised us with her singing voice and her acting is improving with each performance. Armand Kaliz showed us that he can appear as one of the leading principals in an operetta, opposite stars of fame and not sing a single note. You will like Armand in this play, as you no doubt have in his many pictures. Edgar Norton, the man who has played more butlers than any other actor around, plays a very funny character as "The Major," gaining many howls and laughs.

Sam Ash, as the singing Troubadour, was very finely received. Here is a real trouper who has a fine voice and personality. Olaf Hytten was superb as the secretary, giving a fine characterization. Inez Courtney and the following players helped carry the tempo of the play: Rodney McLennon, Mervyn Jensen, Liana Galem, Clarice Le Brun, Jeanette Gergna, Mavis Douglas, Mary Kendall, R. Lewis Winborn, David Milton, Mayneen Farrell, Tanya Sanina, Philip Wagner, Jack Wilson, George Scheller, Josica Mario, Maxine Castleton, Hazel Hayes, Sege Arno, Russell Howell and others.

The music is captivating. The lyrics refreshing. It is a show that can go on and on for years to come. See it by all means, it is well worth while in every way.

—HARRY BURNS.

JIMMY GRIER SEEKING MALE VOCALIST

Come one, come all, you aspiring young singers, gather 'round and listen, for here is your chance at fame and fortune.

Jimmie Grier is seeking a new male voice, and the winner in a contest soon to be staged, will be signed to a contract and will open at the Adolphus Hotel in Dallas, on Nov. 4, as a feature singer along with Gogo Delys, Dick Webster and Ray Hendricks.

Jimmie Grier, after a successful run at the Garden Room, will be leaving the first of November for Dallas. We will miss Jimmie and his famous orchestra, for he has given us entertainment, long to be remembered. When the time comes we will say "Cheerio," and "good luck." Hollywood's loss will be Dallas' gain.



JIMMIE GRIER

Radiolites

By
LOU JACOBS

L. E. Mawhinney, publicity man for KHJ announces an All-KHJ foot-ball team composed of giant crooners, blue singers and top tenors. Now if a match can be arranged between them and the star team of the Teeny-Weeny Shop there'd be a game worth seeing.

J. C. Lewis, Jr., song writer on the staff of KHJ has just had his newest composition "A Million Dreams" published, and 'tis said it promises fairly to become a hit. It was first airfired by Ray Paige on a "California Melodies" program.

The p. a. boasts of a pair of sisters, Nell Larsen and Evelyn Larson. We have a secretary named Gertrude Larsen. Wonder if she's related too.

That p. a. will insist on giving us yeast wheezes or Charles Fleishmann, KHJ's new baritone. One he overlooked was to call him a "rising" young thing.

BERNICE FOLEY was an ambitious young actress a few years ago. She appeared in "Remote Control" and made a mild hit in a small part. She is very pretty and very youthful, but the pictures overlooked a bet. Then she tried radio. For the past two years she has been with KFI as the "lady reporter of the air," gathering and preparing news items of interest to women. A half hour after news broadcast daily she is heard as the author and cast of "Bob, Bunny and Junior," one of the popular daily serials over KECA. Now the M. P. studios are taking notice and inquiring about who is writing the dialog for that feature while some of the local theatres are angling for her to make personal appearances. Bernice, however, is sticking to her knitting and playing a waiting game. She aspires only to write.

Some of the smaller radio stations are making themselves very popular with a large class of listeners by airfiring records of the better class of music, such as light operas and standard numbers during the periods approaching midnight.

Not all of the radio public are devotees of jazz and ultra-modern dance tunes and many, who have reached the more conservative age, would like to dial into something more sedate and familiar when the clock clicks towards the bedtime hour.

We feel sure that a station could develop a highly specialized audience that would be worth real money to their sponsors if they adopted a policy of no jazz after 10 p. m. No station has regularly dispensed with popular music during these periods as yet but some of them are trying it and with success which will grow as it becomes established.

We wonder if those announcers who intrude their stentorian voices over the dulcet strains of the organ recitals at night know how they jar the nerves of the listeners.

Lost in reverie, delighted by the soft music of familiar and forgotten melodies sweetly rendered by an adept organist; half asleep in pleasurable thoughts, to have a loud, raucous voice explode with some unwanted and already known information makes one contemplate murder, mayhem and massacre.

There should be a law against radio announcers speaking above a whisper after midnight, under no less penalty than 30 days in a boiler factory.

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Finest Cafe, Hotel and Cabin Accommodations at Reasonable Rates
W. N. MILLER, President RACHEL BABCOCK, Resident Manager

SPORTS

EIGHT EVENTS SCHEDULED FOR ASCOT RACES NEXT WEDNESDAY NIGHT — MATCH RACE BETWEEN MERCEDES AND DUESENBERG CARS

Much interest has been created over the recent 15-mile race at Muroc Dry Lake between the Mercedes owned by Phil Berg and the Duesenberg which Chico Marx owns. Although the Duesenberg won, Mr. Berg is still unsatisfied and they have decided to stage a 5-lap Match race at the Ascot track next Wednesday night. We understand that there are as many favorites for the Mercedes as there are for the Duesenberg and all their fans in the motion picture industry intend to be on hand to see the race.

Last Wednesday night Kelly Petillo "walked away" with the 50-lap main event after Babe Stapp was forced into the pits for a tire change. Lester Spangler finished second with Carl Ryder, Chester Gardner, Sam Palmer, Mel Kenealy and Babe Stapp finishing in the order named. Spangler won the Italian Helmet Dash and Bill Hart the 15-lap main event for Class "B" cars.

Next Wednesday night promises to be another night of thrills, for besides the hotly contested Match Race, there will be the usual 2-lap Helmet Dash, two 10-lap qualifying heats for the 50-lap main event; two 5-lap qualifying heats for the 15-lap main event for Class "B" cars and a 5-lap consolation race.

Wilbur Shaw arrived in New York last Sunday and will be on hand next week and will have his hands full trying to hold his position of second in the Pacific Coast Championship. During his absence Lester Spangler has working his way up to within a few points of Wilbur, and promises to give Ernie Triplet some worry over first position.

HOLLYWOOD LEGION STADIUM

Master boxer "Midget" Wolgast headed the bill at the Stadium last week, and his opponent, Pedro Villanueva, of Mexico, grinned as he receipted for a shower of gloves from every point of the compass and fanned the air with terrific lefts and rights that landed just a fraction of a second after Wolgast slipped out of the line of fire. Villanueva is a tough, clever boy, but the phantom in front of him boxed his ears and rolled, slid, side-stepped and dodged with such tantalizing speed the little Mexican laughed outright as he dove in and tried to nail the elusive champ. 'Twas hopeless. Wolgast won every round and the decision. Some don't like Wolgast; but he is a master boxer—and as that is what he is paid for, he need not worry. It's a treat to watch him perform. In the semi-final, Eddie Greb and Tony Chavez, 126, boxed a busy draw. Rito Martinez, 133, knocked out Henry Lopez in the second. Other results: Manuel Davilla, 175, surprised the crowd with a first-round knockout over Frankie Estrada. Richard Bartosh, 160, and Victor Cheramello, draw. Thomas Zazueta, 120, took the nod from Anglo Mussolini in the opener. The house was very good.

OLYMPIC STADIUM

The big boxing emporium conducted by the genial Jack Doyle needs quick and drastic stimulation in the form of pugilistic boxing, for the kind of boxing sold the fans last Tuesday night can't be classed pugilistic. Young Peter Jackson and Kenny La Salle, 140, headed the bill and powder-puffed each other for ten rounds, each round lasting a thousand years and crooned to the bell by a lullaby of jeers and boos. In this match Jack Doyle, California's best friend of the boxing game, was handed a gold brick. The kid La Salle was entirely too green for the seasoned black boy, who seemed inclined to be merciful, winning the nod from here to there. In the semi-wind-up, Georgie Hansford, 128, and Al Greenfield, sparred through four rounds of the razzberry chorus. Hansford won. Another gold brick for poor Jack Doyle. The special showed a real fighter, Al Romero, a tough and rugged Mexican, who pasted a long colored boy named Bud Adkins from post to post. Both boys tried and it was a real go. Romero won. Tony Chavez defeated Eddie Lloyd. Charley Burke, substituting for Russell Beach, won from George Jerome, colored. This Burke boy is clever and tough. Joey Robinson, welterweight, won the curtain raiser from Eddie Squillante. The crowd was very light. Next week, Wesley Ketchell vs. Sandy Garrison Cassanova.

Mischa Guterson Should Find it Easy to Create Niche for Himself Here

Ten years ago Mischa Guterson and Sid Grauman were working together at the Million Dollar theatre, which was then the last word in Los Angeles show houses, and staged the greatest prologues ever produced on the West Coast.

The name of Sid Grauman had been flashed across the country time and time again for his accomplishments, and when Mischa Guterson made his initial bow here he immediately was proclaimed one of the greatest maestros that had conducted an orchestra in the Southland.

His Sunday concerts drew the elite to Los Angeles from many miles around. He left Los Angeles, touring the world, returning, we should say, at the right time. He should again find an open field here for his histrionic talents.

KIDDIES

BUSTER PHELPS HEADED FOR CAREER AS TOT SCREEN CELEB WINS ACCLAIM

Five-year-old Buster Phelps, often referred to as the mystery child of the films, is to receive \$350 a week for making a picture for the RKO Studios Inc., it was reported recently. Master Phelps' first name is really Silas, but he will emphatically tell you it's Buster . . . who ever heard of a movie star with a handle like Silas?

And if Buster isn't a full fledged star yet, he is headed that way mighty rapidly for, quoting Harold Weight in his review of "Three on a Match" which appeared in last week's issue of Filmograph, he says, "The sensation of this picture is a little fellow who has the role of the kidnapped baby. He is bigger and better than Davey Lee ever was. He won the audience immediately with a truly remarkable performance for one so young."

Buster just finished one picture for Radio titled "Little Orphan Annie" with Mitzie Green. Before he starts his next he will go over to the Fox lot to replace one of the Chaplin boys in "The Little Teacher." The studio has not announced as yet who the other little chap in the cast will be.

And just to give you an idea of how popular little Buster Phelps is, it is reported that Ann Dvorak is putting up a big kick that a lad just five-years-old is getting more of a salary than she.

Well, all we'll say is that whether he's five or 85, when he can win himself into the hearts of showgoers like he has and proves his histrionic ability, then he's worth his salary and that's that.

• • • • •

MICKY ROONEY, the original Micky McGuire, has just returned to Hollywood from a six weeks' tour on the RKO Vaudeville circuit. Reports here proclaim that his act has been sensational in every city Micky has appeared.

On November 4 he is scheduled to appear in Kansas City on a tour that will keep him on the jump for 15 weeks.

Micky McGuire, we learn, still has two more comedies to make for Darmour. He is a clever youngster and his success growing out of his vaudeville tour proves his worth.

WARNERS DOWNTOWN LACKS COMEDY

On this bill with most of the acts taking a crack at the art of terpsichore, and the audience dying to laugh, with all of the comedy presented by Wilmot and Peters, and Don Cummings evidently there is a shortage of comedy acts.

Three Dark Clouds open and work hard, they sing, and dance, much of the intricate tap dancing is lost on this stage as the apron sports a composition covering, instead of the usual hard wood deck, a tip to tap dancers playing this house, is to rent a dancing mat for the week. Grace Fisher contorts a dance and looks very well but is not a vaudeville act as played here, she would do well in presentations. Lee Wilmot and Ralph Peters standard comedy act, on too early for the good of the bill to follow, they belong next to closing. Don Cummings talked and danced but found it tough sledding. Pinkie Ward and Van, a new turn, outstanding was their slow motion finish, and they should stop shows. Ju Fong, Chinese tenor, next to closing fighting his audience to get over, and losing his excellent chance.

—WOODY

SANTA BARBARA HOTEL UNITES WITH LAW FIRM; ADDS COMFORT TO EASY DIVORCES

The business of securing divorces has been developed to a fine art in Southern California. With the new Mexican law allowing perfectly legal separations similar in effect to those given in Reno and Paris, being granted in nine days without the necessity of the principals appearing in court, there has been a perfect deluge of cases seeking relief from marital troubles.

The headquarters of Riccardi and Aguilar, the law firm handling the American business in the Sonora courts, having been established in Hollywood, the business has made of the film capitol a perfect Reno in effect.

The Samarkand Hotel in Santa Barbara, taking advantage of the attraction this divorce mill has to out-of-state residents, is said to have made an arrangement with the law firm handling the business in the Mexican courts, that will enable them to offer guests all arrangements, including attorney fees living expenses and other forms of entertainment that will afford them rest and comfort to enjoy the sunshine of Santa Barbara while they are awaiting their decrees. This is similar to the arrangements made by some of the Reno hotels, with the exception that the time involved is but ten days as against 45 in Nevada.

BAL TABARIN

Hollywood's latest addition to night life entertainment was the opening of the Bal Tabarin Cafe last Thursday evening.

A galaxy of the filmland's elite were on hand to usher in the new cafe. Jack Lester presented the guests with a new idea in floor shows featuring his 12 Bal Tabarin Steppers in a fast round of terpsichore.

Included in the review were Jerry Lester, Buel Payne, Eilen Neidel, Jean Cowan, Don and Florez and the Bal Tabarin trio.

The finest menu is being offered by Chef Florin Cyuris, specializing in tasty European dishes—and there is no cover charge.

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Secured in Nine Days—By Mail—Without Necessity of Principals Appearing in Court

As Seen and Heard

by
Arthur Forde

"STUFFED SKIRT"—sounds interesting and Warner-First National have just bought this Cosmopolitan Magazine story that has been running for some time.

A NEW TEAM—will be introduced on the screen with the advent of this one—Loretta Young and Bill Powell.



ARTHUR FORDE

A GREAT DIRECTOR—has been persuaded to stay on the home grounds and with a three-year term ticket without any of the usual options, the reason being "Contentment" on both sides of the fence.

"BITTER TEA OF GENERAL YEN"—as well as a number of other successes by Frank Capra, so impressed the Columbia officials and Harry Cohn in particular, that they are holding onto Frank.

ANOTHER SIX MONTHS—for David Selznick at Radio Studios, which shows that the old adage—"it is not wise to swap horses in mid-stream" also holds good with film companies.

SO TO NEW YORK—for David, and, of course, he might find a winner from the stage that some one else has missed and will add to the good ones he has produced so far.

"BLACK AND WHITE CLOWN"—concerns a cartoonist of the Pagliacci type, and was written by two men who know their business—Billy Leyser and Thomas Hill, both having helped.

BILL TOLD US—some time ago of this great yarn and felt sure it would go over big; Universal were wise enough to secure one with an entirely different plot than seen before.

INDEPENDENT PRODUCER OVERNIGHT—and the latest is Jesse Lasky, who has incorporated a company and will start to produce as soon as the papers are filed.

THE NEW FIRM—consists of Jesse Lasky, who certainly knows the picture angles, and Lloyd Wright and Charles E. Miliken, who understand the business end. Good Luck!

FOX DIRECTOR—William K. Howard, who recently completed a great version of the celebrated Sherlock Holmes which released Clive Brook to go into "Calvalcade."

OFF FOR EUROPE—goes Bill, with his nice new passport picture and a nose primed for any new ideas that the European studios may be able to give him.

LOTS OF ICE—on the set with the Clara Bow picture "Call Her Savage" and not all of it to keep the famous "Bow" cool, but to keep the corsage bouquets used fresh.

NEW ONES EVERY DAY—for the extras, and if you see some of them sporting gardenias and orchids at a party, you will know the secret, as they are allowed to take them home.

A NEW ONE—Dot Meyberg, radio reporter of the air, interviewed Reginald Denny over KFC and KFVD on his work on "The Ironmaster" for Allied Pictures.

3000 FEET OVER THE CITY—was Reg on a plane, as this is the new way to find out what the stars think of their picture, away from the publicity offices.

EIGHT PICTURES AT ONCE—under way at Fox when we walked in there a few

LITTLE STORIES

The trifles of our daily lives, the common things scarce worth recall, Whereof no visible trace survives. These are the mainsprings after all.

—ANON—Harper's Weekly, May 30, 1863.

Are the stage and screen working more in harmony with each other? It would seem so when we meet men like Frank Craven, the eminent playwright, who has done so many good things for the stage as an author. His "First Year" is almost an epic, as it has touched the hearts of so many people in its story of the hardest year in the life of most married couples.

We had the pleasure of talking with Mr. Craven a few days ago in the cafe at the Fox Studios, where you meet so many celebrities these days. One of the most modest sort of men, he disclaimed "knowing it all," which is a surprise to us after having met others who came out here to "put Pictures on its feet."

He told us that he came here as a student and was still at that stage. He is working on "Little Teacher," a screen success of a few years ago, which is now being made into a screen vehicle and which caused such a furore recently when it was announced that the Chaplin boys were to be used for screen purposes in this story.

Mr. Craven knows his stage, and the ordinary people of life that O. Henry wrote such masterpieces about are the children of his plays. London went crazy over his play "First Year" when it was shown there. One thing he told us, he was very grateful for, and that was the Fox Company's treatment of his play when they used the story and dialogue in its entirety. One person in particular that he has a great admiration for is David Butler, the director, who has helped him greatly, and he thinks that David has not only a lot of screen experience, but his stage training under his father at the Morosco Theatre, serves him well.

It's a surprise to meet a man who has made such a splendid success on the stage, and yet considers himself a novice at the film game. With this accomplishment, and the fact that Frank Craven usually writes of the doings of the ordinary people of life, success is assured in all of his undertakings.

days ago, as "Walking Down Broadway," "Tess of the Storm Country," "Call Her Savage," "Robbers Roost," "Pier 13," "Second Hand Wife" and "The Last Man on Earth" were counted.

ON TOP OF THIS—they started "Cavalcade," which from all indications would be enough for an entire studio to work at, but Winnie Sheehan and Sol Wurtzel always shot high.

WE FORGOT TO MENTION—a clever bit that John Kelly did in the opening of "Madison Square Garden" for the Charles Rogers Production at Paramount Studios. "METROPOLITAN GARAGE"—with Benny Stoloff directing and the same company producing, have engaged Kelly for a return engagement on account of his fine work.

"GRAND SLAM"—interests millions, and B. Russel Hart's yarn of a bridge expert is to be produced at Warner-First National Studios soon.

THE FUNNY THING—is that the man to play the lead will be Paul Lukas who doesn't play bridge; but there will be plenty on the set to teach him.

ANOTHER ASSISTANT PROMOTED—and this time it is Bert Gilroy of the RKO Studios, and Lou Brock is the producer who has assigned Bert to direct Harry Sweet.

EASY FOR BERT—when he has such fine players as Harry Sweet, Harry Gribbon and Dot Farley in "Rookie Aviation."

"PLEASURE CRUISE"—the British stage hit by Austin Allen, is being adapted by Guy Bolton for the Fox Studios. Getting "quite English there don't you know."

TWO BRITISH COMICS—Frank Atkinson and Herbert Mundin are set to supply the laughs and Norman Foster will play the leading role.

ANOTHER INDEPENDENT PRODUCER—in the person of Felix Young, who at one time started the famous Joyce Selznick agency. He should know his players anyway.

SIX FEATURES A YEAR—is the task set by Felix, who already has a choice of release through two major companies.

THE SMALLEST SO FAR—is Mr. and Mrs. Johnny Winters, the cutest midgets you have ever seen and now in Chas. Rogers

production of "Metropolitan Garage."

A COLLECTION OF FREAKS—seemed to be working on the opening day and we noticed Floyce Brown, as the bearded lady, and the tallest man on earth on the same set at Paramount Studios.

JOHN CLEIN SIGNS—Norma Talmadge and George Jessel, to make the well known success of the New York stage last season, "Wunderbar"; says he will start Nov. 15th.

SEEMS FUNNY—to see George taking over Al Jolson's play when the same thing occurred at the advent of talking pictures and Al made such a success of George's vehicle.

"WAR OF THE WORLD'S"—will be produced by Watterson Rothacker, as a fantastic shocker for the Paramount release.

MARTIAN INVASION—of the earth will be the base of the story and if you remember "The Lost World" it will give you some idea of the scope of this weird film.

"A GOOD THING"—the Lawrence Hazzard play for the Paramount company that Norman Taurog will direct; and we hope it's a good thing for Norman after his recent success.

WE HEARD—that Nancy Carrol and Frances Dee are all set for parts in this comedy and we know no one better fitted to direct this sort of story than Norman.

"STYLE"—interests everyone, and when Lillian Tashman is all set for the title role you may be sure it will show you all that it infers.

SMALL AND GOETZ—with their Reliance company, will make it and from what we hear there is another company thinking of making a style picture.

"MEN MUST FIGHT"—and the title role is in the hands of a man who has been scrapping all his short life between his preference for the stage or screen—Robert Montgomery.

NEW YORK SEES—the initial performance, as it will go into the famous Lyceum Theatre on October 15th, and later will come to the West Coast.

LOOKING BETTER THAN EVER—is Mary McLaren whom we had not seen since the Lois Weber days and that's a long while ago, when Mary made such a hit as an ingenue.

BACK IN PICTURES—after seeing most of the world, and living in India as the wife of a distinguished British officer; but Hollywood calls them all back, eventually.

GREATEST IN CAPTIVITY—was the aggregation of producing managers lunching together at the Paramount Studios a few days ago, and giving Sam Jaffe a warm welcome.

MENTION ANY STUDIO—and we'll respond that that one was present, but we couldn't learn just what the occasion represented.

"THE BEST DRESSED WOMAN IN THE WORLD"—is a new title for a Connie Bennett that David Selznick proposes, and there is another style picture getting under way at the same time.

GREAT RIVALRY—should exist between Connie and Lillian Tashman, who is the other one, but it will give Hollywood the latest from the style centers at least.

UNIVERSAL GETS FIFI—for their picture "Silk Stockings," which will have those funsters Zasu Pitts and Slim Summerville to play the leads as well as Miss Dorsay.

EDWARD LUDDY DIRECTS—and as he is an adept at comedy, and with his proposed cast should get a lot of fun out of this one which was also made in the silent days.

"A SUCCESSFUL CALAMITY"—that John Adolfi directed for Warner-First National, and now playing at Warners Hollywood Theatre, is packing them in at every performance.

NOT A SURPRISE—as we haven't seen George Arliss for a long time, and Warners always see to it that George has something interesting.

"THE MERRY WIDOW"—is liable to break forth once more at the M-G-M Studios in which Mae Murray made such a hit a few years back.

SINGING LESSONS—are being taken by Joan Crawford as it will be made into a musical, but the dancing part of it is just up Joan's alley.

DOUBLE HEADER—will be played once more, when Sally Eilers and Jimmy Dunn are teamed for "State Fair" at the Fox Studios.

AUTHOR AND ADAPTER—ganged up on the studio officials and persuaded the powers that be of the advantage of having this popular team on their vehicle.

"THE WHITE SISTER"—will be seen on the screen in the near future as it is rumored that M-G-M has this lovely story under consideration for a future release.

WHO PLAYS MALE LEAD—now, that it is decided to give Helen Hayes the name role? Maybe Clarke Gable will step into the shoes of Ronald Colman who played the original.

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—NOW PLAYING—

Another Smashing Hit from Germany

"Liebe ist Liebe"

(Love Is Love)

Operetta—Drama—Satire—Comedy

With

KAETHE VON NAGY
an Eric Pommer Production

Pictures - - - Reviewed and Previewed

"Free, White and 21" Is a Sports Feature Worthy of Attention of Exhibitors

Well! Sports subjects seem to be all the rage this season, and from what we gathered, by our own observation and the enthusiastic comments of the preview audience in the lobby after the showing, this latest from the Radio Studios should be a winner. David O. Selznick has given this one a lavish production, and the screen play by Corey Ford and Francis Cockerell take in all the sports worth mentioning and they did their task successfully.

The story concerns two famous athletes from one of the major colleges of the country. One of them is always on the level, while the other one is carried away by one of those sports managers who promise everything as long as his protege isn't too particular as to the means of attaining the end. Of course, there is a girl, and in this instance she works in a newspaper office in which the good little boy is sports editor. Like most women she prefers the bad little boy and eventually he sees the error of his way and goes straight. Now this is the meat of the story but in the telling they have crowded in everything in the way of sports that you or I may be interested in. The final wrestling match in which the bad little boy decides that he is going to win, regardless of what the manager thinks he has arranged, brought the audience literally to their feet.

The clever direction of Dudley Murphy is all that one could wish. He led his players skilfully through their stunts. A little pruning here and there is advisable.

As for the cast, they picked two good boys in Joel McCrea as "The bad little boy," and William Gargan as "The good little boy." Walter Catlett as "Shifty," the sports manager, carried off the comedy honors and caused plenty of laughter. Skeets Gallagher, as the usual drunken photographer and Robert Benchley, as the "Inebriated radio announcer," got a few snickers. Eric Wilton, while having a little to do as a college professor, did that little well.

The camera work of J. Roy Hunt deserves special mention for its worthiness, and the sound recording of P. T. Faulkner was clear and distinct.

All in all, this RKO-Radio production will rank high among the sports pictures of the year, and should be popular with any kind of an audience.

"Congo," M-G-M Picture, Is too Dull to Interest Theatregoers Today

This story, by Chester De Vonde and Kilbourne Gordon, was interesting as a stage play, but we are afraid that the average screen audience will find the drab atmosphere, which is a keynote throughout, poor entertainment although it was excellently adapted by Leon Gordon.

A body of renegade men is presided over by a brute who has lost the use of his legs through another man's deviltry. His revenge upon the supposed daughter of the man who caused his trouble is horrible, and there is not one spark of brightness anywhere. Muck, rain, crocodiles and other nauseous creatures, and the dragging of a lovely girl through all this mess adds to the horrors.

William Cowen directed skillfully, and we feel sorry for both him and his fine cast that they had such an unpleasant subject. Walter Huston played "Dead Legs Flint" quite cleverly and Virginia Bruce surprised us with her fine work in the character of "Ann." She was shown throughout the picture, with the exception of a flash at the beginning and the end, as a miserable, bedraggled creature. Lupe Velez was well cast as a companion of all the men. She seemed to understand their peculiarities and Conrad Nagel was fine as "Kingsland," the man who eventually rescued the girl. Four great character studies were given by C. Henry Gordon, Mitchell Lewis, Forrester Harvey and Curtis Nero.

The camera work of Harold Rosson was quite noteworthy and the settings and atmosphere were well taken care of by Cedric Gibbons.

We must confess that we prefer our entertainment with a little more cheerfulness and believe that the average picture audience will agree with us.

"Wildgirl" (Fox) Sure Winner; Raoul Walsh Direction Superb

Not as wild as the title infers, but this is a tale of the days that Bret Harte wrote about. It was made into a play by Paul Armstrong and Doris Anderson adapted it into a first class screen vehicle. One particular interesting thing about it is that we are taken into the beautiful Sequoia National Park and Norbert Brodine showed us some of the loveliest spots with his camera.

The heroine is a lovely girl, "Salomy Jane," who is desired by two men, but a stranger wanders in and secures the much fought over prize. Just the average life in a small settlement, where the big timber abounds and some interesting characters that we read about in the Bret Harte book came to life.

Joan Bennett was lovely and appealing as the heroine, and Charlie Farrell made a romantic figure as "The stranger" who upsets the usual placid life of the camp. Ralph Bellamy was the exact counterpart of the "gambler"; John Marbury and Irving Pichel put sufficient villainy into "Rufe Waters." Eugene Palette created many laughs as "Yuba Bill," but Gene can always be depended upon to keep everyone in good humor. Sarah Padden and Willard Robertson created clever characterizations as the parents of Salome Jane. The rest of the large cast were thoroughly adequate and consisted of Minna Gombell, Ferdinand Munier, Louise Beavers, Morgan Wallace, Murdock McQuarrie, Alphonse Ethier, Marilyn Harris, Carmencita Johnson and Delmar Watson.

As for the direction, Fox Films gave it to the master hand in out door pictures—Raoul Walsh, who turned out a picture worthy of top spot in any theatre.

This one should greatly please those who love romance and lovely outdoors for their screen fare—and that includes most everyone.

—ARTHUR FORDE

ARMAND SCHAEFER is slated to direct Tom Mix ere long at the Big U. This reminds us that Armand at one time assisted Richard Thorpe and worked his way up to handle the megaphone. Today Melville Buddy Shyer, ace assistant director for Invincible-Chesterfield Productions, which Richard Thorpe directs, is serving the same man who helped give Director Schaefer a start up the grade, and we are wondering how long it will take before we read "MELVILLE BUDDY SHYER, Director" on one of the studio offices.

ROLAND HAYES PROVES GREAT ARTIST AT CONCERT

The Roland Hayes concert was transferred from the Hollywood Bowl to the Hollywood High School Auditorium because of threatening rain, last Friday. It tested the capacity of the school hall.

The negro singer is perhaps one of the most interesting figures in the musical world. Aside from the greatness of his voice, which is acknowledged as being of amazing quality and indescribable beauty, there is a spirituality about him that hints of far deeper things than mere vocal technic and song rendition.

When he sings in German, Italian or French, his diction is perfect but he is just another great singer of songs. But when he essays his negro spirituals there is no singer in any language or clime, nor of any class of music who can approximate him.

His concert manners are irreproachable. He is extremely nervous, seemingly conscious of the fact that his audience is largely of another and not altogether friendly race. He waits nervously for perfect silence, closes his eyes and appears to be making an effort for intense concentration; he then clinches his right fist, imperceptibly signals to his accompanist with his left hand which, when the music starts, he forms into a grasping claw with which he tensely clutches during his singing. He never opens his eyes during a song. But the feeling and soul which he puts into a spiritual is more than earthly, it is metaphysical; the cry of a race to be lifted from darkness into Grace.

Perhaps no member of the negro race has reached the heights in any other walk of life that this distinguished tenor has attained and we are sure that no one in that great audience thought of the difference in color as they listened enthralled to one of the world's greatest songsters.

EDGAR KENNEDY CLICKS IN RADIO - LOU BROCK COMEDY

It seems as if we are fated to see most of the previews of Lou Brock's funny series, but we get more laughs out of this collection of funmakers than any other short subjects. They always seem to have something happen to them that could be a part of our every day life.

"Fishfeathers" is the name of their latest and it has as much sense as the other one that the famous four brothers did a short time back. It concerns a little family, who had taken up fighting as their hobby and the amusing things that they did. It is a barrel of fun. A new gag is something rare, but they had one here that we had never seen before. The audience rocked in their seats at the antics of the principals.

Edgar Kennedy, who heads this company of funmakers, in his clumsiness is snared by the outboard motor, and losing his balance, is thrown into the water. A great chase ensues that keeps you in stitches. Florence Lake, as the wife with the incessant chatter and vibrant voice, is a great aid to Edgar. Dot Farley, as the mother-in-law is always funny. With the aid of Billy Eugene the family is complete. Maude Truax and Tom Kennedy were added in this little story and helped greatly. You all know Harry Sweet as a great comedian, but he is just as valuable as a director; he directed this one.

Lou Brock has a good series in these stories of family jars, and has assembled a little company that helps it along famously. Theatres can't go far wrong with having these short subjects on their programs, as so far they have been uniformly good. Just watch the way the audiences get into their laughing spells whenever shown.

"MONTE CARLO MADNESS"

UFA's "Monte Carlo Madness" is not even mediocre screen entertainment due to poor recording, uninteresting dialogue, and bad continuity. And for an European production the photography was equally disappointing.

The story deals with Captain Ricci, (Charles Redge) who deliberately disobeys the Queen, whom he has never seen, by heading for Monte Carlo. While there he gambles away the money for the crew's pay and becomes so incensed that he threatens to bombard the town unless reimbursed. In the meantime he has fallen in love with the Queen (Sari Maritza) who arrived incognito. She reveals her identity by placing him under arrest. He escapes and boards a liner for Honolulu where she follows him. 'Tis thus that the picture ends.

Sari Maritza, who plays the part of Her Majesty, proves a charming and capable actress. Charles Redge as the Captain does well with his part, but due to poor recording and indistinct diction he is very difficult to understand. Unnecessary scenery and music tend to detract rather than add to the picture. Erich Pommer directed.

—EVELYN GLATT

"LIEBE IST LIEBE" (Love Is Love)

This week the Filmarte Theatre has another one of those gorgeous productions by Eric Pommer, the man who gave us "The Blue Angel," "Tempest" and "Congress Dances." Some more of that catchy, lilting music, a great cast of famous European players, some of whom we have seen and enjoyed before, and settings that would baffle the imagination. Camera work and angles by Carl Rittau and Otto Baecker that have never been seen in any other picture from European studios shown thus far.

Just a trite story by Robert Gilbert, of a telegraph operator who plays the lottery and wins, gets ambitious—as well as some fine clothes—and attends the races where he meets a lovely girl, the daughter of a wealthy man, and falls madly in love with her. He can think of nothing else and when her father sends wires to a brokerage office in America to buy certain stocks the operator forgets to send the message. The stocks decline but the wealthy man does not lose his cash. He is so pleased with the mistake the operator made that he thinks he is a good man for his daughter's hand. And so we finish.

But what's a little story when you have such a gorgeous production as Erick Pommer made in "Liebe ist Liebe," and the delightful Kaethe von Nagy in the leading feminine role. What clothes this girl wears! The ladies will gain a knowledge of the latest from Europe at least.

As for Hans Albers, he can always be depended upon; and as the "romantic fortune hunter" he is certainly tailored for the part. Julius Falkenstein, Frieda Weber and Hans Brauswetter are a few of the famous European actors in the cast who distinguish themselves.

Beautifully directed by Paul Martin, tuneful music by Werner Hyman and beautifully staged as the other great ones from UFA. Don't miss this delightful entertainment, by any means; but especially those of you who are interested in the latest technique of European studios.

—ARTHUR FORDE.

COLORED MUSICIANS are pulling a gag on stars in film circles. They send a spokesman to the door of a star's home and he announces that they have come to serenade on their string instruments. They go right at it, and of course, it is up to the star to give the entertainers a proper tip.

233 Club Holds Most Beautiful Ceremonial at Masonic Temple



Forty candidates were initiated in the formal ceremonial of the 233 Club exemplified at the Hollywood Masonic Temple last night.

Headed by John Boles, Fox Film star, the candidates were given the full form ritualistic rites with Louis W. Chaudet, Joseph W. Girard, Victor Lambert, Gayne Whitman, Dr. Jason Liscom, Ralph Lewis, Chester Bachman, Joseph Catanich, Christian J. Frank and Carlton Griffin, officiating.

President Otto K. Olesen presided at the business meeting and at the buffet supper which followed the ceremonial and introduced City Prosecutor Charles P. Johnson, J. M. Boles, father of John Boles, Councilman E. Snapper Ingram, Supervisor Harry M. Baine, Judge Louis P. Russell, Joseph Goldsmith, John E. Ince and other members of the club, who spoke briefly.

Past President Harry H. Zehner presented John LeRoy Johnston, chairman of the Board of Directors a gold medal voted by the club in recognition of services to the organization during eight years as an officer.

Gus Reed, Bobbie Davis, Billy Gilbert, Carl Sell and Monte Carter entertained the assembly with songs, monologues and comedy skits.

A Hallowe'en Low Down, Hoe Down, for the 233 Club Patio, 6735 Yucca, on Saturday evening, Oct. 29, was announced by President Olesen.

Candidates initiated Wednesday night were: John Boles, Samuel Robinson, Harry Arnheim, Max Strasburg, Elgar H. Barlow, William Burke, Louis M. Block, Van V. Browning, Huber Collins, Lorenzo F. Copeland, Louis N. Danelin, Gregory F. Duffy,

Richard Elliott, Hugo Freed, Eli Gold, Ben Goldstein, David R. Gordon, Jules Gladstone, Ben L. Herron, Marian H. Kohn, Reinhard Z. Loeser, Charles W. Luther, Willis McClenigen, William Nassour, Rodney E. Nern, Nathan Nechtow, Hugh W. Orr, William E. Pollack, James S. Presnell, David W. Quint, Leon M. Raab, Harry A. Ruby, Geo. P. Sorensen, Harry K. Sargent, Charles Spitz, M. Barney J. Sattinger, David Sawelson, Charles M. Tarlo, William S. Warren, and Sidney Williams.

ANOTHER STUDIO—gets Robert Florey, director for the Tiffany Studios, who made "The Man Who Came Back" which was shown recently.

"BLUE MOON MURDER MYSTERY"—is the title, and Warner-First National is the studio for which Bob will make this thrilling story.

NEWS FROM ABROAD

By MIRIAM WILLS

French Exhibitors Associations join to wage war against entertainment tax.

Alan Dwan's return to Hollywood has been cancelled. He is to direct "Her First Affaire," the first joint St. Georges-Sterling film.

Rex Ingram is still putting them over in a big way for Ideal Films Limited. His latest being the widely advertised Moroccan love story "Baraud."

Emil Jannings has been signed to appear in the German and English versions of the film which Alexis Granowsky is to direct for the new French firm, Comptoir Francais Cinematographique. The story is adapted from the French fantastic novel, "The Adventures of King Pausole."

London and Paris are playing up "Cabin in the Cotton" and "Back Street" in a manner that should bring golden happiness to WFN and Universal.

Louis Gasnier is reported in "Ahorá" of Madrid, as searching in that city for a Spanish star who is not only an actress but a dancer of ability, to appear in support of Carlos Gardel, for Paramount releases.

London is "huffed" at not seeing "Dr. X" in Technicolour. But then many theatre-goers here would also like to know why some theatres showed that film in black and white, and others, seemingly favored, showed it in colour with strikingly beautiful effects. Write Warner Brothers for the answer.

"Ahorá," a leading daily newspaper of Madrid, pays especial compliment to the following pictures,— "Bold Youth" featuring Wm. Haines, "Grand Hotel" and "Back Street."

"BLONDE VENUS" AND GREAT STAGE SHOW AT THE DOWNTOWN PARAMOUNT THEATRE

We previewed the feature picture in our columns recently but might note that there was an extra large crowd at the opening performance to see and hear Marlene Dietrich. The stage show is a fine companion for the feature picture, as it has Jans and Whalen, who are just about the funniest comics seen here for some time. These boys don't depend upon trick clothes to put over their gags as they have some of the funniest stories heard on the stage and most of them are new which keeps the crowd in high humor.

Milla Sonde is a girl who was seen and heard at the Frolics Cafe for some time but on the stage she is even better. She put over three songs that were a joy to listen to. It's no wonder the picture producers secured this fine personality for the screen.

Constance Evans, the champion high kicker and acrobatic dancer par excellence, clicked in a great way and the Paramount Dancing beauties were a great aid to her in a special number that was a scene of beauty and rhythm. Eddie Larkin, in charge of the stage show, showed his fine work in this act. Donna Grant was splendid but Rena and Rathburn, in "Topsy Steps," are one of the best knockabout dancing teams we have seen in a long time. They kept the audience in high humor during the whole act.

As for Eddie Stanley, "The Jovial Jester" as he designates himself, you can always depend upon hearing some new stories and his manner of putting them over is mighty clever. Georgie Stoll and his fine band of musicians give a new theme in their opening number each week and this time it was "Sunny Spain."

Great entertainment at the largest theatre this week and from the appearance at the opening, it looks like a "Big Week."

—ARTHUR FORDE

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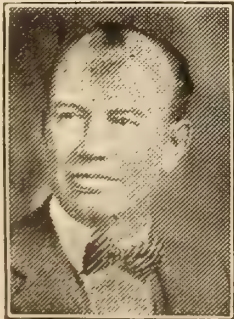
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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES:—Famous Motion Picture People

NIGHT HAWK

Buddy Fisher Tops All Star Variety Show at Stark's Bohemian Club

Twelve noted bankers dropped in at Stark's Bohemian Club Wednesday evening, and dined and danced to their hearts' content. They were just a part of sweldom which seems to have made Stark's a nightly habit.

Gazing around the playspot we saw Monte Blue, fresh from a Fanchon and Marco tour, with Mrs. Blue and party of friends, Adrienne Dore, Burt Kelly, Warren Duff, Chuck Riesner, Jack La Rue, Dave Daggett, Chester Kennard and Mada Borka. While on the subject of this charming lady, let us say that all eyes were soon centered upon her the minute she sat down. You could hear a buzzing in the waiters' ears, everyone wanting to know if the young lady seated in the booth was THEDA BARA, or some other famous actress. The public is certainly making a place on the screen for Miss Borka and producers, casting directors and directors are reported interested in her. We should hear about something important happening along casting lines for this young lady ere long, or we will miss our guess.

There are so many prominent people dropping in at this amusement place that it would take too much space to mention all of them.

The show is again headed by BUDDY FISHER and his all star orchestra, backed up by six of the finest and most entertaining variety acts, which by the way, is changed every Wednesday evening. This week we have The Burbans, nifty toe and tap dancers, who look like a million, and Marjorie and Bernice, singers and dancers who are a pair of ravishing beauties—and how shapely. George Boyce does a unique dancing number that goes over big, and as top liners, Rita and Ruben do their famous Whip Dance. It is thrilling to say the least. Wednesday night Charita Alden did the Hawaiian and Rhumba for the Monte Blue party. Then the artists double back in singles and double acts, three shows nightly—8:30 and 11:30 p. m., and 1:30 a. m. One never grows tired of BUDDY FISHER and his orchestra. First, because they play mellow music that soothes the tired guests and makes 'em dance. Second, because Buddy is a master at the art of acting, and as master of ceremonies he never resorts to anything that might offend. He always puts across some bit of funmaking and his imitations of Ted Lewis are always new and refreshing no matter how many times you have seen and heard him do it. Carl Osborn, the ace trumpeter, puts plenty of life and pep into the show.

Phil Harris Is Sensational Hit at Cocoanut Grove

Unquestionably the most popular Maestro ever to hold sway at the Cocoanut Grove, Phil Harris and his world famous orchestra are offering unrivaled entertainment.

Every night in the week (except Sunday) finds the Grove filled to capacity with the happy throngs, dining and dancing to their hearts' content.

Moday night, after the premiere of "Cat and the Fiddle," Ruth Collier and John Flinn entertained 40 guests among whom were George Fitzmaurice and wife, Bill and Edith Goetz, Mrs. John Considine and Lloyd Pantages, Minna Wallis Mr. and Mrs. Jack Warner, Gavin Gordon, Mr. and Mrs. Clark Gable, Jeanette McDonald and Fiance Bob Ritchie.

Starting Tuesday, Oct. 11, "Pacific on Parade" broadcast over the NBC entire coast network will be a regular nightly feature with Phil Harris alternating with Earl Burtnett, who is now playing at the Mark Hopkins hotel in San Francisco. This program is to be from 10:15 to 11:30 with 20 minute sequences by each orchestra. "Pacific on Parade" promises to be a real show.

Phil Harris made his debut on the Lucky Strike Dance Hour last Saturday night, and those of you who tuned in will agree, he went over with a bang. Phil will repeat on this program monthly.

The original Biltmore Trio continue to satisfy in their own inimitable manner. Jimmie Newill, romantic young singer, has all the ladies' hearts going pitter-patter, and how he does sing! Leah Ray becomes more popular with each offering; she has what Elinore Glynn called "IT," and may we add, "And How!"

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Frolics Stages Brilliant Show

A gay gathering of celebrities officially opened the New Frolics Cafe beyond Culver City, Thursday evening, and were more than surprised at the spectacular new floor show Harry Akst and Charles Mosconi presented for their enjoyment.

Under the title of "Malibu Nites," the presentation included a bevy of beautiful show girls gorgeously gowned and well versed in the art of the light fantastic, who danced to the rhythmic melodies of the talented Slim Martin and his orchestra.

Comedy, too, played a tremendous part in the first cabaret show to be staged at the Frolics this season. Dot Grayce, Sonny LaMont and Andy Rice proved to be the highlights of the funmakers. A clever trio who cut capers in a hilarious acrobatic and Indian dance. Dot Grayce has that certain charm that should take her a long way up the ladder in her chosen art. A good bet for pictures.

Alice LaMont scores a round of applause with her tight rope walk. Then there's Lois Berhardt and Burford Bailey, who danced their way right into the hearts of the colorful first night gathering. Others who help put the show over with a bang include Dixie Norton, Margurite Daggett, Richard "Skeets" Wagner and Louise Fordham. The entire program is to be broadcast over KFWB nightly. Lee Moore proved his efficiency as a perfect host.

Thursday night Lee Moore's new Frolics Cafe was the mecca for filmland's notable and screen stage colony. Noticed in attendance were Hale Hamilton, Buster Keaton, Cosmo Kyrle Bellew, Barbara Stanwyck with hubby Frank Fay, Ruth Roland on the arm of Ben Bard, Buster Collier and "Skeets" Gallagher entertaining a party of 15, George Raft, Al Boasberg, Roscoe Ates with Mrs. and daughter, Dorothy Darling, Evalyn Knapp with Donald Cook, Lita Grey Chaplin, Edith Roark, Ralph Bloom, Mary Philbin, Harry Joe Brown, David Wolfe, Betty Bryan, Edward Buzzell, Fritz Ridgeway and hubby Bachaline Koff, Marjorie Beebe, Harrison Carroll and Jimmy Starr from the Herald-Express, Carmel Meyers, Harriet Parsons and Billie Dove in a big party, Frank Joyce and party, Bill Boyd and party, Frank Borzage, Charles Irwin, Wesley Ruggles, Danny Danker, and many others.

Tom Coakley Develops one of Finest Orchestras at Blossom Room in Years

Broadcasting over KHJ every night except Sunday, Tom Coakley has proven to "listeners-in" on the air and the Blossom Room visitors that his orchestra playing at the Hollywood Roosevelt hotel, is one of the greatest to date. Tom knows his music and has an uncanny knack of knowing what the public likes, and has taken his co-workers, Miss Virginia Haig and the Boys, and developed them along these lines. Pasadenians, who's names mean much to the world's finances, have been nightly visiting the Blossom Room. Miss Haig has won the hearts of all present by her marvelous delivery of songs along with her charming personality. If you have any doubt as to Tom Coakley and his band just have a chat with Joe Mann, the Generalissimo of the Blossom Room, and he will sell you Tom Coakley over all of 'em.

BILTMORE GARDEN ROOM

With the Opera season attracting all of Los Angeles high society it seems the entire audiences are stepping out of the Philharmonic into the Beautiful Garden Room of the Biltmore Hotel, to dine and dance to the enchanting music of Jimmie Grier and his famous orchestra. Tuesday evening found Norma Shearer and her husband, Irving Thalberg, entertaining a large party of friends, as did Mr. and Mrs. Sam Goldwyn. The Garden Room has been filled to capacity with social satellites and movie stars.

Jimmie Grier has been offering one of the finest programs of dance music and entertainment to be found in Los Angeles. Stanley Smith has won the respect and admiration of all California with his fine singing voice. Gogo Delys, Winona Love, Dick Webster, Kenny Allen, Ray Hendricks and the "Three Cheers," all are artists of the highest order.

ZULU HUT

Zulu Hut, which opened Saturday, Oct. 1, with an array of screen and stage celebrities in attendance, including Eddie Quillan, Babe Kane and Marceline Day, should, with the proper exploitation, breeze along as a big money maker.

Flo Jackson, hostess and proprietor, left nothing undone to make it a gala opening. Virginia Karns was called from the audience and rendered "My Hero" for one of the hits of the evening. Virginia is a feature over radio station KTM. Georgia Lee, screen player, sang several numbers that were thoroughly appreciated by the large attendance.

Margarite Noonan, another charming hostess, sang in a pleasing manner. All of the entertainment was impromptu. Leon Herriford and his six Rhythm Kings furnished the music, and are these boys good? For a dollar go over to the Zulu Hut some evening—the address is 7351 Beverly Blvd.

A. DELFORD PITNEY'S magazine story "Girl Delinquent—Age Sixteen" has been purchased by Metro-Goldwyn-Mayer, it is announced today.

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Plymouth Pictures Corporation Make Their Bow

Al Jolson's Picture is to Be Known as "Happy Go Lucky"

Independent Theatre Owners Stage Benefit Show Saturday Nite

TELLS EMPLOYEES WHICH BANK TO PATRONIZE IF NOT ALREADY DOING SO. NOT BAD, HEY?

Ye Editor picked up a nice notice that J. L. Warner, vice-president of Warner Bros. Picture, Inc., sent out to every employee working for their company. In fact it was nicely tucked into the pay envelopes, so they would be sure to get it. Here is a copy of it. Read it; it is quite interesting.

"The officers of this corporation, and its subsidiaries, Warner Bros. Hollywood Theatre Corporation, Warner Bros. Downtown Theatre Corporation, Warner Bros. Theatres, Inc., and Warner Bros. Broadcasting Corporation have elected to affiliate with the Bank of America N. T. & S. A. with respect to all banking association.

"The purpose and intent of this letter is to request all of our employees who do not at the present time have an account with the Bank of America N. T. & S. A. to arrange for the opening of an account with that bank, unless such move be inconsistent with your best interests. You, of course, must rightfully determine that point. However, we believe that you will find the Bank of America N. T. & S. A. to be in an advantageous position to assist you in any of your financial problems, more so than any other bank, due to your employment by us, and on account of our close banking business with them.

"Mr. C. H. Vanderlip is Vice President and Manager of the branch situate at Hollywood and Ivar, Hollywood, California, and he will be pleased to arranged for the opening of your personal account with them at any time convenient to you. However, there are many branches of the Bank of America N. T. & S. A. located at various points throughout the city, some of which may be more convenient for you.

"We have found the service rendered by this bank to be unexcelled, and there is no doubt but that any connection with them will be mutually beneficial to all concerned.

"Mr. Chase, Mr. Wilder, Mr. DePatie or I will be pleased to introduce you to Mr. Vanderlip, or give you a card of introduction to any of the other branches of the Bank of America N. T. & S. A. throughout the city.

"I will personally appreciate your consideration of this request.

"Very truly yours,

"WARNER BROS. PICTURES, INC.,
J. L. Warner, Vice President."

We don't know "Schnozzle" Jimmy Durante; but a guy who can crash Hollywood with a beezer like Jimmy's aint to be sneezed at. No, sir!

FITZGERALD MAKES COMEBACK BY PRODUCING FIRST OF SERIES OF FEATURES

By ARTHUR FORDE

With no fanfare of trumpets or wild publicity of what they intended to do, this new producing company for the Independent market stepped into the Metropolitan Studios and started and finished a picture before anyone knew anything about it. The man who is mostly responsible for this is Dallas Fitzgerald, a veteran director, who helped to put Metro Pictures on the map with those notable comedy-dramas, featuring Viola Dana.

This time Dallas picked Dorothy Lee, you know that little girl who was seen and heard in the Wheeler and Woolsey pictures, and was greatly missed when she decided not to work with this team. She has a dynamic personality and has just completed "Mazie" for the new company.

This one is a story of a waitress and of the lively things that happen to these working girls, both in the performance of their duties and the troubles that come to them after the day's work is finished. Much color here, and intermingled with plenty of situations to cause both a laugh and a tear.

Not being satisfied with having such starring material as Dorothy Lee, Dallas Fitzgerald added John Darrow, Lee Moran, Walter Miller, Le Roy Mason, Gladden James, Constance Elliott, Wm. H. Strauss, Sammy Blum and Kay Ellis, a beautiful girl whom you will hear of as soon as this one is shown.

The story of "Mazie" is an original by Henry Day and the continuity and dialogue was placed in the experienced hands of Frank Gay, who has other fine things to his credit. As for the men at the camera, Dallas Fitzgerald Productions turned to two men who have become famous in their line. One of them being Milton Moore, who is the inventor of a new color process that is expected to revolutionize the color business, and the other, Friend Baker, who needs no introduction.

We talked with Mr. Fitzgerald a few days ago and he told us that Plymouth Productions would follow "Mazie" with a story from the Saturday Evening Post written by Sewell Ford called "Tessi and the Little Sap," which will be called for picture purposes, "Hello, Beautiful." Others to follow will be "Department Store," "Ain't That Something," "Number Please" and "Queen of 5 and 10."

These stories have a comedy-drama theme which has always been successful with theatre audiences. In fact, Dallas claims that Plymouth Pictures are the only producing company that make a specialty of having a comedy-drama theme in all of their series.

UNITED ARTISTS PREPARE FAMOUS STAR'S LATEST FOR EARLY RELEASE

"Happy Go Lucky" is the permanent title of Al Jolson's United Artists picture which was filmed under the tentative title of "The New Yorker," according to announcement made yesterday by the Joseph M. Schenck organization.

Now in the process of final editing after months of activity on the United Artists lot and at various location sites in Southern California, "Happy Go Lucky" is said to represent the most ambitious undertaking in Jolson's entire career as a screen and stage star.

The comedy is a radically new departure in pictures with music and introduces the perfected "photographic melody" technique developed by the composing team of Richard Rodgers and Lorenz Hart. Direction is by Chester Erskin, brilliant young Broadway stage producer who came to Hollywood after creating successes such as "Harlem," "Subway Express," "The Last Mile" and "The Criminal Code."

Jolson, playing a vagabond character that gives him an opportunity to sing a number of new hits, is supported by Madge Evans, Roland Young, Harry Langdon, Chester Conklin, Victor Potel, Heinie Conklin, Bert Roach, Bodil Rosing, Edgar Connor, Tammany Young and other personalities.

"Happy Go Lucky" is an original story by Ben Hecht, adapted by Charles Lederer, with dialogue by S. N. Behrman.

GRAUMAN LAUDS STRAUSS INTERESTS FOR APPOINTING BEN FRANK AS HOTEL MANAGER

Sid Grauman, who has lived in the Ambassador Hotel ever since it first came into public favor, was elated over the news that Ben Frank, son of the late Abe Frank, was to take his father's place in the management of the hotel. "A fine appointment and one that makes me very happy," said Sid Grauman. Continuing he said, "The Strauss interests, who own the hotel, certainly showed splendid judgment in selecting Ben Frank to manage the Ambassador, for like his father, Abe Frank, he is a regular fellow, well met and always willing to lend a hand whenever it is needed."

FAIRFAX THEATRE TO BE SCENE OF MIDNIGHT SHOW AND GREAT PREVIEW

Saturday night the Independent Theatre Owners of Southern California are to stage a midnight benefit show at the Fairfax theatre. Stars of stage and screen and a major studio preview will be the stellar attractions.

This affair should afford a great evening of fun and entertainment and at the same time serve a worthy cause. For the Independent Theatre Owners have always taken a hand to help not only their own, but any cause that might tend to lighten the burden of humanity.

TAKEN FROM THE SPANISH
by
MIRIAM WILLS

The beautiful dancer Carmela, darling of Spain is planning a tour of the United States. It is said that she expects to come to Hollywood and enter pictures, having already received offers from some of our producers who have seen her beauty over the boards of the Spanish Theatre. Judging from her photographs, she should be a welcome addition to Hollywood and the industry.

Joan Crawford and Douglas Fairbanks Jr., were given an ovation when they made a personal appearance at the Estampa Theatre in Madrid.

Abel Gance is given high praise for his direction of the C. B. DeMille production "The End of the World."

Technicolor gets special comment for effects in "Glorifying the American Girl." Rudy Vallee won many friends for his unique delivery of his numbers in the above mentioned picture.

Other pictures recently shown in Madrid are: "Week End Love," "Svengali," "The Imposter," "Shadows of the Law," "Frankenstein," "As Man to Man," "Storm at Sea," "Skyscraper," "Playing with Fire," "Radio-mania," "Life Is an Accident," "The Song of the Steppes," "The Instinct of Love," "War Nurse," "The Peacock" and "The Yellow Sign."

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Northern Theatrical and Cinema Shows Doing Well

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The United Artists' Theatre will reopen Monday night with Joan Crawford in "Rain" as the first picture of the season under the new exclusive-run policy, which means that all features presented at this theatre will not be shown in any other theatre in the city and county of San Francisco at any time. It looks as if the much discussed plan to produce Class A pictures for Class A theatres will materialize . . . "Explorers of the World," an authentic expedition and adventure film, will open today at the Columbia. The picture contains the outstanding exploits of six world renowned explorers and has been heralded with great success following its showing in New York and Boston . . . Belasco and Curran have set Monday night for the opening of Will Cotton's "The Bride the Sun Shines On," at the Curran Theatre. The cast includes Irene Purcell, Laura Hope Crews, Kenneth McKenna, Marjorie Gieson, Leigh Allen, Cyril Chadwick, Frank Elliott and Colin Campbell . . . The Children's Opera Company of San Francisco, with a cast of 75 children ranging from the age of 4 to 14 years, gave their premiere performance of "The Mountebanks," a Viennese operetta in three acts, at the Tivoli theatre, last Friday. Eva Leoni, who directed the operetta, is to be complimented for its excellent staging and for the good work she has done for the community in creating a school for opera to encourage a love for good music among children. Miss Leoni selected an operetta admirably suited for the tiny prima donnas, tenors, basses, baritones and ballet dancers, who played their parts with the professional poise and assuredness of an adult opera company. The solos were well done and the chorus of young voices rang out fresh and clear from the first curtain to the last note. The children worked like magic under the baton of Augusto Serantoni, the conductor, and much credit is due him for the smooth performance. Maurice W. Green, manager of the company, translated in English and adapted the operetta especially for children. It was a delightfully refreshing performance in which the audience took keen pleasure . . . The California State Federation of Labor at their annual convention in Modesto, endorsed a resolution introducing a two man in the booth bill, to be presented to the Legislature at the next session. Another job for our good friend Thomas D. VanOsten . . . The Alhambra, Sacramento, reopens today under Fox West Coast banner . . . Local reports are that there will be four bills introduced in the next Legislature patterned after the Brookhart bill, governing Block Booking, Exclusive Selling, Clearances and Protections . . .

Seen on the row:—Harry P. Franklin, manager of the Warner, who put over a nice exploitation stunt when he had some 2,500 toy balloons dropped from the sky around the vicinity of the Warner, with 250 carrying free admission tickets for the current attraction . . . Phil Phillips, recently succeeded Bob Harvey as director of publicity and advertising for Fox West Coast northern division . . . J. L. Jacobs, theatre broker, removed his office to the Golden Gate building . . . J. W. Hill just reopened the Pinole Theatre, Pinole . . . Jess Stafford, popular

MAKING THE ROUNDS

with
LESLIE SPEARS

Lunched with Walter (Tony) Merrill, read the script of a play he has just written. We'll miss our guess if it doesn't prove to be sensational when produced. Incidentally Walter Merrill is a real bet as a young leading man, and for character Juveniles he can't be beat.

Lotus Dear, last seen on the local boards as the featured dancer in "GIRL CRAZY" at the Biltmore, is back in town. "Lotie" is the personification of the word "charming," and besides being a dancer she is a comedienne worthy of a niche in the hall of fame.

At the Cocoanut Grove Saturday afternoon for the tea dance; what fun, what music, what a crowd. Phil Harris and his orchestra are immense, they made their debut on the Lucky Strike Dance Hour last Saturday night and if you didn't listen in take our word for it, they went over with a bang.

The Garret club, producing plays at the Egan Theatre, has just finished a run of "My Friend, the Devil." Outstanding in the cast were Emilie Straube and Murray Edwards, real troupers are these two.

Dropped in to the Gateway Players Club on Sunset Boulevard to see "RETURN ENGAGEMENT." Margie Schaffer, star of the piece, turned in a hit. Others in the cast were Noel Warwick, Barbara DeWitt and Elinor Norlin.

"ROSE OF FLANDERS" now playing the Mayan Theatre is the musical treat of the year. It is without a doubt the finest thing that has played Los Angeles this year. Don't miss it.

NELLIE V. NICHOLS IS BUSY COACHING PUPILS FOR CONCERT TOUR

NELLIE V. NICHOLS, who has just finished in "The Sign of the Cross," is busy teaching and coaching vocal with showmanship. She is getting her pupils ready for a concert tour.

Three of her pupils recently won scholarships with RKO Studios. They are Mary Theresa McCarty, who led the parade in the Electrical Pageant recently, Betty Blair and John Pirone.

Miss Nichols is coaching Harriette Hendryx and her brother Lou Hendryx for a special engagement. One of the pupils, Roy Kelso, has just signed a two-year contract over Radio.

One of our largest studios recently sent a young man to her for four days special coaching for a test, which turned out so well that the young man is now taking daily lessons and a contract is pending for him.

leader at the Warfield, recently celebrated his tenth anniversary as leader of the Jess Stafford band . . . Charlie Leonard, P.A. for United Artists' Theatres, here from Los Angeles . . . Charles H. Wuerz, slated for manager of the Orpheum which is to be reopened shortly . . . Fred Naify, recuperating from a recent operation expects to return to Chico soon . . . Out of town exhibitors here this week booking pictures were: Frank McCauley of Santa Cruz, Charlie Chichzola of Pleasanton, Bill Wagner of Antioch, Mr. and Mrs. Pollack of Calistoga, Jimmie Lima of Livermore, Bill Peters of Manteca, John Cort of Livingston, J. Stefania of Isleton, Mrs. Cecil Stevenson of Reno, Nev.

Chats With Connie

As we were walking down the Boulevard we paused in front of Van de Camps to gaze on a luscious looking pie, and we couldn't resist taking it home to try and rival the one mother gave us yesterday.

Walking a little further, we discovered a handsome bridge-set in the Latin Linen Shop and on closer inspection, we realized its loveliness.

Reaching the corner of Cherokee, we were informed that Hollywood has another new business college, the "Hollywood Commercial," and it occupies the entire floor of the Hollywood Center Building. The school is well under way, and the finest teachers have been engaged, so you can enroll anytime.

With the advent of Fall, it is necessary to concentrate on one's wardrobe. In need of a hand-bag, we remembered that the Kopman Luggage Shop had some really good looking bags, and were not disappointed for we chose two beauties. They have a fine variety, as Mr. Kopman only carries the highest grade merchandise. Trunks, travelling bags, and many other articles of this kind are on display, and don't forget that Christmas is not far away, and that prices are lower now.

Of course you have heard of the Sadye Cosby Slenderizing treatments. Miss Cosby has one of the most popular places in Hollywood, and uses vapor and electric baths as well as the world fame Gardner Rollers, which have proven so beneficial. Billie Dove, Norma Talmadge, Irene Rich, and many other stars have patronized this splendid establishment.

A good appearance is a necessity these days, and we should look our best at all times. At the Gainsborough Shop, we learned that they are doing wonders with Electrolysis, a discovery which removes superfluous hair permanently, without pain. The treatments are reasonably priced which enables the average person to take advantage of this offer. You would be surprised at the results.

Passing Lewen's, that smart shop next to Warner's Theatre, we could not help noticing a very cute hat. It was quite fetching, and we have an idea it will not be there long, as this shop is indeed popular. Hats are one of their specialties here, and they do remodelling as well.

Being desperately hungry, we decided to go to Levy's and treat ourselves to their "Continental Luncheon," the business man's favorite, and it was grand, too. More tempting dishes, simply delectable, but we prescribe a brisk walk after this one.

Friends invited us to a luncheon at the Tick Tock Tea Room this week, and we think this one of the nicest, and from all appearances, most popular rendezvous here. This attractive place is open every day with the exception of Monday, and it is situated on the corner of Yucca and Wilcox.

LOUIS WEITZENKORN has moved his typewriter over to the Charles R. Rogers Productions and is busy polishing up the script and writing additional dialogue for "Metropolitan Garage."

"THESE FEW ASHES"

Leonard Ide's sophisticated fable, "These Few Ashes," written and played in a continental manner, is the current offering at Pasadena's beautiful Community Playhouse. The play is a clever one sparkling with clever and epigrammatic lines, and with a plot that is forever taking unexpected and amusing directions. In fact, there are so many subplots handled in so different a fashion that "These Few Ashes" might be considered a series of short plays bound together.

There are no intermissions in the play because there is only one act. This results at times in a bit of seeming tediousness, but some delightful and unexpected situation always comes to the rescue. Lenore Shanwise directed the play with speed and life in the comedy episodes. When the play became sentimental, however, the action dragged a bit. Malcolm Thurburn again showed his remarkable sense of color and beauty with his single setting for the play.

Miss Shanewise is to be particularly complimented for her direction when one realizes that the cast is a veritable League of Nations. The most striking single performance of the evening—and the peculiar construction of the play divides the whole into a series of individual performances, giving each member of the cast a splendid opportunity—was that of Sandor Kallay as "Marcel Bonnard." This clever actor appears to be one of the smartest comedians seen about these parts recently.

Bradely Page had the leading role in the play, and he too is excellent, keeping utterly in character throughout the different episodes. Albert Conti, who has charmed so many on the screen, is delightful as Pierre De Seguin, he was very much at home and at ease at all times. His gestures and use of his hands were striking. A fourth starring performer was Joe T. Hirakawa as Oki. This Japanese actor was really the one who held the scattered threads of the play together.

Of the women, Peggy Campbell as the American girl was outstanding. It would be worth several producers' time to take a look at her work. Dina Smirnova, the Russian, is also of particular merit. Tamara Nicoll and Leonie Pray complete the forces of feminine charm, and Tom Stevenson and Roland Varno are competent in their parts.

"These Few Ashes" is really something different. It would make fine screen fare. As a stage show, it proves that Gilmor Brown is keeping alive the Playhouse's reputation as an experimental theatre. The play should find a happy response at the box-office.

—HAROLD WEIGHT

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VOL. 12, NO. 39

HOLLYWOOD, CALIFORNIA, SATURDAY, OCT. 15, 1932

PUBLISHED WEEKLY

Clark Gable and Jean Harlow Are at Their Best in "Red Dust"

Monogram Is Producing 44 Fine Feature Pictures

PREVIEW AUDIENCE RAVES
ABOUT M-G-M FEATURE.

FLEMING DIRECTED;
HUNT STROMBERG

SUPERVISED

By HARRY BURNS

M-G-M can now sit back and take life easy. The reason for this can be attributed to the success of "Red Dust" which was previewed Sunday evening at the Alexandria Theatre in Glendale, and in which they showed to theatregoers a brand of entertainment with Clark Gable and Jean Harlow that made them applaud their efforts loudly. It is the type of picture that helps box office and makes exhibitors join the happy family of satisfied customers.

Clark Gable and Jean Harlow never had roles that suited their acting ability to better advantage than in this story by Wilson Collison. Clark Gable is seen as a he-man who knows his women and takes 'em where he finds them and makes them see things his way. All runs well with him in this character, especially with Jean Harlow, who falls for his line. She soon finds herself the innocent rival of a sweet and nice wife (Mary Astor) of a nice young man (Gene Raymond) who has come to the rubber plantation—scene of the story—to work hand in hand with the manager (Clark Gable).

Miss Harlow was given an ovation on her first appearance on the screen and she overthrows Mae West in her palmist tough girl impersonations. Jean plays her part with such innocence that you are made to sympathize with her unfortunate plight. When she does get her man, you are really glad.

The dialogue is the cleverest we have heard in many a day, especially Jean Harlow's chatter. Mary Astor was splendid as the unsophisticated wife and Gene Raymond as the young husband, helped carry the story along to the great heights that it attained. William Fung, a Chinese actor, is a riot of fun. Tully Marshall is excellent as the right hand man to Clark Gable. Donald Crisp, as a trouble making drunkard, helped materially. Forrester Harvey, as a cockney boatman, was acceptable.

The work of Mary Astor, especially her love sequences with Clark Gable, were one of the surprises of the picture.

Victor Fleming, who directed this latest M-G-M feature, "Red Dust," that is worthy of the best theatres of the amusement world, wins himself more laurels. His handling of the same delicate situations which could have caused the censors no end of grief, stamps him a director in the same class with Ernest Lubitsch. Hunt Stromberg, who supervised this picture, should take a bow with the director. Arthur Edeson photographed Clark Gable and Jean Harlow at their very best.

President W. Ray Johnston Is Welcomed to Hollywood by Monogram Producers and Press at the Roosevelt Hotel



Monogram Pictures created no end of good will Tuesday by having the press break bread at a luncheon at the Hollywood Roosevelt Hotel with W. Ray Johnston, president of the most successful Independent producing company in the field. It was a gathering of the Monogram forces, at which time was heard what the future has in store for not only their company, but the entire industry.

I. E. Chadwick made a sterling speech after which he introduced Mr. W. Ray Johnston who gave the press plenty to think about in favor of Monogram pictures. Seated next to Mr. Johnston was Trem Carr, vice-president and general manager of the West Coast Monogram Studios. Floyd St. Johns, of the Co-operative Exchange, was present and made a fine speech about the part exhibitors play in making and exhibiting of pictures.

EDWARD CRONJAGER IS OUR IDEAL DIRECTORIAL PROSPECT OF PRESENT DAY ACE CINEMATOGRAPHERS

The director of tomorrow is the cameraman of today. Ever since the coming of the talking pictures, the cinematographer's stock in trade has gone up a hundred per cent. Edward Cronjager, ace Radio Studios' Cinematographer, looms upon the horizon today as the most logical prospect to migrate from behind the camera to the front of it. His work on "Cimarron" alone, which won him the award of the Academy of Motion Picture Arts and Science, is enough to qualify him and his work for years in and outside of the industry.

JOHNSTON REVEALS FACTS AT LUNCHEON AT THE ROOSEVELT HOTEL

W. Ray Johnston, president of Monogram Pictures Corp., arrived on the coast last Saturday to discuss with Trem Carr, vice-president in charge of production, plans for the second group of pictures on the 1932-33 program.

At a press luncheon at the Roosevelt Hotel Tuesday, Mr. Johnston said in part:

"Monogram has achieved, during the last year, its goal . . . to be recognized as controlling a producing organization capable of showing our larger and more importantly capitalized competitors the W. RAY JOHNSTON motion picture value of a dollar . . . and the best way to spend that dollar."

"We have spent our dollars . . . and here I pay tribute to Trem Carr, I. E. Chadwick, M. H. Hoffman, W. T. Lackey, Arthur F. Beck and our other producers . . . who have made our larger and more importantly capitalized competitors become acutely cost-conscious."

"We promise you that this coming season we shall offer the producer exhibitor more good product than ever before . . . more product in keeping with their own production standards . . . based on the expenditure of larger sums of dollars . . . than ever before."

According to Mr. Johnston the production plans for the next few months include "Strange Adventure," an I. E. Chadwick production; "Guilty or Not Guilty" for M. H. Hoffman; "Young Blood," a Trem Carr production; "Man's Law"; "Black Beauty"; "Lucky Larrigan"; "The Fighting Champ"; "The Rangers Ride Again"; "The Return of Casey Jones," and "The Ape." The Monogram Company is to make 44 feature pictures. Trem Carr will have plenty to keep him on the go in order to see that this great schedule is maintained.

AL FOX INVITES REQUESTS

Al Fox, well known radio announcer of KGfJ, who is popularly called "Ole Al Fox" by his many friends, is an entertainer to entertainers. Having been a trouser himself, he delights in receiving requests to play records for every one who cares to phone him at his station KGfJ. Al says, send in your request and he will do the rest.

Ernst Lubitsch Tells Some Inside Facts About the Screen

Let us Start a "Back to the Theatre" Movement

PUBLIC WILL ACCEPT ANY TYPE OF PICTURE BUT EXPECTS QUALITY SAYS DIRECTOR

There is no "box office poison." The often held opinion that certain types of pictures will not be accepted by the public is a misconception which serves as a bugaboo to the motion picture industry.

So believes Ernest Lubitsch, one of the leading directors of screen history now directing Paramount's "Trouble in Paradise" with Miriam Hopkins, Kay Francis, Herbert Marshall, Charlie Ruggles and Edward Everett Horton.

"Entertainment is the only item which affect the success or failure of a motion picture," says Lubitsch. "If a picture is excellent, it will be popular regardless of its type and setting. If it is bad, it will fail despite the same things."

QUALITY IS ALONE ANSWER

"I have heard it said that the public does not want costume pictures. That is nonsense. Personally, I believe a costume picture would be a huge success right now if it were good."

"When you ask someone why a certain type of film—say a costume picture—has failed, the answer consists in pointing to one which has recently failed."

"But the answer does not analyze that failure. The picture failed because it was bad, not because of its type. If it were in modern dress, it would be just as bad and as certainly doomed to failure. It would be just as sensible to say that people do not want players in modern dress because such-and-such pictures have not succeeded."

MUST ANALYZE FAILURES

"To many pictures of one type will militate against the success of each. The public gets 'fed up,' not because of the type, but because in those many, many such pictures there are bound to be a majority of bad ones. To follow a successful picture, it often is a habit to rush others into production. Haste affects quality, and it therefore becomes a film rule that audiences do not like gangster pictures, for example. The reason they don't like them is that they've seen too many bad ones."

"Yet, even in a market satiated with a certain type, a marvellous picture comes along of the supposedly 'taboo' kind and is a sensation. That happens time and time again."

POPULAR PLAYERS TO APPEAR IN "MR. MARY SAWYER" AT PASADENA COMMUNITY PLAYHOUSE

Emerson Treacy and Gay Seabrook, popular stage, screen and radio players, will be featured in a youthful and charming comedy-romance, "Mr. Mary Sawyer" by Emerson Treacy and Jefferson Parker, opening at the Pasadena Community Playhouse, Tuesday evening, October 18. Based on the formula of the wife's sudden rise to success in business and the husband's gradual fading away into a nonentity, the play has many surprising situations and is to be presented in a swift tempo of intermingling heart throbs and laughter. The play follows the current presentation of "These Few Ashes."

THE INSIDE DOPE

Oct. 4, 1932.

Mr. Harry Burns,
Hollywood Filmograph, Inc.,
1606 Cahuenga Ave.,
Hollywood, Calif.

Dear Harry:

A copy of your paper of last Saturday, October 1, has just come to my attention. I note an article on Page 6 relative to Ben Verschleiser. I am very much surprised that you would allow any such article to be printed in your paper, knowing that the statements contained therein are absolutely untrue. There is no doubt in my mind that you were fully aware at the time this article was printed that Mr. Verschleiser had nothing to do with the pictures, "The Man Called Back," "Those We Love," and "The Last Mile." As a matter of fact, he never saw any one of these three pictures until they were previewed. And when you tolerate such statements as: "two of his pictures have already played Warners Western to extraordinary business. They are 'The Man Called Back' and 'Those We Love,'" and the further statement: "His picture 'The Last Mile' played the Capitol in New York," you are, without a doubt, boosting Mr. Verschleiser at my expense.

Very truly yours,

SAMUEL BISCHOFF.

EDITOR'S NOTE:—Mr. Bischoff is absolutely right, and we regret the error.

WAYCOFF IN "UPTOWN NEW YORK"

Leon Waycoff has been signed for the much wanted part of Dr. Max Silver in "Uptown New York," the special which Tiffany is making under the direction of Victor Schertzinger. Jack Oakie, Constance Cummings and Waycoff play the three leading roles of the production.

VINCE BARNETT, who "ribbed" his way to Hollywood screen fame, has been added to the cast of Wallace Beery's new picture, "Flesh," which John Ford has started directing at Metro-Goldwyn-Mayer. He will play a waiter in the German beer garden where Wally starts his rise to the wrestling championship. Barnett, incidentally, first attracted attention by playing waiter at private parties given by screen stars.

Richardo Cortez, Jean Hersholt, Greta Meyer and Herman Bing, and Zbyszko, one-time world's wrestling champion, are other members of the cast.

FANCHON ROYER is in New York City after an extensive tour of the southern and eastern exchanges which distribute her productions. Miss Royer will remain in the eastern metropolis until October 15—the release date there of her last picture, "Heart Punch,"—returning to the west coast following stops at Chicago, Des Moines and Kansas City.

MORRIS FINK, who for the past several years has been allied with the Edward Small company as head of the literary department, has been assigned the post of story and scenario editor of Reliance Pictures Corporation of which Small is at the head in charge of production. Reliance offices are at United Artists studio where its pictures will be made and released by that organization.

THE COSTUMING of "The Marquise," Billy's Burke's current play at the El Capitan, is causing much favorable comment. It is magnificent in coloring, evidently rich in fine fabric and the fitting is so well done as to carry the illusion that the garments were familiar to the players. No one seemed to be costume conscious, usually noticed in actors not used to period garb. The detail of each character was splendid and the tout ensemble added materially to the success of the play. The costuming was done by Western Costume Co.

EDGAR FRANKLIN, who wrote the novel from which "The Adopted Father," George Arliss' next W. B. picture was adapted, announces a new play ready for production. It is called "Dinner for Cynthia" and is said to be a hilarious comedy. It is to have a New York stage production this season and already it is being considered for screening by one of the majors. His former Broadway success "No More Blondes," produced by Woods, is also being negotiated for.

ALLIED TO PRODUCE "ELEVENTH COMMANDMENT"

M. H. Hoffman, president of Allied Pictures Corporation announced the purchase of the motion picture rights to Brandon Fleming's story "The Pillory" which was produced as a play under the title of "The Eleventh Commandment."

Allied will produce the picture under the title of "The Eleventh Commandment" for release as part of its 1932-33 program.

DOG RACES ARE SERIOUS MENACE TO THEATRICAL BUSINESS

Twenty thousand or more people attended the dog-races last Monday night. The attraction was a race in which monkeys rode the dogs as jockeys. Nothing new, nothing novel, just an old circus stunt yet how they did fall for it. We admire the showmanship of it.

But—these tremendous night shows are a fearful menace to show business. In the old days, a circus in town for a few nights ruined business; an evangelist would attract a show-murdering crowd but they were very rare, not more frequent than once or so a year.

Now we have to put up with gigantics every night. During the summer it is base-ball and fights now comes the fall and winter with foot-ball and dog races. Is it a wonder that most of our legitimate and many of the large picture houses are dark?

There are only a certain number of theatre patrons in a community and when attractions such as those at the Bowl, dog-races and stadium not to mention radio and private gatherings become a nightly factor, it is time that the theatrical industry as a whole, both stage and screen, exhibitors as well as producers, get together to combat a common enemy.

If the gambling factor were removed from the dog races, as an attraction they would fall of their own cumberson weight.

"Back to the theatre" should be a slogan of the industry and the effort to get them back should be the sheer attraction of merit. Make the theatrical fare so fine and so enticing as to be irresistible and watch the strays come home.

NEW SUPERVISORS—going merrily along at two studios. Stanley Bergerman in charge of five great Universal features.

"THE GIANT SWING"—to be made at Fox will have a new one in the person of Rufus LaMaire as supervisor, and that fine actor Ricardo Cortez in the leading role.

PHIL HARRIS and his Orchestra

"Follow the Trail of the Elite"

to the

Cocoanut Grove

AMBASSADOR HOTEL

N.B.C.
Chain Hookup
Nightly

Lucky Strike
Dance Hour
"Monthly"

"THE BOURBONS" Fast Stepping Syncopators

Available For Pictures
W. L. A. 34359

Appearing Nightly At
STARK'S BOHEMIAN CAFE

Zack Williams - ADams 9032

CALIFORNIA CARLSBAD HOTEL AND

MINERAL SPRINGS
"BY THE SEA"
CARLSBAD, CALIFORNIA
HARRY D. CLARK
LEASER/MANAGER

ON THE LOS ANGELES-SAN DIEGO COAST HIGHWAY

Edward Ludwig Starts Directing Big "U" Feature Heartless Hollywood Needs A New Heart

Masquers are to Burn Mortgage at Revel October 16

Moran and Mack Return to Vaudeville November 9

HENRY HENIGSON WILL
SUPERVISE ALL-STAR
PRODUCTION

TO REGAIN PUBLIC FAVOR
INDUSTRY MUST BRING
BACK OLD FAVORITES

HARLEQUIN SAM HARDY
ANNOUNCES SPLENDID
PROGRAM FOR EVENT

CHARLES LAMONT DIRECTS
FAMOUS FUNSTERS IN
TWO-REEL COMEDY

We have been waiting for some time to try and find out what Universal Films were going to produce with Edward Ludwig at the directorial helm. We cornered him a few days ago and found him quite enthusiastic about his assignment of one of the plums of the season. He also gave us the added information that his friend, Henry Henigson, would work with him as supervisor.

Edward Ludwig was at one time a director of short subjects, and made a distinct hit with a number of pictures that brought him to the attention of producers making features.

The title of the picture Ludwig is working on is "Happy Dollars," which is very appropriate just at this time, while a comedy-drama has an abundance of laugh getting situations.

Two of the funniest people ever seen on the screen, Slim Summerville and Zasu Pitts, are to be featured in this one, as well as the contracts to Fifi D'Orsay, Roland Young, Robert Greig, Guy Kibbie, Elizabeth Patterson, C. Aubrey Smith, David Leo Tillotson, Wallis Clarke, Vivian Oakland, William Burtis, Louise McIntish, Bertram Marburgh, Virginia Howell, James Donlan and that cute youngster, who made such a hit with Summer-ville and Pitts in a former picture, Cora Sue Collins.

After getting this information, we realized why Edward Ludwig was wearing that broad smile.

We almost forgot to mention his assistant, Billy Reiter and one of the most important members of his staff, Edward Snyder who will preside at the cameras.

"Grand Hotel" is going over in a big way with our foreign distributors. Not a bit bad for M-G-M stock holders.

WALRUS TUSK STOPS FIGHTS

A walrus tusk, drilled with lines of holes, is the keeper of the peace in an expedition penetrating the far North. Col. W. S. Van Dyke and his Metro-Goldwyn-Mayer Polar Expedition filming "Eskimo" are frozen in ice in the Arctic. Thirty people so long in such cramped quarters, might quarrel and fight. So Van Dyke fixed up the walrus tusk as a cribbage-board. Any argument is settled by a game of cribbage—which always restores good nature.

Van Dyke says it works perfectly.

Hollywood, Motion Picture luminaries, executives sitting in the seats of the mighty, here is something for you to ponder on, and ponder deeply for it is no idle problem and its solution may save the motion picture industry as a profession.

A few years ago a young feminine star married and retired from the limelight to travel abroad. For five years her name had proved a box-office magnet. Recently, she returned to Hollywood after an absence of several years and endeavored to once again take up her screen work. She is still young and fair to see. Announcing herself at a studio she was asked by a casting director if she had had any picture experience. Her name meant nothing to him. They would not entrust her with a part although her credentials showed she had infinite and recent experience as a stock stage leading woman. She finally was referred to Central Casting where she was remembered and assigned to EX-TRA work.

Contrast this with the return to the stage of Maude Adams recently. The whole country turned out to do her honor. After ten years' retirement, the "Peter Pan" of the stage was remembered by her adoring public and she stepped forthwith back into the position she had held in their hearts and memories despite the fact that she is now along in years.

Motion picture greatness is like last year's snow—and just as cold. Not because the public forgets, but because the officials DO NOT KNOW. They didn't know who George M. Cohan was; they didn't know who W. H. Crane was and they think nothing of offering bits and extras to those whom the legitimate stage honored itself by honoring.

William Farnum, Maurice Costello, Clara Kimball Young, Theda Bara. What do those names mean today? Yet but a few years ago, they were the most powerful in all the world, the names that brought pictures out of the chaos of oblivion into the light of popular favor. The names that made the cinema.

If there is any one thing the matter with motion pictures, it is that it has no tradition. It has no reverence for its own. It will succor its unfortunates financially but is glacially cold to its professional unfortunates. It is not an inspiring thought for an ambitious beginner to ponder on, taking cognizance of the majority who have passed, that five years is about the duration of their spot in the sun and then what? Their success is like the skyrocket,—a flash across the sky and then the nothingness of a life of faded glory. The same would have happened to Pickford, Chaplin and Fairbanks had they not produced their own.

The mortgage of the Masquers Club is to be burned at a ceremony to be held in the club rooms on Sunday, Oct. 16. On that occasion the installation revels will also be held in connection with a gigantic entertainment.

The headline sketch to be offered is titled "We Laugh to Win", the slogan of the club. It was written by Morgan Wallace and staged by George Baker. It is during the action of the sketch that the mortgage will be destroyed, debt banished and a happy ending, assured. Alphonse Ethier, John Sainpolis, James Mack, Lorin Raker and Sam Hardy will participate in the cast.

A sketch by Walter Weems called "En Passant" will have for its cast Tyler Brooke and Chas. McNaughton; also will appear the Rocky Twins from the Club New Yorker; a sketch by Edward Ellis called "At the Club," staged by Kenneth Thompson in which will appear George Marian, James Eagles, Del Henderson, Walter Marshall, William Conklin and Kenneth Thompson.

Eddie Bordon will present his famed "single" assisted by Walter Weems. Vincent Lawrence has also prepared an act to be staged by Hale Hamilton including Freddie Howard, Crauford Kent and Hale Hamilton. Del Hamilton will stage his famous "Cherry Picker" while Henry Clive will present "Horesco," the Old Master, assisted by Mlle. De Fluzy in the person of Harvey Clark.

A sketch by Louis Alberni will offer Frank Fay, Reginald Barlow, Hallam Cooley and Louis Alberni. Last but not least a sketch by Karl Norman. Sam Hardy, Jester, will be master of ceremonies. David Selznick will be guest of honor and will have as his guests George Cukor, Lewis Milestone, Ernset Lubitsch, King Vidor, Meriam Cooper and Pandro Berman.

English M. P. report five per cent increase in profits over last year. Signs of industrial improvement!

Until Motion Pictures humanizes itself and considers the permanence of the careers of its workers as an important asset, it will never have much more than factory rating in the hearts of its beloved public. No painting can be greater than the artist who creates it and if there are to be Rembrandts, Michael Angelos and Da Vincis in pictures who will live forever in the minds of the people, there must be Edwin Booths, Maude Adamases and David Warfields created and established before motion pictures will be accepted any more sincerely by the people than the pictures considered Crane and Cohan. The public detests those who shatter its idols. Think it over!

Moran and Mack are going to make a scientific expedition into the jungles of darkest Africa in a quest to determine what makes the black man black. The expedition will be financed by Educational and the jungles will be explored over at Selig's Zoo.

On November 9, the blackface team are scheduled to start their vaudeville tour in Dallas, Tex., so they are hastening to get their 55th comedy for Educational finished in time to keep that date, therefore the rush into production.

Charles LaMont will direct the new opus which will be known as "Two Black Crows in Africa" and is using all the big cats, leps, crocks, water-buffalo, elephants, monks, and gorillas that are available in the cast.

Ernest Pagano and Jack Townley authored the script.

COURT DECISION HITS BLOCK FILM BOOKING

NEW HAVEN.—A recent decision by Judge Walter M. Pickett of the Common Pleas Court of Connecticut, may have far reaching effect in block film booking. According to the ruling, motion picture theatres need not pay for unexhibited films, contracts notwithstanding.

The decision, given in the case of the Middlesex Theatre of Middletown, Conn., against the Universal Film Exchanges, held that contracts requiring theatres to purchase specified amounts of film at specified prices and to pay for them whether exhibited or not, were in restraint of trade and in violation of the anti-trust laws.



ZACK WILLIAMS

One of the oldest and most capable of the colored actors from the silent days to stand the acid test in filmdom is Zack Williams, who is right now keeping busily engaged in some of our best talkies. For a big fellow Zack has plenty on the ball, and what more he is a well behaved and appreciated individual who is entitled to whatever work there is in his line.

Roscoe Karns

Under long term contract to
Paramount-Publix--Management

JOYCE and
SELZNICK

HOLLYWOOD filmograph INC.

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Office Phone, Hillside 1146

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GIVE AND TAKE

As the holiday season approaches and our minds flit occasionally to the joys and pleasures impending, would it not be meet that we likewise give an early thought to our less fortunate brethren?

Each of us have within us that spark of godliness which enables us to give happiness to our fellow man. It is not always money that is required of us. Frequently a cheery word, a pat of encouragement, a smile is greater charity than gold.

Let us look upon our neighbors—those with whom we come in contact—as human beings. Let us consider them in the light of the Golden Rule. God created all men equal, therefore we, God's children, should look with humility and fraternity upon each other.

Find a needy soul and do your act of kindness DAILY. You will feel better for it in your own spiritual being. Soften your heart; unlimber your smile; extend the golden hand of helpfulness.

"As ye do unto the least of these, my children, ye do unto me."

HOLLYWOOD IN N. Y.

By Bud Murray

HOLLYWOOD, NOW, on BROADWAY, NOO YAWK—(Ouch)—Well here is the five-year-old native son looking at the high buildings, and empty Theatres—only four musicals in town—One is good—"Americanna" opened this week fair—Earl Carroll Vanities (ouch) and "Ballyhoo" (double ouch), "Of Thee I Sing" (great), "Flying Colors" (fair)—and to the opening of NTG HOLLYWOOD GARDENS, where our ex-pupil, Olive Borden was scheduled to open, and didn't on a last minute notice—At the opening, Dear Sophie Tucker, as popular as ever, gave the only version of "Some of These Days"—George Olsen and Ethel Shutta smiling—Milton Berle and Richie Craig, Jr.—Jesse Greer who wrote the show—Bill Rowland and Peggy Hope—Mickey Neilan, chipper as ever, around the town—Thelma White lookt beautiful—Jay C. Flippen up for a bow—and Isham Jones Chicago Band is the last word—Here is a great show, big chorus, dancers, Zeigfeld show girls, eight specialties—all for minimum \$1.50—No cover—Here the three peeping columnists, Sobel-Yawitz-Winchell, stand up for bows—just like Motion Picture Stars in California (How have you been) OKAY-HOLLYWOOD. Here are some of our favorites around town—at the local picture houses—four and five of them on the same bill—all for 85 cents—Lilyan Tashman—Edmund Lowe—Donald Novis—Benny Rubin (held over second week)—Fatty Arbuckle—Abe Lyman—Belle Baker—Fannie Brice—Sophie Tucker—and so for a snack in new Lindy's—bump into Lew Cooper now in the Radio Broadcasting writing end—Archie Mayo wearing an iron hat, getting ready to go back to HOLLYWOOD, NOW. To the Lambs Club—Roger Gray and Dick Powell, who played in "Oh Susanna"—Conway Tearle—Paul Nicholson—Joseph Santley—Charley Judels vaudevilleing around town, and writing acts—now with Ann Pennington—Charley has a sneaky yen to get back—Tommy Meighan looks great—and so does Taylor Holmes—On the Big Touch Town Broadway—bump into Sunkist Eddie Nelson—and is he dying to get back to California—Hal Horne now with U. A. here—Benny Rubin talks Hollywood for breakfast, dinner and supper—and that family of his'n back home are lonesome—and don't think ours isn't—IN HOLLYWOOD NOW.



BUD MURRAY

Arthur Cardinal, former Scandals actor now a "beeg" hotel man in Chicago, the Croydon Hotel (You must come over)—Margaret Young in town—Leo Morrison, the pee-wee Hollywood agent, here too—A telephone call from the crooner Cy Kahn—Bert Lahr wise-cracking his way around—Al Boasberg dashing between autos, and believe you me, you have to dash thru them (no foolin') Dropt into our old pal's place, Billy La Hiff, head man of The Tavern, where everyone drops in for a "snack"—Bill just got back from Hollywood, and evidently didn't see the rite places—He's still a Noo Yawk man—Sammy Ledner now with Lew Brown—Ray Henderson "Forward March" rehearsing—Opening in Pittsburgh, Oct. 17th—may come to HOLLYWOOD with Brown & Henderson for Musicals for Fox—Looks like the Musicals will come back in the Talkies—Well, here's how, Hi Ho' everyone—No tellin' when we will get back, maybe next week, or next month—Next week will do—Greetings, HOLLYWOOD, NOW.

"Omar Khayyam" is to be aired via radio series over KHJ on a nation-wide hook-up CBS. It was written by Harry A. Earnshaw and Vera M. Oldham. Thursdays, 6:30 to 7 p. m. is the period. It's to be done in a big way.

DAD SAYS-

George O'Brien's next picture for Fox is "The Arizona Wildcat," screen version of Zane Grey's "From Missouri" . . . Monte Blue signed by M. H. Hoffman to star in "The Intruder" and "Officer 13," Lila Lee in cast . . . George Melford will direct . . . Dorothy Yost now with Paramount in scenario department . . . Sam Saxe signs Jack Dempsey to appear in two-reel vitagraphs in Brooklyn, N. Y. . . . Fox will produce "A Modern Hero," Eric von Stroheim directing, perhaps . . . Arline Judge, Anita Louise and Roscoe Ates in cast of Bill Boyd's picture "Lucky Devils"—RKO-Radio.



DAD

Gregory Ratoff and Lew Cody in cast of "Bodyguard," George Raft's picture at Paramount . . . Columbia buys screen rights to "Madame La Gint," an original by Damon Runyon . . . Loretta Young and Richard Powell to be teamed in "Stuffed Shirts"—W-F-N . . . Edward Sedgwick Vivienne Osborne in "Tar and Feathers" for RKO-Radio.

Al Jolson's picture "The New Yorker" re-titled "Happy Go Lucky" was previewed recently; it's a clicker . . . Marie Dressler and Wallace Beery to be co-starred in "Tugboat Annie," Chuck Reisner directs—M-G-M . . . Felix Young, Independent producers, signs Eugenie Leontovich, Gregory Ratoff's wife for a featured role in "Theatre Street" . . . Hale Hamilton in cast of "Call Her Savage," Clara Bow's picture—Fox.

Carole Lombard takes Bette Davis' role in "Bad Boy," James Cagney's picture for W-F-N.; title to be changed to "The Insider" . . . that sounds better . . . "Tis said that William Beaudine is to direct "The Crime of the Century," B. P. Schulberg's production for Paramount . . . David Selznik remains with RKO-Radio another six months . . . Will Roger's picture "Jubilo" now "Too Busy to Work" . . . W-F-N. to star Douglas Fairbanks in "The Sucker," wot a title . . . "Her Highness," an operetta, book by Eric von Stroheim, to be produced by Fox; El Brendel and June Viasek have spots.

Paul Stein to direct Norma Talmadge and George Jessel in "Wonderbar," 'tis said . . . Ramon Novarro, not Richard Cromwell, plays opposite Helen Hayes in "Son Daughter," M-G-M . . . Norman McLeod to direct Kate Smith in "Moon Song" for Paramount . . . Jack Oakie to star in Samuel Bischoff's production "Uptown New York"; Shirley Grey and George Cooper are in the cast . . . "Hawk's Mate," by Jack Moffitt, newspaper man, bought by W-F-N., perhaps for James Cagney . . . studio title to be "Grand Central Airport."

Frank Capra, director, renews contract with Columbia . . . Lew Ayers' next picture for Universal is "Out on Parole" . . . Victor McLaglen and Edmund Lowe to be reteamed in "Hell to Pay" by Fox; Lupe Velez in cast . . . Creighton Chaney has a good spot in Tom Keene's picture "Land of the Six Shooter"—RKO-Radio . . . "Women in Prison" retitled "Lady No. 6142"—W-F-N. . . . Lucille La Verne and James Thorpe have spots in "Wild Horse Mesa"—Paramount . . . Same studio considering to co-star George Raft and Gary Cooper in "Fly On" . . . Elissa Landi renews contract with Fox.

Eddie Cantor to headline his own vaudeville show on the road, playing two a day . . . Carole Lombard in cast of George Raft's picture "Bodyguard"—Paramount . . . Ralph Ince directs Bill Boyd in "Lucky Devils"; Tom Keene in cast . . . at RKO-Radio Studios . . . W-F-N. buys screen rights to "The Keyhole," Black Mask Magazine story . . .

Moving Movie Throng by John Hall

Is a wife a nuisance?

In all triangle picture plots the wife does one of three things, all picturing her a nuisance!



If her husband is poor, she nags him to desperation—until he commits the crime, and the story is on.

If he is rich, she nags him because he neglects her for his business. If the husband is "easy," she two-times him.

JOHN HALL These three situations motivate practically every picture triangle plot, the cumulative effect of which is that a wife is a nuisance; a trouble maker of the worst kind.

Civilization is colossal proof of the stupidity of this lie. Can't somebody think up a new treatment of the triangle plot? Or can it be that no change is wanted? No wonder movie fans are going sour by millions. Always giving wives the worst of it is bad business—and it is unfair.

Henrietta Crossman, "Grand old lady of stage and screen", signs a long-term contract with Fox.

Marie Dressler, "most consistent box-office star of the screen."

Two grand stage artists of yesteryear. In their heydays both ladies were the toast of the far-famed New York Rialto. Hey, ho, and a big cheer! Bless 'em.

IT HAPPENED IN HOLLYWOOD: The conference was sizzling. The producer was burning up a writer-director.

"Look at me," yelled the producer. "The comedies I made are the best ever produced by this company." He glared at his victim for an answer. He got it.

The writer-director smiled a disrespectful smile, and a very disrespectful light blazed from his eyes. But a few days before, he and the bunch had stood in a vault and watched a spider-scorpion battle to the death; and in that same vault reposed the "great" comedies. The light of victory brightened his eyes. "Ha!" he gritted. "Ha! Sure

they're great. You admit it—but when in hell are you going to show them?"

P. S. 'Strue. So help us; 'strue.

"In a story conference with Eric von Stroheim and studio execs she talked back to the fiery Von and execs were so impressed they're going to make her a supervisor when she learns a little more about the movies."

The above is from the movie (Horatio Alger) section of the Los Angeles Examiner. It is a true story of how gals succeed in Hollywood and how supervisors are made.

Tradition has it that every big gun in Hollywood is "made." "From Rags to Riches." Hollywood is just one "make" after another. Nobody receives credit for self help—unless somebody gets credit for "making" 'em. Oh, well; Von's name is spelled right, anyway.

"Too much dirt, over-emphasis of sex and generally careless writing" are responsible for the lack of good screen material, says Rufus LeMaire, who has been looking over New York plays.

Our New York playwrights seem to need brain fumigation; and nobody would mourn if the fumigators gave them an overdose. To its bitter cost, Hollywood is learning that morally rotten plays MUST be kept off the screen. It is taken for granted that the homes and families of Hollywood picture people are respectable. Why think others are NOT? Every morally doubtful picture leaving Hollywood carries that implication. When the shoe fits the wearer—.

"Let's go" Henry MacRae, thrice general manager of "U.", has been placed in charge of the Tom Mix series. A good tie-up. Ray Taylor, long serial and western director under MacRae, will direct "Men of the Mounted," the next serial.

AL LEVY of LEVY'S TAVERN

Vine Street

Catered to the First Picture Companies
COL. SELIG—Selig Polyscope Co.
D. W. GRIFFITH—

American Biograph Co.
DAVID HORSLEY—Nestor Films
JESSE LASKY—Lasky Film Co.
AL and CHAS. CHRISTIE

Is Still Serving the New Generation
of Picture Artists

As Seen and Heard

by
Arthur Forde

CAROLE LOMBARD BACK—to Paramount after she finishes "No More Orchids" for Columbia and from reports the picture will be one of the Harry Cohn hits.

"OPTIONAL TACKEN UP—by Paramount and her first will be with that new star, George Raft, who surprised even his best friends by the way he is knocking them over with his first starring picture.

"TUGBOAT AN-NIE"—is a novel yarn of the sea by Norman Reilly Raine that M-G-M has purchased. It is of a woman who takes command of her late husband's ship.

TWO GREAT STARS—of "Min and Bill" fame will be starred and it looks like a natural for Marie Dressler and Wally Beery with Chuck Reisner directing.

"THE SUCKER"—sounds interesting and in a prize fight story of Bertram Milhauser that promises something different of the squared circle.

DESIGNED FOR BARTHEMESS—but returned by Dick as he didn't want another "Patent Leather Kid." So Warner-First National will produce it with Douglas Fairbanks, Jr.,

"THE INSIDE"—is at last decided on as a name for the original "Bad Boy" that Warner-First National will produce with their star that gave them so much trouble.

BAD BOY JAMES CAGNEY—certainly got a lot of free advertising out of his squabble with the boys in Burbank, but it will be hard to repeat this stunt by others.

"TROUBLE IN PARADISE"—brought crowds to see the stars at the Paramount Downtown Theatre at the preview. For a time it looked just like another Chinese Grauman opening.

THIS LUBITSCH OPUS—has a grand array of famous people. As they were all there it took a long time to clear the streets of the crowds when they left the theatre.

ASSISTANTS TO THALBERG—means something and two really worthy men have been given assignments recently by M-G-M Studios. They get to work while the boss is vacationing.

RALPH GRAVES AND SIDNEY FRANKLIN—have certainly earned this high honor and we feel sure that results will be shown as soon as these two get going.

BORROWED FROM WARNERS—is George Brent by Paramount. The merry game goes along for one studio to lend their best people which might be a good thing for theatre patrons.

"LUXURY LINER"—is the title of the production and with Erle Kenton directing and a B. P. Shulberg production, it looks like a first class combination.

"THE NEW YORKER"—went over big at a preview in San Francisco recently and Al Jolson is wearing that great big smile again that has done us so much good.

NOT WORRYING—over the rights to "Wunderbar" as Al can always be depended upon to have a new one up his sleeve, if you remember the early days of the talking pictures.

"OFFICER 13"—is the story that George



ARTHUR FORDE

LITTLE STORIES

PERFECTION—Trifles make perfection, and perfection is no trifle—Michael Angelo.

Note—My little story this week is of a preview we witnessed recently in which a master hand at direction, Ernest Lubitsch, attains perfection in the production of his latest effort.

"TROUBLE IN PARADISE"—Sophistication in every sense, is the watchword of this picture, as seen at the Paramount Theatre, and with the added distinction of having Entertainment, with a capital "E," in every foot.

Paramount Pictures have started the season with a long list of first class productions, but if they hadn't any other surprise up their sleeve, this one would be enough to establish them as producers of merit.

The story was taken from a play by Alador Laszlo, and is quite a simple yarn as far as plot is concerned. But Samuel Raphaelson has achieved a screen play of distinction and as adapted by Grover Jones, shows ultra smartness in its every detail. We feel that the expert hand of Ernest Lubitsch has added a little by the clever manner in which the many delicate situations are handled.

The narrative concerns two smart crooks whose work carries them into the higher circles of society. They even outwit each other to keep in practice.

One night, while at the opera, and looking for prey, they steal a valuable handbag from a very wealthy woman and her escort.

The woman offers a large reward for its return, and when the male member of the crooked pair calls on her she is so charmed by his manners that she offers him the position of private secretary. He is given charge of her affairs.

Many amusing complications ensue with the thief torn between the lovely society women who have fallen in love with him and the sweetheart of his choice, his companion crook.

The many clever details that these complications cause cannot easily be described. It is only by the many deft touches of this clever director and the manner in which the story is so amusingly told that it holds the attention of the audience from the beginning to the end.

NOW FOR THE CAST—that has been so carefully chosen that every part fits like the proverbial glove and defies criticism.

Herbert Marshall is rapidly winning his way into the hearts of theatre goers by the smooth performance he delivers in anything he essays. In the role of the "male crook," he is everything that the part calls for.

As for Miriam Hopkins, she has an animated role as "the feminine crook," which she plays with distinction.

No one could have put the glamour and smartness into the role of "the rich woman" better than Kay Francis, with her well known flare for wearing smart clothes.

Two of the funniest comedians of the stage or screen, Charles Ruggles and Edward Everett Horton, cause a succession of laughs as "two rival suitors of the rich woman." C. Aubrey Smith, was his usual clever self as "her manager of affairs."

These comprise the so-called principals, but it was the little bits that stood out so vividly. Again we saw the deft hand of the director by the manner in which these players of small parts put over their various characterizations.

There are not enough adjectives in the dictionary to adequately describe this latest Paramount picture, and while some pictures have been rated by four stars, they can add a couple more to the rating of this one.

In other words, "PERFECTION" sums up this production, and the best part of it is that any audience that is lucky enough to view this picture, will not only enjoy "Trouble in Paradise," but will thank the Theatre Manager for placing it in his theatre.

Melford is working on at the M. H. Hoffman plant in Culver City. From the hints George gave us when we talked with him recently, it is built to order for him.

"THE INTRUDER"—is another one that will be produced by the Hoffman Company for Allied. Monte Blue will take time off from his Fanchon and Marco tour to be featured in both of them.

"SONS OF A SEA COOK"—will have a new team to make you laugh. They are Vince Barnett and Andy Devine whom Universal has signed.

THE FAMOUS RIBBER—has insulted his way to fame and has won his laurels in a new way. But it is Andy Devine's squeaky voice that brought many audiences into spasms of laughter.

GRAND CENTRAL AIRPORT—is something of the order of "The Crowd Roars," with the theme being planes instead of racing cars, however, a little more thrilling.

JIMMY CAGNEY IS IN MIND—by Warners, now that everything is hotsy totsy between the studio at Burbank and the bad boy of the films.

EXCHANGE OF STARS—is helping

the pictures immensely and Constance Cummings of Columbia in a Paramount picture "Night After Night," could not have been bettered.

"SMILIN' THRU"—was another fine bit of casting when Paramount loaned Frederick March to M-G-M to help Norma Shearer make the best picture of her career. They had even the hardened critics weeping.

SIGNED BY PARAMOUNT—is Ricardo Cortez, but it will be a long time before he will be cast in any of their pictures. It's a good thing for a studio to have such a fine actor on their pay roll.

TWO STUDIOS LINED HIM UP—preceding his Paramount contract and M-G-M and Fox will have his services for a picture apiece. However, Cortez is glad to have a permanent home.

VISITING HER HUSBAND—Gregory Ratoff brought Engenie Leontovich a two-picture contract with Felix Young, the latest producer in the Independent ranks.

"THEATRE STREET"—will be the first one in which she will play a dancer. If you remember Miss Leontovich was the original "Gausinskaia" in the stage play "Grand Hotel."

"LUCKY DEVILS"—the next Bill Boyd picture for RKO, will have Tom Keene, one of our best looking he-man players who has been featured in Westerns.

OTHER LUCKY ONES—in the same cast are William Gargan, Aric Linden, Dorothy Wilson, Anita Louise, Roscoe Ates and Creighton Chaney, with Ralph Ince directing. Looks as if this one couldn't miss.

TWO SHOWS A DAY—for Eddie Cantor with his own vaudeville troupe should keep him quite busy and he will start shortly on that sort of a grind.

"KID FROM SPAIN"—has given Eddie much pep. Samuel Goldwyn predicts that this one contains a lot of laughs as well as grand entertainment.

WILD ANIMALS AT LUNCH—is what Ernest Frank thought would cause a great scare at the Indian room at the Universal commissary so he brought one in.

LOOKED THE REAL THING—but it was just one of those stuffed specimens that he is using in some scenes of "Nagana," the opus built around sleeping sickness.

DIVORCE WITH BILL—is promised by a firm of attorneys now that they have leased a hotel in one of the California cities. This is the easiest way so far.

WE KNOW NOW—why there have been so many previews in far away towns as the boys and girls can see the picture and get a divorce at the same time. Cutting down the old overhead.

NO BULL FIGHTS—for Lew Ayres now that Universal has discovered that the open season for bull fights is over. Lew is greatly disappointed as he was getting along real fine at the art of throwing the bull.

"OUT ON PAROLE"—by Richard Schayer and Marx Trell will be made instead by Lew and has the parole problem for a theme. Theatres report a hit with Lew's latest, "OK AMERICA."

"HER HIGHNESS" is a musical that Lillian Harvey and Henry Garat of "Congress Dances" fame will make at the Fox Studios when they arrive from Europe.

BOOK BY VON STROHEIM—listens good as Eric certainly knows all about Royalty. Winnie Sheehan has given Wolfe Gilbert the job of writing the lyrics, and the music by I. B. Kornblum should certainly be a winner.

"HELL TO PAY"—for Victor McLaglen and Edward Lowe, the "Sez You" boys, will carry on their usual bickering and add to the laurels they have earned for Fox Films.

WHEN LUPE RETURNS—from her transcontinental tour she will help these two clever boys put over this story with New York as the locale.

George Brent slated to star in "Luxury Liner," former title "The Crossing," B. P. Shulberg production for Paramount.

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SCREEN AUTHORS

HUNGARIAN AUTHORIZING ENGLISH PLAY

DESIDER PEK, Hungarian writer and journalist, for the last few years local representative of the "Az Est" papers, syndicate of dailies, published in Budapest, Hungary, has authored an English play titled "Broadway Lover" which will be produced by Paul Gilmore at the Cherry Lane Theatre, one of the well-known Greenwich Village shows in New York. "Broadway Lover," a comedy of four acts with considerable sex-complications, will have its presentation some time in December . . . We recall "Why Women Love," an Independent picture we have reviewed in these columns. Pek wrote and directed it at the Tec Art Studios three years ago. It was a good piece of work. Good luck to the new venture.

RATHER THAN follow the usual custom of going to the mountains or sea shore to study scripts, William Wellman takes to his plane with script in hand.

"No Man of Her Own" in which Clark Gable and Miriam Hopkins will be co-starred, is the new title to replace "No Bed of Her Own."

SADA COWAN has been assigned to do the adaptation and dialogue of her original "Lover of Mine" which Edwin Carewe will produce for World Wide.

ISADORE BERNSTEIN'S "The Grand Gesture" will shortly go into production with Charles Hutchison holding down the directorial berth at Goldsmith Productions Ltd.

"NIGHTSTICK AND NOTEBOOK," a story with a police motif by William Burt, is reported purchased by Willis Kent Productions. They also took an option on E. B. Grosswhite's mystery novel "Murder in the Museum."

M-G-M has purchased talking picture rights for "Whistling in the Dark," the play by Laurence Gross and Edward Childs, which proved a hit on Broadway.

"VOL DE NUIT" (Night Flight), a French novel from the pen of Antonie de St. Exuperty, will be made into a motion picture at the same time its English translation is published in America, it is reported from the M-G-M Studios.

A SCENARIO contract was awarded Ayn Rand with the purchase of her original story "The Red Pawn" by Carl Laemmle Jr. It is a story of life in Russian political prisons.

"THE LONELY BRIDE" by Ruth D. Groves. The stenog marries her boss and his family gives her a dish of cold cuts. Excellent cinematerial. A. L. BURT, N. Y.

"THE GIANT SWING" by Burnett looks like a movie natural. Tremendous possibilities. HARPER'S, N. Y.

KIDDIES

HELEN PARRISH enjoyed playing Lily Damita's little sister in "Goldie" recently, and did a very good job of it too, we hear.

TOMMY CONLON, MICKEY BENNETT and DICK WINSLOW had a brief but exciting trip up to Sonora where they played three lads in a quarry sequence for Universal's "Laughter in Hell."

ROYCE AND HOLLIS JEWEL were all dressed up for their "brother" sequence out at First National the other day.

SIDNEY MILLER won special encomiums for his splendid work as "Isadore" in RKO's "Penguin Pool Murder" last week.

DELMAR WATSON handled an excellent bit for Warner Brothers in his usual dependable manner this week. Delmare and his small brother Garry are still talking about the bears they saw up at Sequoia on location last month, when they played little brothers in "Wild Girl" for Fox.

IMAGINE two hundred yards of lace, sewed by hand, on a court frock for a little girl! That's what helped make DAWN O'DAY'S Russian outfit so lovely in the formal sequence of "Rasputin" in which she is playing one of the daughters of the Czar.

BABY MARVIN HALL, who has varied experiences in his brief life, as a modern baby in "First Year" and a pioneer baby in "Renegades of the West," is playing the youngest baby in Warner-First National feature, "Common Ground," for Wm. Wellman.

MARY ANN JACKSON is being welcomed back after a year of successful stage work in the east, where she was featured in her own vaudeville act. Mary Ann, who became famous as the "Smith Baby" in Sennett comedies and later as the little character lass of Our Gang, plans to resume her screen work shortly.

NANCY CROWLEY is back again after a pleasant trip east to visit relatives in Pittsburg. Nancy reports a grand time, but is glad to be back in Hollywood.

WE HEAR complimentary things about the way HOWARD LEEDS handled his part in "Sherlock Holmes" for Fox, and understand that his work was so excellent that more was written in for him as the picture progressed.

FRANCES RONAN, child violinist, was presented by L. E. Behymer at Barker Bros. store auditorium.

SHEILA MAC GILL, DOUGLAS SCOTT, DICK HENDERSON, JR., and BONITA GRANVILLE are the four English children cast for important roles in "Cavalcade."

BUSTER PHELPS signs with Fox for a nice role in "D'vided by Two." This role was originally slated for one of the Chaplin boys.

JERRY TUCKER lost one of his teeth while working on "Prosperity." Jerry claims that the loss of this tooth makes it easier to whistle.

PEGGY RETICKER, 10-year-old child dancer, was enrolled at the Flintridge Sacred Heart Convent.

EDYTHE FELLOWS was a riot of amusement to the Troupers at their monthly dinner and their Carnival. Here is a youngster who stands absolutely in a class all by herself, we would say, the most soulful child in pictures.

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Harry Langdon Finishes his Second Educational Comedy

RACKETEERING PARASITES INFEST STUDIOS

"TIRED FEET" IS STORY BY
BOBBY VERNON AND
FRANK GRIFFIN

Harry Langdon is going to hit nothing but the high spots in his next Educational comedy, "Tired Feet," which he just completed.

Gladys Blake, a newcomer from the New York stage, was chosen for Langdon's leading lady. Vernon Dent, 260 pounds, is the "heavy" (believe it or not) and Maidena Armstrong, popular character actress from the Pasadena Community Players has an important role.

Arvid Gilstrom, who recently directed Harry Langdon's comedy hit, "The Big Flash," is again the man behind the "mike" and Bobby Vernon and Frank Griffin accept responsibility for the story and gags.

BROWN TO DIRECT HAYES
AND NOVARRO IN
"SON DAUGHTER"

Clarence Brown, famous director of "Letty Lynton," "Emma," "Inspiration" and many other hits, has been assigned the most interesting picture in his entire career. He is directing "The Son Daughter," the Chinese romance produced on the stage with Lenore Ulric by David Belasco, at the Metro-Goldwyn-May-er studios.



The story, laid partly in America and partly in China, has in it nothing but Chinese characters. However, American players, carefully made up, will do it, just as in the stage version.

The principal roles, that of the daughter of the Chinese patriot and of the young Chinese prince who becomes a revolutionist, will be played by Helen Hayes, heroine of "The Sin of Madelon Claudet" and Ramon Novarro, famous in "Son of India," "Mata Hari" and other noted roles.

The play is a modern story, based on the Chinese revolution. Novarro's role is that of a young Chinese prince and patriot who comes to America to seek funds, from wealthy Chinese, to finance a struggle to overthrow oppression and foster freedom of his people.

Miss Hayes' role is that of the daughter of a Chinese patriot, who offers to sell herself, through a marriage broker, to aid in raising money for the cause of Chinese freedom, that she may be considered, in her services to her country, as though she were her father's son rather than his daughter.

The romance between the two central characters is contrast to an amazing structure of plot and international intrigue, arms smuggling, revolution, and strange crimes in the underground mazes of an America China-town.

Let's get acquainted

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MR. MRS. TOM MIX

Happy days are here again for Tom Mix. Mrs. Mix (formerly Mabel Hubbel Ward, star aerialist) is out of the hospital and back at home, having successfully weathered an operation for appendicitis. Tom is smiling happily because Mrs. Mix came through so well—she actually walks up and down stairs. Tom says it was her fine physique, the result of years under the Big Top, where they also met and became engaged when Tom and his famous aggregation of riders—and Tony—were touring the country with the big show.

An additional source of happiness is the fact that Tom is starting his second series of feature westerns for Universal. The first is doing big business throughout the world, as indicated by a flood of fan mail from Tom's millions of admirers. Undoubtedly, Tom Mix is the greatest of all American showmen and is well satisfied with his new unit manager, Henry MacRae, who will have supervision of five of the Mix pictures. Yes, indeed; Tom has reason to be happy.



... BOOKS

by EDWIN T. GRANDY

"NO ONE MAN" by Rupert Hughes. We believe this good story went Hollywood. Deals with a girl who had the courage and polygamy of her convictions. Good Constance Bennett role. A. L. BURT, N. Y.

"PROBATIONER" by Mary Phillips. A dozen checks for this box office bet. Realistic experiences of a nurse (to put it terse). WM. GODWIN, N. Y.

"TROPIC SEED" by Alec Waugh. Exceptionally fine, colorful, adventuresome costume story. Pirates and wild love. FARRAR & RINEHART, N. Y.

"MA CINDERELLA" by Harold Bell Wright, his best in years. Ozark story with big opportunity for a character actress. HARPER'S, N. Y.

"DESERT SAND" by Margaret Pedler. Burning love on the burning sands guaranteed to burn up any movie audience. Five stars for this strong novel. DOUBLEDAY, DORAN, N. Y.

"TORRENT" by Burris Jenkins. Better than the average and a fine strong story for Richard Dix as Boone Torrent. BOBBS-MERRILL, INDIANAPOLIS.

"LAST LOVER" by Kelsey Freeman is a woe of a cinemasterpiece. Newspaper gal (herself) goes nertz till it hertz over a perfect lover. GREENBERG, N. Y.

"ONLY THE RICH" by Bruz Fletcher is about a girl like Dot Mackaill who went dotty over a chap to the tune of \$40,000,000. Rather expensive love. (Who said it was free?) Wonderful cinematerial. KING, N. Y.

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CLAIM TO BE ABLE TO
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Chiselers, grafters and crooks infest Hollywood studios.

Some of them are recognized artists' representatives, but the majority are just plain muscle men, trying to work the movie people and their bosses, here and there making a killing, from a few paltry dollars to more important money.

The audacity of these parasites is beginning to attract official attention, and the studio officials are up in arms and slamming their gates in the faces of the fraternity.

Filmograph has absolute proof. One case stands out: One Hollywood agent has been barred by a casting director who fights for players against crooks and chiselers.

This chiseler represented a young lady who secured a contract to play at a big studio. Not satisfied with his regular ten per cent, the chiseler told his client that he was forced to pay \$35.00 to a man on the lot—hinting at a pay-off—and demanded that the young actress pay. Hearing of the hold-up and lie, the casting director barred the chiseler from the lot.

This is but one case; there are many more, fortunately, not involving licensed agents. The outsider confines himself to selling the idea that he has influence with casting directors and producers. For a stiff down payment, he pretends to secure work for his victim. He never does, and the unfortunate come-on takes the loss and says nothing. Even experienced players are being caught by these grafters.

Filmograph joins all concerned in driving these crooks from Hollywood. It is hoped that those victimized will notify this publication without loss of time. We promise immediate action to bring the matter before the proper motion picture authorities, who will see that the criminals are prosecuted.

The Central Casting Corporation guards the interests of the extra people and there is no complaint in that quarter. It is the salaried players of parts who are falling for the grafters. They see some of the crooks hovering near responsible studio officials and fall for the lie, that the parasites really know the studio men they appear to be acquainted with.

These chiselers infest the golf courses, clubs and coffee houses frequented by important studio officials, feature players, stars, directors, writers and producers. They dress well and spend freely.

Watch for them.

Charlotte Sussa, in "Under False Banner" is proclaimed in "Ahora" of Madrid as the Garbo and Dietrich of Spain. The entire production is given exceptional praise.

Bay City Theatres Offer Very Attractive Shows

International Photographers Exposition And Ball To Be Swell Affair

Charlie Murray and George Sidney To Star In "Abie's Irish Rose"

Mischa Guterson Takes Over Blossom Room Starting Oct. 27

San Francisco

by

ROBERT A. HAZEL

378 Golden Gate Ave.

Phone Franklin 7984

Filmograph's San Francisco
Representative

Belasco and Curran have brought another hit to the Curran Theatre in "The Bride the Sun Shines On," which had its first Western performance to a distinguished first night audience last Monday. It is a hilarious farce comedy by Will Cotton, painter playwright, and brilliantly staged by Gordon Davis. The tale concerns a swanky wedding wherein the bride finds herself married to the wrong man and immediately after leaving the altar elopes with an old admirer. The play as a whole gives an evening of wholesome happy fun. It is light and frothy and offers many amusing situations which bring laughs from the audience throughout the performance with a hilarious roar of laughter at the climax of the second act. An exceptionally good cast includes Laura Hope Crews, the incomparable comedienne, who received a lengthy ovation at her first entrance. Miss Crews played the role of the fussy, excitable mother to perfection. Ably seconding her was Irene Purcell, a dainty accomplished actress who won instant approval for her fine acting as the bride. Marjorie Gaton, as the woman in the case, made the most of her part. Others who deserve comment are Cyril Chadwick, who played the flustered father, Colin Campbell, as the eccentric minister, Frank Elliott, as the jealous husband and Leigh Allen as the ill-mated groom. "Explorers of the World," a Raspin Production, opened its premiere West Coast showing to packed houses at the Columbia Theatre, Sunday. The film is unique in that it offers exploration and adventure with gun and camera, by six different explorers in six different parts of the world. It proved to be a most fascinating and entertaining thrill picture and held the interest of the audience from start to finish. Explorers represented in the picture are James L. Clark, with his motion pictures of Africa; Harold McCracken and his films of Siberian-Arctic Expedition; Gene Lamb and his scenes of China and Tibet; Dr. Laurance M. Gould and his tale of the Byrd Antarctic Expedition; Lt. Commander J. R. Stenhouse, and his adventures in the Southern Seas, and Harold Noice, with spectacular scenes of his Northwestern Brazil Expedition. What promises to be the greatest event in musical circles of San Francisco, is the gala opening of the new War Memorial Opera House, the only civically owned opera house in the English speaking world, which takes place tonight. At the same time, the San Francisco Opera Association will usher in its tenth season of grand opera when the curtain rises tonight on "La Tosca." General Director

RESERVATIONS FOR GREAT AMBASSADOR HOTEL AFFAIR OF OCT. 29 BEING MADE

The Mammoth Exposition and Ball of the International Photographers of the Motion Picture Industries, which will be held at the Ambassador Hotel Auditorium on October 29 is going to be one swanky affair—and how! With the three Barrymores, Constance Bennett, Clark Gable, Norma Shearer, Joan Crawford, Douglas Fairbanks, Jr., Mary Pickford, Richard Barthelmess, Jean Harlow and others already in possession of the main boxes, the affair promises to be glittering and swanky in the extreme.

Cameramen of the industry, members of the cinematographers organization, have planned some very wonderful surprises for the Exposition itself. Three major studio departments of every producing company are co-operating with the photographers—the make-up men, the electricians and the stunt men. The result will be a brilliant and intriguing demonstration of studio tricks and stunts in cinematography that should please the initiators and prove a fund of joy to the outsiders at the ball looking in.

Among the thrills will be the story by "Boots" LeBoutillier who flew in the death squadron which brought down Baron von Richthofen, king of all flying aces, of his reminiscences of stunt flying over the enemy lines in France and of the repetition of these stunts later on for bread and butter, in the movies. Dick Grace, Ira Reed and other famous flyers will also have yarns to spin.

Gaetano Merola has selected a great cast headed by Claudia Muzio, the Tosca of Puccini's opera. The United Artists' Theatre reopened for the season Monday night with Joan Crawford in "Rain" to capacity houses. The Fox Theatre, playing Fanchon and Marco Ideas, Walt Roesner and his orchestra and first run pictures, will close next Thursday. The Fanchon and Marco unit will be housed at the Warfield in the future, while Walt Roesner and his orchestra, and Terman Kersken, manager of the Fox, will be transferred to the Fox, Oakland. The President, which opened September 15th, last, playing first run pictures and stage presentations, closed Wednesday and reopened Thursday under the same management as a 15 and 20 cent picture house. Franklin, the man who has set San Francisco all agog over his novel exploitation stunts, springs one surprise after another on his unsuspecting public. Last week Mr. Franklin had the sidewalk directly in front of the RKO Golden Gate Theatre lobby painted in white and orange squares and the effect was so startling that it almost stopped traffic. His living billboards proved another novel and effective stunt. Twenty pretty girls garbed in attractive costumes and each girl holding a miniature bill board advertising the current show, were stationed at prominent points on Market street. And did this stunt pull 'em in? The line-up on the opening day of the new bill was a

HENRY DUFFY TO FOLLOW BILLIE BURKE SHOW WITH FAMOUS FUNSTERS AND SPLENDID CAST

A double-barreled laugh attraction, Charlie Murray and George Sidney, the crack comedy team of the movies together for the first time on the stage, in Anne Nichols' world breaking comedy hit "Abie's Irish Rose," is promised by Henry Duffy for El Capitan Theatre, following the run of Miss Billie Burke in "The Marquise," the closing date for which has not yet been announced.

With this superlative combination of co-stars and play, Mr. Duffy expects to set a new high record for comedy at El Capitan with "Abie." The comedy is to be given an elaborate production with a notable cast in support of the comedians.

"THE INTRUDER" HAS FINE STAR AND CAST

Monte Blue will have a strong supporting cast in "The Intruder," his second of the series of four specials he is being starred in by Allied Pictures Corporation, according to announcement made today by M. H. Hoffman.

Lila Lee is chosen to play opposite Monte, and the balance of the cast includes Gwen Lee, Arthur Houseman, Sidney Bracy, Mischa Auer, Harry Cording, Phillips Smalley, Wilfred Lucas, Lynton Brent and John Beck.

full block long. Bob Harvey, former Fox West Coast advertising head, is now manager of the Commercial Film Enterprises. Harvey's addition to the Commercial outfit puts this concern now in the position where they will not only make trailers but write and prepare them as well. Floyd St. John of Co-operative Film Exchange, is in Hollywood at the Roosevelt Hotel, breaking bread with W. Ray Johnston, president of Monogram Pictures. Pauline Fredrick, who is playing a brilliant and successful engagement in "As Husbands Go" at the Alcazar, is now in her third and last week. In order to accommodate the crowds a special matinee was given last Thursday. Miss Fredrick opens at the Auditorium, Oakland, October 23rd. Alfred J. Kvale, replaced Jess Stafford as band master and master of ceremonies at the Warfield. Irving Sinclair, for the past nine years major domo for Fox West Coast art department, San Francisco division, leaves to take up a new assignment with a large magazine publisher in New York. Lucien Self, company manager for Belasco and Curran's "Cat and the Fiddle" remained here to act in the same capacity for "The Bride the Sun Shines On." Al Graff, owner of Commercial Film Laboratory, announces that the U. S. and Canadian rights for the San Francisco made "Rodeo" feature has been sold to the Stanley Co., of New York. E. H. Kauf-

TO PRODUCE BIG REVUE; PROMISES INNOVATIONS; WALDEMAR GUTERSON WILL CONDUCT MUSIC

Tuesday, Mischa Guterson just about signed a contract with the Hollywood Roosevelt Hotel to take over the Blossom Room, starting October 27. At that time he will produce a show that he hopes will place the famous cafe where it was years ago in the public favor. P. Hill, Jr., is associated with Mr. Guterson on the deal.

Mr. Guterson intends to stage an "International Revue" and will present the Mischa Guterson orchestra with Waldemar Guterson as conductor. Tis said that Carlos Molina and his Rhumba Band will also be one of the stellar attractions. It is also the intention of Mr. Guterson to put on a number of features, the likes of which has not been seen here in years.

Ten years ago Mischa Guterson was the talk of Los Angeles. He was then associated with Sid Grauman at the Million Dollar theatre. Leaving Los Angeles he toured the world with his symphony orchestra, and upon his return here, he was approached with a number of very fine propositions. He finally closed the deal with the Roosevelt Hotel.

Tom Coakley and his orchestra, who have been holding down the center of the stage for the past 10 weeks, will close their engagement October 22, after making many friends in the Southland. We learned that he intends to tie up on the Lucky Strike Hour broadcast and other radio tie-ups, and may also return to Oakland for a limited engagement.

AMBER FAY JOINS AGENCY

Amber Fay, who is well known in show business, has joined the L. D. Agency and invites her many friends to communicate with her at the offices of that firm.

mann, Hollywood agent for European markets, has taken over the foreign rights. Frank Vesley of Sacramento, stopped here on his way to Salinas where he will visit his father who is very ill. Dan Markowitz plans to open the Broadway which will be completely remodeled. James Buck, commercial artist, has taken over the Irving Sinclair Studio. Work has started on the rebuilding of the Nasser Brothers' New Mission Theatre at a cost of \$125,000. Timothy Pfluger drew the plans for the remodeling and Al Hopper is the general architect. Ed. Perkins, the young Hollywood impresario, was here completing arrangements for Jose Mojica's concert. Mojica, Chicago Civic opera tenor, has been signed up with Fox to direct and play parts in Spanish pictures. Otto Lochbaum reopened the Regent theatre, San Mateo, Thursday. Aaron Goldberg reopened the Circle Theatre which has recently been rebuilt, last Wednesday.

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THROUGH MY FRENCH WINDOW

By

JACQUES LORY

Yes, French versions and French dubbing may now be made in Hollywood! . . . The French Government passed a law to that effect a fortnight ago. Robert Florey, presently a First-National megaphonist, showed us the last copy of L'Officiel,—an official publication of the Quai d'Orsay. The fact is stated there. Four hundred films may come in yearly, starting January next. However Germany, England and Hungary will probably furnish three hundred films out of the four hundred. But a hundred films in a year is still an important slice! . . .

Henry Didot, French Consul, will be Paris bound shortly. Just for his annual vacation . . . Arthur Hurni left Hollywood, Galveston bound, on October 8th. From there he will embark to Barcelona; then, via railway, to Paris. I met Arthur nine years ago in San Francisco. We played together at the French theatre. I hope he becomes rich and famous and happy. I hope he marries without getting too fat . . . Jules Raucourt came back from Europe a month ago . . . Baron Mandelstamm, Delval and Harari, are now in Paris. Harari wrote the Marquis de la Falaise, stating that, so far, all was well, without work in sight . . . Louis Gasnier is finishing "Topaze" for Paramount—Joinville. He will be back here after another film . . . Radio pictures will make "Topaze" in English in about six weeks . . . The Paul Bern drama is now being publicized in the French press. Pages and pages of it . . . Rene Clair's next will be called "The Fourteen of July" . . . Prince Youcca Troubetskoy has changed his name, lives in France, and has become a successful movie actor. And he is acquiring many fans of the gracious sex . . . "The Road to Life," Russian film, shown at the Filmarte three months back, was previewed last week in Paris for the first time . . . A great number of movie houses are being opened or re-opened all over France. Business seems to be booming . . . And French films are making money, as is, in South America, where millions know the Gallic tongue . . . "The World and the Flesh," a Paramount-made Bancroft opus, is doing very well in France. Bancroft has always been a drawing card over there, in any language . . . In his editorial of last Sunday the very powerful Mr. Hearst mentioned an article written by congressman Jean-Michel Renaitour. Said article appeared in *La Griffe Cinematographique* of September 15th, last. It did good to my soul to read Mr. Renaitour's article. Mr. Renaitour stated that it might have been a mistake to have asked Mr. Hearst to leave French soil. That this publisher was a kind of Napoleon of newspaperdom. That he, Jean-Michel, wished that Hearst and the French Government might come together and shake hands. This scribbler hopes so . . .

Reliance Pictures, Edward Small as vice-president, have moved from Universal to United Artists. "I Cover the Water Front" will start soon. Harry D. Wilson is the publicity man in charge. Some of the nicest people in Hollywood are in the publicity game. Harry Wilson, John Leroy Johnson at Universal, John Miles at Radio . . . And Don Eddy, of course . . . M. H. Hoffman, president of Allied, is also amongst Hollywood's nicest people. "The Intruder," Monte Blue's next, takes place in a South Sea island . . . Tay Garnett will direct Boris Karloff in "Destination Unknown" after Karl Freund finishes "Im-Ho-Tep" . . . Alphonse Martell (I first met him twelve years ago in New York) has sold his last independent-made picture. It was filmed at Tec-Art. Alphonse intends doing another in a month.

After having seen the extraordinary performance of Lowell Sherman in "What Price Hollywood," I wish some one would do Monsieur Baucuire. Lowell should be allowed to portray Louis Fifteenth once more. And George Raft could be Monsieur Baucuire. Winter is drawing near. However, the air is so balmy that my French window is fully open.

"Trailing the Killer" Is Best Animal Picture Since "Bring 'Em Back Alive"

World Wide Pictures has the best animal picture in "Trailing the Killer" since Frank Buck's "Bring 'em Back Alive." If you ask us, there is more heart and soul interest in the latest screen picture of jungle and mountain life, because the Director Herman C. Raymaker was, to our way of thinking, best fitted to know his audience reaction and he caught his shots with more intimacy than the jungle explorer did in his production.

What more, "Trailing the Killer" started out to be a dog picture with "Caesar" the Wolf Dog. It developed so rapidly with every known animal that inhabits the mountains, that when it finally ended it revealed a mountain lion as the killer. And as the final fade out, we see the dog star come through a real hero, after fighting the mountain lion to a finish. The kids will eat this picture up and the women folks will share with the men their interest and will hold their breath and permit their hearts to go out to the animals that are in danger.

Taking it all in all, it is the most finished animal picture that has been made in Hollywood.

B. F. Zeidman was the man behind the gun that put the production across. Charles Hunt is credited with being the associate producer.

The music injected into the story by Abe Meyer, helps build up the thrilling tempo, with the original score by Oscar Potoker and the orchestra ably directed by Sam K. Wine-land. Sound effects were by W. O. Smith. Mark up a great deal of credit next to the direction by Herman C. Raymaker to Pliny Goodfriend, the photographer, who made his camera travel at break neck speed at times to keep the animals within the eagle eye of the cameras.

The actors who are part and parcel of this film story, which is a great vehicle for "Caesar," the dog, are Francis McDonald, who plays the part of a trapper and finally gives his life in his determination to capture the killer; Joe De La Cruze, as a sheep herder puts over a great fight with the dog; he is aided by Peter Rigas, who also did some good work, and Tom London, who acted the part of the sheriff with understanding.

"CAESAR," the dog star, outshines any of the canines in the public limelight today.

Trem Carr Engages Arthur F. Beck to Produce "Jungle Bride" for Monogram

During the silent days Arthur F. Beck made some of the best Independent pictures. Trem Carr, West Coast vice-president and general manager for Monogram, remembered this. So Arthur F. Beck is now one of the producers for the organization. He is to make "Jungle Bride," an African epic, with all the trimmings that go with such a picture—all-star cast and fine settings. Many will remember Producer Beck's biggest money maker, "The Great Chicago Fire," in the old silent days. He should fit perfectly into the scheme of things these days. He will make big money for exhibitors once the public gets a peek at him.

—HARRY BURNS

Chats With Connie

Lingerie is a fascinating subject at all times, but with Christmas approaching, we are perhaps more interested at this particular time of the year.

While shopping at Harry Cooper's yesterday, we noticed some lovely gowns, and other necessary under garments. Many exquisite things caught our eye, and we found something entirely different. Some hand-made slips in heavy crepe-back satin were extremely attractive.

Recently we dined at one of the Boulevard's most unique restaurants, the "Gotham." It is always a pleasure to go here, as a certain old-world charm lends itself to the Bohemian atmosphere, and the food served is the very best; the most appetizing entrees you've ever eaten. The "Gotham" is an especially nice place, and the service is splendid.

Here is a new fad that should touch the heart of every mother, and it was at the Wentz Jewelry Shop, that we first saw this novelty.

There is a way that babies' shoes can be preserved for life time. By this process, they are metalized, being plated with bronze metal, and indeed a fine reproduction.

There are also other things of interest here, several of them made to order. The shop is on the Boulevard, east of Vine Street.

A delightful shop is Yamasaki's and here we found a fine collection of interesting things from the Orient. The unusual articles greatly appealed to us, and we were charmed with our purchases.

MOTHER REED PASSES ON

Walter Reed called Ye Editor on the phone Wednesday afternoon and told us one of the saddest things we have heard Walter utter. He told us that his loving wife Florence, who was known and beloved on stage and screen as Mother Reed, had passed on into the Great Beyond Tuesday. A great trouper and wife of a very capable and funny comedian has taken her last bow, the curtain has fallen for the last time.

—HARRY BURNS

ENTERTAINED

Col. Reginald Barlow and his charming wife, held open house Sunday at the Chateau Marmont from 4 p. m. to 6 p. m. To give an account of who was present would be like printing a list of the film and blue book. Their guests gathered in the penthouse, a buffet supper was served, and every one had a real old fashioned talk and visit and Col. Barlow and his wife surely were voted great entertainers by their many friends.

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WELCOME TO OUR FOLD

A newly established firm for business management and special counsel for professionals is that of Masters and Inglis, 217 Hollywood Security Building.

Si Masters is well known in Los Angeles as a business executive and income tax counsellor. He recently held an important managerial post with the Tenth Olympiad, and is president of the Theatrical Managers and Agents Association.

Gus Inglis will be remembered as a partner in the firm of Willis and Inglis, pioneer bookers in the early film days. Among the celebrities launched by Mr. Inglis are King and Florence Vidor, Colleen Moore, Frank Borzage, Al Santell, Bessie Love, Charles Ray, Henry King and many others.

Both Mr. Masters and Mr. Inglis are popular and familiar with every phase of the amusement world. In their new association they will cover all angles of business representation for professional people.

"TAR AND FEATHERS"—sounds interesting. It is an original yarn by Frank O'Connor that will shortly go into production for Joe Schnitzer, for Radio release.

JAMES CRUZE DIRECTS—as he found that being a producer was a little out of his line and he certainly knows the directorial business. The lovely Vivian Osborne has been placed under contract for the lead.

"THE LADY AND THE PRIZE FIGHTER"—is the latest yarn selected by Irving Thalberg of M-G-M Studios for Norma Shearer and which will go into production early in January.

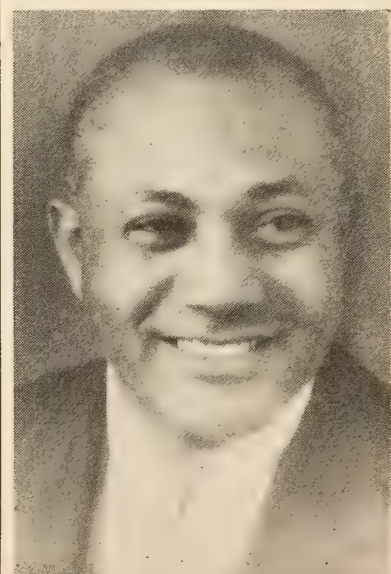
FRANCES MARION ORIGINAL—is that one and the the name of this writer on a script is the same as Sterling on metal. So Norma is shopping without worry in New York.

LLOYD HAMILTON SIGNS—with Mack Sennett for a series of short comedies on a Paramount release that should go over big as Lloyd is still remembered for his laugh getting.

"FALSE IMPRESSIONS"—will be the title of the first one with Leslie Pierce directing, and that funny gal, Marjorie Beebe helping in her inimitable manner.

TWO DARK THEATRES RE-OPEN—at once with United Artists and Pantages both making a special attraction of a Fanchon and Marco Revue that has brought them into Loew's State for such a long time.

"RED DUST"—a feature at both houses with two of the most popular stars of today in Clark Gable and Jean Harlow in the leading roles. This should bring them in.



W. W. HOLMES

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Courtesy To All Agents

Filmarte Theatre Throws Doors Open For Mount Sinai Relief Fund

West Coast Circuit Taboos Give-aways

Plan Fifth Annual Academy Awards Banquet In November

Hal Roach To Start Five Units On Monday

THEATRE TO SCREEN FIRST ALL-TALKING JEWISH PRODUCTION

By ARTHUR FORDE

A very worthy charity in which the Jewish race is deeply interested is the Mount Sinai Home for Incurables.

This week, at the Filmarte Theatre, a Benefit is taking place that should do a great deal for this worthy cause, especially when they are showing the first Jewish Talking picture, "Wife's Lover."

The artist playing the lead in this novelty picture is a name that is known throughout the world—Ludwig Satz.

The picture is of great interest to everyone, but of course, being in Yiddish, is particularly attractive to the members of the Hebrew race.

In addition to this picture, the Filmarte Theatre will once more show "Karamoz," which played at this theatre recently with great success. The film is being shown at this time by popular request.

"Karamoz" shows the beautiful Anna Sten, in one of the greatest love stories of the age, and only an author like Feodor Dostoevsky could depict the joys and sufferings of the great Russian race.

Direction of Feodor Ozep and the various remarkable types shown in this production are well worth a visit.

Photography is the "something different" type in your screen fare. You will surely enjoy this vivid story.

These two remarkable feature pictures are showing to crowded houses and this worthy charity should reap a great benefit.

LONDON EDITOR COMING TO HOLLYWOOD

Ernest W. Fredman, managing editor of *The Daily Film Renter and Moving Picture News* of London, is on his way to Hollywood for a closer inspection of the industry and its method of making pictures. Mr. Fredman expects to arrive here about the 27th of this month and will make his headquarters at the Roosevelt Hotel.

MORE SHOWMANSHIP AND ATTENTION TO PICTURES NECESSARY, SAYS S. P. SKOURAS

If Shakespeare were alive, how he would chuckle. To paraphrase the immortal bard, once more we hear: "The picture's the thing!" Orders have come from S. P. Skouras, head of the Fox-W. C. Theatres: "Giveaways must go!" No more will the lobbies be littered with prize autos; banned are the refrigerator premiums for those who crave "Merrily We Go to Hell" and other such scorching entertainment.

Rackets and stunts, country stores and lotteries are now taboo and the managers of the various theatres on the circuit must get down to old-fashioned showmanship and old-fashioned but always new GOOD SHOWS.

Skouras defends his former giveaway policy on the grounds that they believed that extra bargain values had to be offered to attract business into the theatre but that the emergency has passed and right now the theatres must get back to selling entertainment with no frills.

Almost \$75,000 has been spent during the summer in autos, ice-boxes, groceries, radios and other merchandise. Whether these presents have stimulated business is questionable; that they will make it hard to get back to legitimate competition for patrons, there is no doubt.

The West Coast Circuit Chief has reached the conclusion that it is the business of the theatres to make the public entertainment conscious and to convince themselves that the people who patronize theatres do so primarily to be entertained.

NEWS FROM ABROAD

Tim Whelan, late of the writers' staff of RKO has been signed to do his stuff for Gainsborough.

"Those Who Dance" is getting an exceptionally long run in Madrid.

It is Marie Dressler who is accredited through a ballot taken, as being the BO favorite of Spain, with Wally Beery leading the men.

The French film, "Imperial Violets" starring Raquel Meller is receiving much favorable comment from Spanish, English and French critics.

Some of the old favorites which are being synchronized to sound are being widely advertised in foreign trade papers as well as the dailies. The most notable being those of Chaplin and Marie Dressler.

We learn through "Cinema" that a project which may see the beginning of a type of picture is being planned secretly in London.

The first move is to be the production of an ambitious picture estimated to cost a million dollars and on the "Birth of a Nation" scale, by Lionel Sterling.

Sterling is president of the Better Pictures Movement of America. The studio is to be located in Palestine and most of the picture is to be shot there utilizing the Holy Land as a back ground.

NOMINATIONS FOR GENERAL AWARDS ARE NOW COMPLETED

The fifth annual Awards of Merit banquet of the Academy of Motion Picture Arts and Sciences is being arranged for early in November although the exact locale and date of the affair is as yet undecided.

Nominations for the general awards have been completed and are herewith announced. Nominations for the awards to be given in the Short Film field, cartoons, travelogues, comedies, etc., are still under way, the voting is not as yet complete.

In the major class, one candidate in each of nine classifications will be chosen by vote of the Academy's 850 members at the annual banquet in November. To the winners will go the traditional gold statuettes for outstanding leadership during the twelve months preceding July 31.

The achievements selected in primary voting, during the month of August, are:

Best performance by an actress: Marie Dressler in "Emma" (Metro-Goldwyn-Mayer); Lynn Fontanne in "The Guardsman" (Metro-Goldwyn-Mayer); Helen Hayes in "The Sin of Madelon Claudet" (Metro-Goldwyn-Mayer).

Best performance by an actor: Wallace Beery in "The Champ" (Metro-Goldwyn-Mayer); Alfred Lunt in "The Guardsman" (Metro-Goldwyn-Mayer); Fredric March in "Dr. Jekyll and Mr. Hyde" (Paramount Publix).

Best direction: "Bad Girl," Frank Borzage (Fox); "The Champ," King Vidor, (Metro-Goldwyn-Mayer); "Shanghai Express," Josef von Sternberg (Paramount).

Best photography (Cinematographers' award): "Arrowsmith," Ray June (Samuel Goldwyn, Inc., Ltd.); "Dr. Jekyll and Mr. Hyde," Karl Struss (Paramount); "Shanghai Express," Lee Garmes (Paramount).

Best art direction: "Arrowsmith," Richard Day (Samuel Goldwyn, Inc., Ltd.); "A Nous La Liberte," Lazare Meerson, (Rene Clair); "Transatlantic," Gordon Wiles (Fox).

Best original motion picture story: "The Champ," Frances Marion (Metro-Goldwyn-Mayer); "Lady and Gent," Grover Jones and William Slavens McNutt (Paramount); "Star Witness," Lucien Hubbard (Warner Brothers Pictures Corp.); "What Price Hollywood," Gene Fowler, Rowland Brown and Adela Rogers St. Johns (RKO).

Best motion picture adaptation: "Arrowsmith," Sidney Howard (Samuel Goldwyn, Inc. Ltd.); "Bad Girl," Edwin Burke (Fox); "Dr. Jekyll and Mr. Hyde," Percy Heath and Samuel Hoffenstein (Paramount).

Best produced picture: "Arrowsmith" (Samuel Goldwyn, Inc., Ltd.); "Bad Girl" (Fox); "The Champ" (Metro-Goldwyn-Mayer); "Five Star Final" (First National Productions); "Grand Hotel" Metro-Goldwyn-Mayer; "One Hour with You" (Paramount); "The Smiling Lieutenant" (Paramount); "Shanghai Express" (Paramount).

Best work in sound reproduction: four studios nominated: Metro-Goldwyn-Mayer, Paramount, RKO and Warner Brothers First National.

CULVER CITY STUDIO TO BE MECCA FOR FUN, SAYS HENRY GINSBERG

Five comedies will be put into production at the Hal Roach Studios beginning next Monday, according to Henry Ginsberg, general manager.

While no definite titles have been set, the first unit will be an Our Gang Comedy under the direction of Robert McGowan.

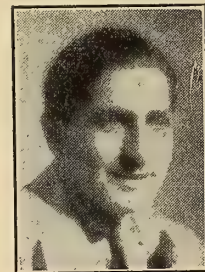
Others will include new Charley Chase, Laurel and Hardy, Taxi Boys, and Zasu Pitts-Thelma Todd comedies.

With the amount of talent on hand, the fun makers coming out of this studio are expected to keep film fans in chuckles for weeks to come.

B. B. B.

Ever since B. B. B. came to Los Angeles he has been in the limelight as an entertainer. He has made many friends in theatrical, cinema and civic circles.

B. B. B. can always be relied upon to give his services for any kind of a good and worthy cause, and if the truth were known, he has had his hand in his pocket, helping many a needy person, when it did the unfortunate one the most good. It seems that the more good one tries



to do these days for others, the more folks delight in making life tough for a good Samaritan. B. B. B. has worked hard first, at Coffee Dan's, then on his own. He never made much, but worked very hard. All of a sudden, when it looked like his efforts were just about in vain, he was given a new lease on life in the present location of the B. B. B. Cellar Cafe. The famous entertainer was working hard and making many new friends when suddenly his hard work was upset by the minion of the law who rushed in and raided B. B. B.'s Cellar Cafe. The years of hard, honest and earnest work, seemed to go on the rocks. But B. B. B., being made of the kind of stuff that it takes to make real men, stood his ground and is nightily carrying on. Bravely he is trying to prove to those who do not know the inside story of the raid, that his first duty in the cafe is to entertain his guests. He is not responsible for their behavior—although the B. B. B. Cellar Cafe has been conducted on a cleaner basis than most of them are in or outside of Hollywood.

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233 CLUB MAKES AN AWARD



Past President Harry H. Zehner presents John LeRoy Johnston, also past president and chairman of the directorate at the 233 Club with a gold medal in recognition of his services as an officer of the club while City Prosecutor Charles P. Johnson, President Otto K. Olesen, John Boles and Councilman E. Snapper Ingram look on.

EDWARD CLARK WRITES, PLAYS AND DIRECTS

Edward Clark again proves his versatility. He is not only a writer and director, but also a very polished and outstanding actor.

"Platinum Handcuffs," a three-act drama, based on the Saturday Evening Post story of the same name by the late Captain Michael J. Phillips, was dramatized and directed by Mr. Clark.

Edward Clark gave a splendid performance in the unsympathetic role of Mr. Denison. Georgie Lyons and Janet Elsie Clark, as the young married couple, played their parts with great feeling and understanding. Tecla Severns, who played the minor role of the maid was outstanding. The supporting cast included Edgar Roberts, Jerry Ostermier, David Marion, Jane Wolpert, Peter Galen, Harry Jung, James Madsen, Frances Martin and Given Reed.

The play drags at times and will benefit by a little pruning, but considering that most of the players are novices to the stage, one can truthfully say that Mr. Clark, conducting his academy like a theatrical stock company, is indeed a very capable head.

On the same program there was a one-act comedy written and directed by Edward Clark, titled, "When We Grow Up."

The performances of Edna Mae Hart, Jacqueline Usrey, and Warren Glasser are fine as the three children who discuss what they're going to be when they grow older. Edna Mae Hart's interpretation of Robby Elliot was especially outstanding and proves her ability as a promising young actress.

Zumeeta Garnett, Margot Hale and Jean Hersholt, Jr., play the parts of the youngsters grown up. Zumeeta Garnett and Jean Hersholt, Jr., had rather stupid roles but interpreted them very well. Jacqueline Usrey however, overacted her part considerably. Rod St. Denis and James Madsen had minor roles. Although the play wasn't outstanding it proves that Mr. Clark is an able dramatic instructor for youngsters.

—EVELYN GLATT.



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DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES:—Famous Motion Picture People

MOVIE DRAMA SHINES IN PAGES OF U-BOAT MEMOIRS

By FRED W. FOX

"Cycles" in film entertainment will probably endure as long as films endure. But there are certain basic values of drama that are necessary to all phases of these cycles.

Pictures dealing with the World War have had a strong hold on the popular fancy. Hollywood thought that the climax had been reached with "The Big Parade," but not much later "All Quiet on the Western Front" proved that war films were not at end. The World War was of such great scope that its many aspects will offer material for first-class movies for many years.

In the earlier era of war movies the prejudice against Teutonic locale was strong, but "All Quiet—" did away with that bias. We know that there was much drama, great patriotism on both sides of the conflict. Our national and political theories cannot blind us to those facts.

Personally, I can refer back to the October 30th, 1925, issue of *The Film Mercury*, wherein the following was set down in the column authored by me. This was, of course, many months before "All Quiet on the Western Front" was published or filmed.

"Some day somebody will probably make a film dealing with the drama that must have been enacted in German homes and back of the Hindenburg Line at the time the Germans marched away to war. There must have been a few heartaches, some patriotism to a lost cause, and some great tragedy there. It will take courage to make a picture based on that. Who has the courage?"

The subsequent success of Remarque's epic book of the war paved the way for the movie that followed. It is needless to again cite the fact that "All Quiet—" was voted the best picture of that year.

Now that Universal is to film the sequel, "The Road Back," it is to be expected that other producers will search for material of the same type.

Stories of the German U-Boats offer enormous possibilities for movie drama. Anybody who can recall the visits of the giant commercial submarine, *Deutschland*, when it twice eluded the wary British fleet and slipped into Baltimore harbor, must agree that this feat of Captain Paul Koenig and his doughty crew was admirable.

There will always be sharp difference of opinion about the unrestricted submarine warfare instituted by the Germans during the dark days of 1917-1918. But discounting that aspect of the question, and concerning ourselves solely with the dramatic value, it is apparent that these undersea mariners had many thrilling adventures.

I have had occasion to read volumes about these undersea warriors, and one of the best is that collection of memoirs edited by the famous German official war painter, Claus Bergen, and Commander Karl Neureuther, commander of U-Boat 73. This volume is written by various members of the German U-Boat Fellowship of Munich, and their lucid style of setting down their submarine experiences gives many slants for movie plot.

The whole "feeling" of the book is summed up in the epilogue by Commander Neureuther, wherein he writes: "We live indeed, and in us there still lives what helped us to endure those dreadful perils—what carried us to victory and brought us home: our joy in deeds well done. We yet live:—we who fought beneath the sea; and with us and near us live thousands who fought on other fronts—in the air, in the trenches, and beneath the earth; and near us, too, stand those who fought against us. A strong inner life inspires us all and makes us one. We know the meaning of that moment when a man's life is as nothing; we know those minutes when a man's existence hovers upon a thread of destiny, and its continuance is no more than a shining dubious 'perhaps'. We know what it is like when a man puts his life into the hands of his fellows, his superiors, or those under his command. But all these experiences must have come most deeply home to U-Boat sailors. They had to offer up themselves and the supremest efforts that a man can make—a little isolated band of men on a waste of waters far away from their homes, which often heard no more of them than the single word 'Missing' or 'Overdue'.

"We, fighters from many fronts, reflect on the great experience that unites us, on the times when we stood side by side, each man for all; on those moments when we flung our own existence into the tremendous conflict. But this very experience taught us one thing which we must never forget—that men can and ought only to sacrifice themselves for what is worthy of sacrifice."

PASADENA COMMUNITY PLAYHOUSE TO FEATURE GAY SEABROOK

Out at Universal the other day we ran into little Gay Seabrook who used to delight us with her clever performances under the Duffy banner.

She is appearing opposite Jason Robards in one of the Warren Doane comedies, "Pick Me Up." Of late she and Emerson Tracy have given radio fans a bit of fun in their nightly skit, "Growin' Up." She tells us that negotiations are now under way whereby "Dorothy and the Wizard of Oz" will shortly be heard via the ether waves.

Gay Seabrook will read the lines of Dorothy, Charlie Lung will play the role of the Tin Wood Man and "Aunt Addie" of the "Sunday Night Hi-Jinx" will play the Scarecrow. Quite a line-up of talent, if you should ask us.

We also learned that on Tuesday, Oct. 18, Gay will go into the Pasadena Community Playhouse in "Miss Mary Sawyer," from the pen of Emerson Tracy. Aside from writing the play, Mr. Tracy will also appear in the leading male role.

It is indeed a busy season ahead for Miss Seabrook, and a delightful one for patrons of the Pasadena Community Playhouse.

"HARLEM"

"Harlem" is good entertainment. The packed house at the Hollywood Music Box last Friday night proclaimed it so. It is chock full of interesting moments made so principally because of its large negro cast—66 of Central Avenue's finest.

As drama, it has many technical faults which the authors, William Jourdan Rapp and Wallace Thurman did not see fit to iron out. In the fast movement of the play they are overlooked.

Colored life in the black belt of New York is the theme but modern jazz, vice, depravity, abuse of the 18th Amendment and crime is the motif, which is not exclusively negro attributes. The play is largely a study in characterization. No faster, more perfect performance could be turned in by any cast on its first night. The show is vibrant, rhythmic, lilting with the lights and shadows of tragedy, jazz, rampant youth and religious fanaticism. It is powerful drama because it is played so; intense because the players give it sincerity to the point of realism. The story is trite.

The cast had many clever people. Theresa Harris stands out strongly among the women as does Cleo Desmond and Edna Wise Barr. Of the men George H. Reed as the father was superb; Charles Olden as the boy played up splendidly. Others who gave excellent performances were Thurston Briggs, Harvey Brooks, Helen Conway, Lawrence Criner, Charles Moore, Farcey B. Sheffield, Cliff Ingram, Harry Levette and many others.

The direction of Edgar Forrest was intelligent and thorough. "Harlem" will do business.

—LOU JACOBS

Harry Akst's Music Featuring Slim Martin Clicks at Lee Moore's New Frolics

Famous Maestro, Composer and Song Writer Commands Attention



HARRY AKST

The name of Harry Akst means much to the song and amusement world. If you doubt this for a moment you should have witnessed the grand opening of Lee Moore's New Frolics a week ago Thursday evening. Satellites from screen and stage rubbed shoulders with the best towns people. Telegrams poured in all night from all over the world, wishing him and his new enterprise the best of success.

Filmland Rubs Shoulders with Stageland at Culver City Playspot

It took quite a bit of talking on the part of Lee Moore to obtain the signature of Harry Akst, the famous maestro, composer and song writer, to agree to head the orchestra at Lee Moore's New Frolics Cafe. Mr. Akst can write his own ticket wherever music and song rule supreme. And being a busy individual, he was prone to stop his own work to nightly appear at the playspot every evening with the exception of Monday night. The same may be said for Slim Martin, who has specialized in playing in the best theatres. Only lately he closed a very successful engagement with his orchestra at Pantages Hollywood Theatre.

At Lee Moore's New Frolics Cafe "Slim" is featured along with Harry Akst, and when he isn't up there leading the dance orchestra, you will find Harry Akst directing the boys for the show, "Malibu Nights," which was created for the "Frolics" by Charles Mosconi of the famous dancing Mosconi Bros. who have appeared in the world's best theatres. Harry Akst is now supervising the entire show, with a bevy of new faces among the chorus, and Lee Moore is arranging to put in an entire new show October 20.

Eddie Garr acts as master of ceremonies, and if you ask us, he is being received with open arms by Hollywood's best people. He is without a doubt one of the cleverest of funsters since Will Mahoney hit this old town. And Filmland is none too slow to appreciate real talent when it comes here from the East.

IT LOOKS LIKE BUSY TIMES FOR GRAUMAN

Good news for local show enthusiasts comes with the rumor that Sid Grauman, master showman of the coast, will take over supervision of five theatres for the Fox West Coast Theatres Corp.

The show places that Mr. Grauman will have charge of include Loew's State, Chinese, United Artists, Pantages and either the Egyptian or Wilshire and possibly the Circle theatre.

The United Artists and the Pantages theatres will stage a dual opening on the 20th with M-G-M's "Red Dust," starring Clark Gable and Jean Harlow. On the stage at the Pantages that delightful presentation of "Whoopee" will be staged.

HOLLYWOOD WELCOMES DOROTHY DE SALLIS

Dorothy De Sallis, for many years a distinguished actress on the Australian stage, was formally introduced to Hollywood at a press luncheon at the Writers Club Wednesday afternoon.

After talking with this celebrated personality, we learned that among the number of international successes in which she appeared included "A Woman of No Importance," "White Cargo," "The Second Mrs. Tanqueray," and a number of Shakespearean dramas.

Miss De Sallis is of Spanish and English descent. She studied for the stage in London and was recently brought out to Hollywood to appear in the screen adaptation of a Noel Coward play, it was learned.

The press tea, at which Dorothy De Sallis was honored, was sponsored by Dick Hunt and George Landy, local publicists. We have no doubt by the welcome Hollywood extended to her, that Miss De Sallis will rise to great heights on our screen.

E. J. CLARK IS BUSY HELPING TALLANT TUBBS

E. J. Clark, campaign manager for Tallant Tubbs in Hollywood, is a busy man these days.

He reports that an energetic and aggressive campaign is being waged for the election of Tubbs for Senator and that he is receiving 100 per cent co-operation from every hotel manager and employee in Hollywood.

Mr. Clark is also manager of the El Cortez hotel, where things seem to be humming and where "Ole Man Depression" is no more.

JACK SHERRILL GOES OVER TO LICHTIG AND ENGLANDER AGENCY

Jack Sherrill, formerly of the Tom Conlon Agency, Ltd., and for many years representative of many famous stage and screen artists, has affiliated himself with the Lichtig and Englander Agency in Hollywood.

The Lichtig and Englander Agency is one of the oldest concerns on the coast, and it is indeed a pleasure that this organization should engage the services of Jack Sherrill. The news should be of great interest to studio executives as well as casting directors.

TEMPLE ISRAEL BROTHERHOOD ENTERTAINED BY BUDDY FISHER AND FINE LINE-UP OF NOVEL ACTS

The other night at the Temple of Israel Brotherhood, Buddy Fisher, maestro of the Buddy Fisher all-star orchestra at Stark's Bohemian Cafe, headed a show of entertainers that gave the members and their guests plenty of fun and amusement. Eddie Lambert started the show off in fine shape and caused gales of laughter. Buddy Fisher did his imitation of Ted Lewis to tremendous applause. He also told some very funny Jewish stories. The Blackburn children did some very clever dancing and singing. They are a pocket edition of the famous Dolly Sisters. Two more acts from Stark's Cafe—Evelyn Mannis sang and danced her way into the hearts of the great crowd, and Constance Evans showed why she is advertised as the world's greatest dancing high kicker. The Locust Sisters again stopped the show with their crooning. Rabbi Isaacson made a nice speech while President Joe Herman of the Brotherhood was praised for the show.

"Horse Feathers" is tickling the ribs of many nations with the same side-splitting results as when shown to local audiences.

SLIM MARTIN

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NIGHT HAWK

Amateur Night Proves Real Funmaking Affair at Stark's Bohemian Club. Buddy Fisher Puts Over Many a Laugh

Monday night is amateur night at Stark's Bohemian Club. Mind you this is the added attraction. Last Monday evening's crowd laughed until their sides ached over the antics of some of the would-be performers. Buddy Fisher, being a seasoned showman and master of ceremonies, handled the show in such a manner that the crowd kept the amateurs coming back again and again to repeat their funny acts.

There are plenty of big names visiting Stark's Bohemian Club these nights. Bankers from all over the Southland have been dropping in with their families for dinner and sitting through an entire evening. Film folks, too, are making this place a sort of rendezvous. Howard Sheehan, Chuck Riesner, Charles Christie, Stage Bill Boyd, Marjorie Beebe, Col. Fred Levy, John G. Adolfi, Lloyd Bacon and many others whose names mean much to the amusement and civic world.

A new policy is in effect at this classy night spot, offering five selected acts and a weekly change of program. This should increase business as we have noticed a lot of familiar faces from the film colony there more than once a week. Terril and Kay open with a Tango number which is done in an artistic manner, later returning for an adagio. Kay, the male member of the turn, is a finished dancer. THE BURBONS, juvenile team, follow this with a snappy buck routine. They are two good looking youngsters and very talented. Nat Spector walked out as welcome as a mint julep and rendered, "I Can't Give You Anything but Love" and "Whistle and Blow Your Blues Away" for one of the applause hits of the evening. Dexter Webb and Merrill, who have made a few changes in their offering since their appearance at the RKO house, play a medley of popular tunes on the banjo, finishing with a special arrangement of "Rhapsody in Blue." Buddy Fisher, master of ceremonies and maestro, is as pleasing as ever. This chap is a thorough showman and is responsible for the success of each act. He has a personality and is an artist in his line.

AL LEVY CATERS TO NEW FILM GENERATION

There are a great many of us in the picture business of today who remember a famous caterer of former times, as well as of the present.

We are speaking of the genial Al Levy, who numbers among his patrons and friends, not only the executives and stars of today, but those who came here as early as 1909.

Al Levy's original Cafe was at Main and Third St., and was the gay rendezvous for the famous people of that time.

Such famous figures as Col. Selig, of the Selig Polyscope Co., a romantic figure of his time; and the late Francis Boggs, the first motion picture director with his cameraman, Tom Pearson, could be seen here. Later on, also Tom Mix, who was Selig's star at that time, would come here. The Biograph Co., with D. W. Griffith and the Gish girls were the sensation of the hour. Tom Ince, Mabel Normand, Max Sennett, Lou Cody and Dorothy Dalton, as well as a host of others patronized this famous resort; also David Horsley, who owned the Nestor Film Co., and his manager, Al Christie (who later formed the famous Christie Film Co.) with his brother Charles. Kessel and Bauman were others who could be seen nightly at this famous resort, as well as Pat Powers and other famous figures of the I. M. P. days.

All these come to our memory as well as many others who could be seen nightly and on rainy days when the companies couldn't work. They gathered at Al Levy's and put the finishing touches on the big deals of the time that had their inception on the famous rug in the lobby of the Alexander Hotel.

Trade moved uptown in the restaurant business as in other lines. Then Al Levy built his famous Cafe at Eight and Spring Streets and his famous clientele moved along with him.

You could spot Charlie Chaplin and his pals there at any time. Not only was Al Levy famous for the food served at his place but he had a floor show that would put to shame many that are considered great today.

When the picture companies made Hollywood their headquarters exclusively, Al Levy moved to Cahuenga and Hollywood Boulevards, and prospered. He erected an unique establishment on the Pacific Coast. Levy's Tavern is as famous today as the picture stars who are known the world over. The new generation gathers there daily and enjoys the delectable food that Al Levy serves.

BILTMORE GARDEN ROOM

Stanley Smith, popular screen and musical comedy favorite, follows in the footsteps of Buddy Rogers as the second of Paramount's players to divide time between the make-up box and the conductor's baton.

Smith has been signed by Tommy Lee, who is associated with his father, Don Lee, in the operation of the latter's chain of radio stations, to lead the 14-piece orchestra which Lee has booked to succeed Jimmie Grier's Orchestra in the popular Hotel Biltmore Garden Room, long the favorite rendezvous of Los Angeles' younger set, and the Hollywood screen colony.

Jimmie Grier is slated to open in the Adolphus Hotel, Dallas, Texas, as soon as he finishes his engagement here. Jimmie has made a place for himself with his orchestra, ever since he first took up his baton at the Coconut Grove, where he replaced Gus Arnheim and his famous orchestra.

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SPORTS

150-Lap Main Event for First Day Race at the Legion Ascot Speedway

Sunday, October 23rd, at 2:30 p. m., the first of the day races will be held at the Ascot Speedway. And, what a race it promises to be. For the first time in the history of the track they are to have a 150-lap main event. After witnessing the 100-lap events which have been held at the track, one can readily realize that by adding another 50 laps will make it a real test of endurance, both for the drivers and for the cars.

All the drivers who have been competing on the eastern tracks this summer will make every effort to be here in time for the race. With such drivers as Bob Carey, Bryan Saulpaugh, "Wild Bill" Cummings, and "Howdy" Wilcox expected back, a great percentage of the best drivers in the country will be on hand to compete. Don't fail to be on hand to see this first day race of the season.

For real driving skill, we believe that the crown should be given to "Chet" Gardner for the way he stepped out in front of Lester Spangler last Wednesday night in their 5-lap match race and came in for the checkered flag. We have seen some brilliant driving at Ascot but never have we seen that race equalled. Was it a race, OR was it a race?

And then the main event! Instead of one race, it was really two because there was a fight the entire 60 laps between Kelly Petillo and Ernie Triplett for first position and between Gardner, Spangler and Babe Stapp for third position. Spangler finally lost control of his car and they finished with Kelly first, Triplett second, Gardner third and Stapp fourth.

Ted Horn won the 15-lap event for Class "B" cars and Kelly Petillo won the Helmet Dash.

HOLLYWOOD LEGION STADIUM

When Gene Doyle, manager of the Stadium, and Matchmaker Charles McDonald decided to main-event Vearl Whitehead and Milo Milletti, welters, they gave new life to the boxing game in Hollywood. The boys met last week, and the fans were treated to the best bout of the year. Milletti is all they called him in advance publicity—clever, tough and game as a terrier. With both eyes cut and too dazed to duck or roll away from Whitehead's deadly right, sent across with the weight of his body behind every blow, Milletti was in there, dangerous every second. Now and then his fast short counters caught Whitehead and shook him, but the blond boy kept coming, winning the decision without a murmur from the crowd. It was a great go. A return bout between these two boys will be a sell-out. In the semi-windup Vincent Martinez outslugged Johnny Martinez in a bout without a dull moment, taking the nod. Nino Pimenthal won the special when he knocked out Joe Ponzi in the first. It was a hard right to the jaw. Other events: Vivencio Alicante, 142, and Jackie Campbell fought a tough draw. Ted Kopp stopped Frankie Stetson; eye cut. Baby Manilla, 116, lost the opener to Jimmy Prewitt. This week, Tom Patrick vs. Jimmy Braddock.

OLYMPIC STADIUM

As usual, the fans who stayed away from Jack Doyle's boxing show last Tuesday missed a treat. The preliminaries furnished three knockouts and the wind-up was a rip-snorter. There was action from the first bell to the last and the crowd was on its feet yelling like Indians. Sandy Casanova was floored six times by the terrific lefts of the southpaw Assassin, Wesley Ketchell, gamely trying, but at no time in the running. Ketchell nailed him in the first for a nine count, and in the fourth had him down four times. The fifth was the end. Down twice, Casanova, still willing, was saved by the toss of the towel. Ray Acosta, lean, slender and fast, outboxed Tommy Huffman for two rounds, then took things easy. He was wrong, for Huffman outslugged him for the last two, winning a draw. In the special, the heretofore undefeated Mexican heavy Jose Gonzales was stopped in the fourth by hard-hitting, tough Dutch K. O. Weimer. The more experienced Weimer took all the husky Mexican had—then, plop! Bobby Graham, 160, ko'ed Jack Leeman in the second. The dusky Chalky Wright, was too fast and clever for Jess Macsy, stopping him in the first. Bobby Hagen, 142, and Eddie Lozano boxed a draw in the first bout. Next Tuesday, Newsboy Brown vs. Baby Arizmendi. This should be a sell-out.

Phil Harris Is Making Many New Friends

Phil Harris, with that ever-lovin' low down voice, plus a million dollar personality, is packing 'em in at the Grove. Stage and screen stars, social satellites, all gather nightly to dine and dance in the proverbial garden of romance.

Last Tuesday night those in attendance were: Colleen Moore, Loretta Young, Mae Clark, Jeanette McDonald, Bob Ritchie, Johnny Weismuller, and Bobbie Arnst—though not together—and Joan Bennett.

Tuesday night, October 11th, marked the beginning of "Pacific on Parade" broadcast on the N. B. C. entire coast network, which was acclaimed by listeners-in as ideal entertainment.

Phil Harris alternates with Earl Burtnett, each having 20-minute sequences. This is a nightly feature, from 10:15 to 11:30.

The original Biltmore Trio, Leah Ray, Carmen Castillo, all are popular with Grove visitors, and are always given a big hand.

Zavier Cugat and his Rhumba Tango Band add much to the entertainment as does Jamie Erickson at the organ. Jimmie Newill—a California boy—just past 23. He has already created a niche for himself in the hearts of music lovers. His fine voice was groomed by Donnizetti in Italy, where Jimmie studied for two and a half years.

Besides being a singer, Jimmie is a dramatic actor, having played leads in "Smilin' Through" and "Quality Street," in stock.

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The Innocent Bystander

By
HAROLD ORLANDO WEIGHT

IT'S A ONE MAN JOB

One of the most amazing features of Hollywood, to me, is that so few directors cut and edit their own films. Certainly an author wouldn't write his novel in unrelated sentence form depend upon a secretary to assemble and edit it. Surely a painter wouldn't mix the colors then have an assistant put them on.

It is just as impossible for a cutter who does not know the director's style, emotional temperament, and planned mood and effect to get the most out of that director's film. A motion picture, to be good, must be the work of one man assisted, but never over-ruled, by a great many others.

Some of our best directors do cut their own pictures, and all Russians consider that cutting by the director is absolutely essential for the success of the film. It is.

A GREAT DEAL TO LEARN

In this country at the present time there is absolutely no real cutting of films. We assemble them and that is all. Of film cutting to obtain an emotional effect, of making the art of cutting and lengths of cuts an integral part of the drama of the picture, Hollywood is utterly innocent. We have a great deal to learn about that thing called montage.

PERPETUAL MOTION

A theatre chain with half its houses closed or in the red, buys up another chain to obtain a monopoly. With the monopoly, it proceeds to arbitrarily fix prices and make exhibition contracts. The opposing producers will at last be goaded into building a competitive chain. The first chain comes down from its high horse, makes better contracts, and buys the new chain. Then the whole thing is repeated.

And they ask what is the matter with Hollywood!

THE MASTODONS ARE DYING

Anyhow, the day of the giant producer-owned theatre chain seems passing. It is advisable for each company to have a house or two in the key cities, but beyond that is should keep out of the exhibition business. Patrons now are demanding a program more suited to their local needs than can be furnished by a head office a thousand miles away. They want a more personal touch to the program, and they want the pick of the pictures rather than those produced by the theatre owner.

Further—and most important—they demand a lower admission price than a great chain with its immense overhead and with the drag of theatres closed and theatres in the red can give.

No theatre under present conditions and with the present trade of entertainment has the right to charge an admission price over twenty-five cents. We fail to see where a quarter filled theatre at sixty-five cents compares with a filled theatre at twenty-five cents.

Among the Americans who attended the opening of "Grand Hotel" in London were Mr. and Mrs. Edmund Goulding, Gloria Swanson, Rosie Dolly and Elinor Glyn.

Herbert Brenon has left London and is on his way "home" to Hollywood.

MOZELLE BRITTON, BUDDY FISHER (at the piano) MERLE ALDERMAN, CARL OSBORN, BILL MARKS, JOHN TE GROEN, JIMMY HATTON, JOE SCRIVANECK AND AL COHAN



We ran into charming Mozelle Britton, whose last picture was "The Plain Clothes Man" with Jack Holt at Columbia, at Stark's Bohemian Club sitting on the piano while Buddy Fisher and his ace musicians were serenading her. Miss Britton is in line to be the latest of finds to come to the front. She has been in our midst for some time, hoping to get a break. Today she looks like the best bet of the younger actresses now in the limelight. Buddy Fisher is seen playing the piano while his boys are playing their favorite instruments, and if you ask us, Mozelle looks like she is having the time of her young life.

"Men Are Such Fools" Is Good Starring Vehicle for Vivienne Osborne and Leo Carrillo; Earle Foxe also Scores; Aibly Directed by William Nigh

Joseph I. Schnitzer and Sam Zieher produced "Men Are Such Fools" with one thought in mind, and that is to give cinema theatregoers something to think about.

There is a moral lesson in this one, and it gets across to the hearts of onlookers. They see a woman who becomes restless and who strays from the righteous path made possible by a loyal and loving husband. She finally pays the penalty by ending her own life. The man, likewise pays the price of folly and the unfortunate and innocent husband goes back to prison.

Sounds sad—uninteresting. Instead, the story will hold you every inch of the way. The work of Vivienne Osborne compares with Irene Dunne's work in "Back Street." Leo Carrillo, too, came in for marked attention. His performance of the Italian musician, who plays the second fiddle and finally gains recognition as maestro in the very prison where he is serving a sentence for murdering his wife's lover, is without a doubt one of the sterling characterizations of this actor's screen career.

Miss Osborne and Mr. Carrillo worked well together. Earle Foxe came through with a very polished "heavy" performance, commanding attention.

William Nigh directed with a fine understanding of his subject. There are plenty of fine actors and actresses in support of the stars, including Una Merkel, Joseph Cawthorn, Paul Hurst, Tom Moore, J. Farrell McDonald, Eddie Nugent, Albert Conti, Paul Porcasi, Lester Lee and others.

Miss Merkel and Paul Hurst were used for comedy relief and to sort of help matters along whenever they were needed as go-betweens.

Eddie Nugent was particularly good as the wise cracking leader of a jazz band. Albert Conti, too, held you with his role as the leader of the orchestra in a swell cafe. Paul Porcasi is a splendid actor. Taking it all in all, the cast fitted the story, which was photographed by Charles Schoenbaum and edited by Vi Lawrence.

"Men Are Such Fools" was taken from an original by Thomas Lloyd Lennon, adaptation and dialogue written by Viola Brothers Shore, and continuity by Ethel Doherty. Dialogue direction was the work of George Cleveland. Bakelineoff furnished the musical score which lifted the picture up to greater heights, especially the "SONG OF FREEDOM."

This was the main object of the story. It involves the man who, dissatisfied to play second fiddle all his life, through fate, works his way out of that class, but, not before he has gone through untold sufferings. He is sent to jail for a murder and during his life behind the bars writes a masterpiece. He trains the prison musicians to play it, thereby gaining his freedom. Then he finds that his wife has committed suicide over a good-for-nothing speakeasy owner. He kills the man and once more is behind prison bars to spend the rest of his days.

—HARRY BURNS.

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By
LOU JACOBS

What a break the school kids of today get. Remember how we used to have to dig during study periods in history and then have to dig some more with home-work for the next day? School used to be just one hateful thing after another.

Now kids get their history in classes via motion pictures and for home-work, well, their radio does it for them. KFI's new program, "Makers of History," on Friday nights, 7:00 p. m. is presenting dramatized versions of important incidents of American history, beginning with the Pilgrim Fathers. The cast includes Bernice Foley, Wilbur Smith, Lucille DeWolf, Harry Moody and others. The musical setting will be conducted by Charles Shephard.

Nola Luxford, erstwhile of the stage and scene, has reason to be grateful to the Olympic Games. She got an opportunity to do a little repertorial announcing and miked so well she was given a further chance to histrion a bit. Now she's topping a skit of her own called "Lucy and Octavius" on KECA 6:45 p. m. except Saturday and Sunday. William Bauerschmidt is the other half of the team. They prepare their own material.

Phil Harris at the Ambassador and Earl Burtnett at the Mark Hopkins, which is in San Francisco, are doing a relay race hour. They are chasing each other six days a week over KFI. In a new set-up, each band will play 20 minute shifts alternating twice every evening. The one who succeeds in completing the fourth period inside of the hour wins the mush-mouth bass drum. Oh, yes; the game starts at 10:15 p. m.

"Rummy and Dummy," who are they?

"Rummy and Dummy" are a couple of clever boys, being sponsored by the "Fownside" people, at Paramount Radio Station KNX.

It seems to be quite difficult to find out exactly who they are but they do an extremely funny sketch on Monday, Wednesday and Friday at 6:15 p. m.

If we don't miss our guess, some picture corporation will pick them up soon, so listen in, the have a lot on the ball.

CHRISTIAN SCIENCE LECTURE RADIOCAST

Local radio listeners will be interested in the announcement of the radiocasting of an authorized Christian Science lecture over KTM (780kc-384.4m), Tuesday, October 18, at 8 p. m., by James G. Rowell, C.S., of Kansas City, Missouri, member of the Board of Lecturship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass., Lecture to be given under the auspices of Ninth Church of Christ, Scientist.

"GUILTY OR NOT GUILTY"

Harry Neumann has finished shooting "Guilty or Not Guilty" at Radio-Pathé. It is an M. H. Hoffman production.

"PICK ME UP"

Jason Robards has finished the male lead opposite Marie Prevost, who is starred in "Pick Me Up," a Warren Doane comedy feature made for Universal. James Horne directed. Others in the cast are Bert Roach, Henry Armetta and Gay C. Brook.

TEDDY JOYCE IN CHICAGO

Teddy Joyce, that dynamic master of ceremonies now on tour as headliner in a Fanchon & Marco unit, opens at Chicago Theatre in Chicago, for a week's run. Joyce is remembered here for his outstanding performance in "The Crooner," a Warner Bros.-First National picture.

Chit, Chat and Chatter by Hal Wiener

Pat O'Brien to Bring Jim Tully's Hero to Screen

Could it have been just a coincidence or did Jim Tully have Pat O'Brien in mind for the screen play when he wrote "Laughter in Hell," the title under which Universal is bringing Mr. Tully's book to the audible films.

We know, of course, that his book deals in a vague sort of way with some of Jim's own experiences. But when we talked with Pat out on the set at the Big U, it struck us that he (Pat O'Brien) was perfectly suited for the hero of the burly Irish author's book.

And is Pat all excited over the story? Well I guess. In fact he just came back from a location trip to Sonora where, he tells us, he had the thrill of his life.

It was Pat's first try at running an engine—yes—and it's more of a thrill than guiding an airplane through the clouds, he tells us.

But the real thrill came when he learned that this narrow gauge type engine was used to carry passengers in the gold rush of '49. This engine, a relic of American history, is now only being used to travel an abandoned road once or twice a month—enough to keep the line open.

But, as we started to say before, Pat O'Brien is all enthusiastic over the prospects of "Laughter in Hell." And from what we learned it should be one of Universal's star vehicles this season.

It is a drama of the Kentucky backwoodsmen and of a disillusioned youth who kills his sweetheart after learning of her infidelity. He is given life sentence on the chain gang, from which he escapes after killing a guard. The picture has plenty of atmosphere and is made up of that down-to-the-earth fiction that has always clicked with theatre audiences.

Berton Churchill, Myrna Kennedy and Gloria Stuart are in support of Pat O'Brien. Edward Cahn, who has some novel ideas along the directorial line, handles the megaphone for the production.

We look to "Laughter in Hell" as a top notch starring vehicle for Pat O'Brien, who is deserving of the best.

DULL, UNINTERESTING STORY SEEN IN "SCARLET DAWN"

Warner Brothers muffed another one in "Scarlet Dawn." This story of two Russian refugees—one a baron, and the other his servant maid—taking up their lives together in Constantinople, struggling for existence and trying to shake the social barrier between them, has been given a weak screen production.

Director William Dieterle has been forced to substitute genuine story material for any number of newsreel stock shots and newspaper inserts of the rebellion in Russia. And the mast suffers this same source, for they appear at only hort intervals throughout the picture.

"Scarlet Dawn" could have been a fine picture, worthy of starring efforts for both Douglas Fairbanks, Jr., and Nancy Carroll. As we viewed it, the picture is dull, with very little continuity and at no time does it achieve the classification of good entertainment.

"Doug" Fairbanks, Jr., achieves some fine acting as the young aristocratic who becomes a roving peasant. Nancy Carroll has not much to do in the film except look pretty. It is a shame to waste such talent on this sort of entertainment. They are worthy of the best stories Warner Brothers can offer them.

Lilyan Tashman is seen as a social flame and Guy Kibbee appears in ONLY TWO SHORT SCENES—yet he is introduced as part of the cast. Others in the cast include Sheila Terry, Frank Reicher and Earl Foxe.

Ernest Haller's photography is seen to good advantage. "Scarlet Dawn" is taken from the Mary McCall, Jr., novel, "Revolt."

MARGARET SEDDON IS ONCE MORE IN OUR MIDST

We had a pleasant chat the other day with Margaret Seddon in the lobby of the Hollywood Roosevelt Hotel Miss Seddon, you know, is one of Hollywood's pioneers . . . in more ways than one . . . she was one of the first Broadwayites brought out here to appear in movies . . . and it was for M-G-M's pioneer talkie . . . "The Bellamy Trial" . . . the screen adaptation of the famous Hall-Mills Murder Case

. . . . Margaret Seddon was the outstanding character in the picture in which Leatrice Joy and Kenneth Thompson made their debut to the talking screen . . . not all of this picture was in sound, she tells us . . . it was not until after the picture was finished and she was back in New York that the studio decided to retake the second half in sound . . . so Miss Seddon was called back to Hollywood Monte Bell directed

. . . . since then, she has been a welcomed personality in movieland her recent vehicle for the Culver City Studio was "Smilin' Thru" which is due for a big Downtown opening soon

. . . . Margaret Seddon has appeared under the banner of every BIG theatrical producer . . . which means . . . the Shuberts, David Belasco, the Theater Guild, etc. . . . her role of the mother in the stage presentation of "Blessed Event" will long be remembered. . . . at present she is making Hollywood her home, though she manages to visit Broadway on the average of once a year . . . a real trouper, this person . . . who can tell many glamorous stories of by-gone show days

MARY MCCARTHY HAS NEW IDEAS FOR SCREEN

Universal can well be pleased with the latest addition to their writing staff. She is Mary McCarthy who at present is working on "Ships of Chance" which will be Lew Ayres' next picture following "Out on Parol."

Her latest screen effort, which is scheduled for early release, is "Slightly Married" and will be shown under the Invincible-Chesterfield banner. A splendid cast will be seen in Miss McCarthy's newest brain child including Walter Byron, Evalyn Knapp, Marie Prevost, Dorothy Christy and Jason Robards.

Miss McCarthy advanced some clever ideas on dialogue writing when we spoke with her on the lot the other day.

She should go far in the realm of creating novel fictional ideas for Universal.

Mitzi Green Makes Great Comeback in "Little Orphan Annie"

Radio's picturization of Harold Gray's newspaper comic strip, "Little Orphan Annie," is a high mark in entertainment for other studios to shoot at in their release of child pictures. Exhibitors, here is a picture that will click anywhere. Grownups as well as children will find in this one just the right sort of entertainment. It is splendid.

Direction, under the guiding hand of John Robertson, has kept the picture at an even tempo. He brings to you, through his able understanding, the dreams, hopes and heart-aches so dear to a child's heart.

As "Little Orphan Annie," Mitzi Green turns in one of her best parts to date. She shows that she's a regular little lady, and that acting, whether dramatic or comic, is well suited to her talents.

Running Mitzi a close second for acting honors and practically stealing each scene in which he appears is little five-year-old Buster Phelps. We understand that Radio has him scheduled for one more picture. If they are wise, they should sign him on a contract, because, unless we miss our guess, every studio in Hollywood will be after his services following the release of "Little Orphan Annie."

May Robson, that grand old lady of the screen, also comes in for a good share of the thespic honors as the rich old grandma who accepts little Buster from the orphanage.

Matt Moore, as the orphanage doctor, Edgar Kennedy as "Daddy Warburton" and Kate Lawson should all be recommended, for they turn in excellent roles.

The story that Wanda Tuchock and Tom McNamara have woven into "Little Orphan Annie" deals mostly with the goings on in an orphanage, the adoption of little Buster and of how Mitzi steals away from the orphanage to see her little playmate. One thing in particular that this writer admires in the screen adaptation of "Little Orphan Annie" and that is that the picture has adhered to the true theme of the comic strip. All incidental theatrical romance and other trashy screen material that has spoiled so many of our recent films, has been totally abandoned in this picture. Bravo!

Among other things, Jack McKinzie's photography is up to standard. Check "Little Orphan Annie" as one of Radio's top notchers.

CLARK AND McCULLOUGH CUT CAPERS IN HILARIOUS COMEDY OF POLITICS

One of RKO-Radio's better two-reel laughies is "The Gay Nighties," in which Clark and McCullough do most of the clowning.

The picture is a gay satire on the art of framing a politician. All of the fun takes place in a hotel in which the dastardly deed is scheduled to take place. A beautiful countess walking in her sleep, a gangster chasing the house detective through the halls with a machine gun and a regiment of motor cycle cops following them through the room and up and down the halls hamper Clark and McCullough's well meant frameup plot.

"The Gay Nighties" is a riot of fun in which the preview audience participated. Director Mark Sandrich who also is credited with the continuity of Ben Holmes' story, kept the excitement at a furious pace. Nick Musuraca was kept on the jump covering all of the action with his camera.

MORGAN WALLACE ACHIEVES NEW STAGE TRIUMPH IN "YOUNG IDEAS"

As the curtain rose on Walter Brown's presentation of "Young Ideas" Tuesday night at the Hollywood Playhouse, a distinguished first night audience settled back into their seats to pass judgment on this newest theatrical adventure to grace the local rialto.

And as the curtain dropped on the last act, murmurs of delight could be heard throughout the house as this same distinguished audience filed out after a pleasing evening in the realm of make-believe.

"Young Ideas," a comedy of modern morals, treats in a satirical vein the problems that arise within the Saunders family, when a modern mother and her daughter try to convert their old fashioned father to the new age of gin fisses, cocktail parties, and high society blues.

Morgan Wallace as Jim Saunders, an old fashioned Texas oil man who refuses to adhere to the new ideas of the age, but who finally does go off on a spree and by so doing wins his wife and daughter away from their lofty ideas of living, achieves a splendid performance. Mr. Wallace is a fine actor and scored a distinct triumph at the premiere of "Young Ideas."

Adda Gleason as Harriet Saunders, his wife and Marie Gray as Millicent, their daughter, can be recommended for their excellent portrayals. Helene Millard as Janet Calhoun, enacts an hilarious love scene with Mr. Wallace that brought bellows of laughter. Another in the cast who is outstanding in his part is Ralph Remley as Charlie Watson, a friend from the Texas oil country. Most of the wise cracking dialogue is given to him and the manner in which he draws laughs establishes him as a comedian of no small ability. Edward Cooper as Algernon Phipps, the Saunders butler, who sees all and knows nothing, also comes in for his share of fine acting honor. Others who help the production along to a successful finish include Helen Kleep and Cornelius Keefe.

"Young Ideas" is worthy of good patronage at the Hollywood Playhouse. After the few slow moments in the first act are ironed out, the tempo will be speeded up to conform with the rest of the production. We guarantee you an enjoyable evening in the theatre with this one and plenty of laughs thrown in for good measure.

"OH, PROMISE, ME," Peter B. Kyne story, will be the first Tom Mix story of the second series. Jack Cunningham wrote the screen story. Arthur Rossen will direct; Phil Karlstein, assistant. Stanley Bergerman is the producer. Following Mix pictures will be produced by Henry MacRae.

ROSITA BUTLER performed for the soldiers at Sawtelle last Wednesday night. We caught a glimpse of her dancing and the veterans welcomed an enjoyable evening.

TAD ALEXANDER, child actor who in a few recent pictures has established himself as one of the sensational features of the talking screen, was yesterday signed under a long term contract by the Metro-Goldwyn-Mayer studios.

The contract is a result of his brilliant work in "Rasputin" with the three Barrymores, and the remarkable role he played in "Strange Interlude."

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INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Unassigned	W. S. Van Dyke	Unassigned	Clyde DeVinna	"Eskimo" "Rasputin" "Mask of Fu Manchu" "Let's Go" "Flesh" "Pig Boats" "Son-Daughter"	Peter Freuchen Chas. McArthur Uncredited Byron Morgan Uncredited Uncredited Goodrich-Gordon	C. S. Pratt G. A. Burns A. MacDonald F. Morgan J. Brack	Shooting Shooting Shooting Shooting Preparing Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Ranaldi, Asst.	The Barrymores Boris Karloff Haines Edward Wallace Beery Unassigned Novarro-Hayes	R. Boleslavsky Charles Brabin Harry Pollard John Ford Jack Conway Jaques Feyder	H. Tate Johnny Waters Charles Dorian Dave Taggart Unassigned Unassigned	Bill Daniels Tony Gaudio Harold Wenstrom Arthur Edson Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned				
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Eagle Prods.	R. N. Bradbury Al Herman	Paul Malvern Gordon Griffith	Archie Stout Geo. Meehan	"Rangers Ride Again" "The Big Chance"	Robert Quigley Mauri Grashin	D. Stoner	Shooting Preparing
PARAMOUNT. HO. 2411 5451 Marathon 1 A. M. to 1 P. M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	All Star Hopkins-Gable Chas. Rogers Prod. All-Star Stuart Erwin Carroll-Dee Brook-March Fredric March Sidney-Grant George Raft Marlene Dietrich Kate Smith Unassigned Scott-Blane All Star	Erle C. Kenton Wesley Ruggles Ben Stoll Thornton Freeland Corrigan-Hart Norman Taurag Stephen Roberts Staff Directors Marion Gering James Flood Josef von Sternberg Norman McLeod H. B. Hummerstone Henry Hathaway Wm. Baudine	R. Mathews Unassigned Raoul Pagel Unassigned Joe Leifer Unassigned Unassigned Various Unassigned Unassigned Unassigned Unassigned Unassigned	Karl Struss Unassigned Henry Sharp Unassigned Chas. Lang Unassigned Unassigned Various Unassigned Victor Milner Unassigned Unassigned Ernest Haller Arthur Todd Unassigned	"Island of Lost Souls" "No Man of Her Own" "Metropolitan Garage" "In For a Penny" "He Learned About Women" "The Good Thing" "The Lives of a Bengal Lancer" "If I Had a Million" "Madame Butterfly" "Under-Cover Man" "Deep Night" "Moon Song" "King of the Jungle" "Wild Horse Mesa" "Crime of the Century"	Wylie-Fort Austin Parker Wolfson-Rivkin Josephson-Marlow Thompson-Harris Hazard-DeLeon Boyles-Gates Uncredited Lovett-March Fort-Harris Jules Furthman Uncredited Marcin-Doty Shumate-Clark Uncredited	M. M. Paggi E. Kerr H. Lewis E. Merritt F. Grensbach J. Goodrich H. Mills E. L. Kerr	Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing
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UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Ronald Colman	King Vidor	Unassigned	Unassigned	"Masqueraders"	Uncredited		Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Karloff Gibson Gowland Douglass Birrell Sidney Fox Lew Ayres O'Brien-Stuart Tom Mix Karloff Lew Ayres	John M. Stahl James Whale Edward Luddy Carl Freund Dr. Arnold Fanck Ernst Frank Unassigned Ed. Cahn Art Rosson James Whale Tay Garnett	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Chas. Stumar Hans Schneeberger George Robinson Unassigned John Stumar Jerry Ash Unassigned Unassigned	"Only Yesterday" "The Road Back" "Happy Dollars" "Imhotep" "S. O. S. Iceberg" "Nagana" "Next Door to Heaven" "Ships of Chance" "Laughter in Hell" "Oh, Promise Me" "The Invisible Man" "Men Without Fear"	Lehman-Hecht R. C. Sheriff Lehman-Marks Schyer-Balderston Lt. Comm. Wead Van Every-Ryan Edward Luddy Mary McCarthy Tom Reed Jack Cunningham Preston Sturgus George Green	Joe Lapis R. Pritchard W. Hedgcock J. Moulin	Preparing Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Bill Mayberry, Casting Bill Forsyth, Asst.	D. Fairbanks, Jr. Ruth Chatterton William Powell Warren William Atwill-Farrell Daniels-Brent Barbara Stanwyck Joe E. Brown James Cagney Young-Lukas George Arliss Bebe Daniels	Al Green William Wellman William Dieterle Roy Del Ruth Michael Curtiz Lloyd Bacon H. Bretherton Unassigned Unassigned Unassigned Unassigned Unassigned	Fred Fox Dolph Zimmer Al Albarn Chuck Hanson Frank Shaw G. Hollingshead Unassigned Unassigned Unassigned Unassigned Unassigned	James Van Trees Sid Hickox Robert Kurrle Barney McGill Ray Rennahan Sol Polito John Seitz Unassigned Unassigned Unassigned Unassigned Unassigned	"Parachute" "Common Ground" "Lawyer Man" "Employees' Entrance" "The Wax Museum" "42nd Street" "Lady No. 6142" "Elmer, the Great" "The Inside" "Grand Slam" "The Adopted Father" "Radio Girl"	John Francis Larkin Mizner-Lord Wilson Mizner Robert Presnell Mullaly-Erickson Seymore-Bolton Mackaye-Miles Geraghty-Bolton Mizner-Lord Gelsey-Boehm Uncredited Uncredited	R. Lee O. Garretson A. Riggs E. Brown	Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing

HOLLYWOOD filmograph



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HOLLYWOOD, CALIFORNIA, SATURDAY, OCT. 22, 1932

PUBLISHED WEEKLY

International Photographers to Stage Great Affair Next Saturday Nite

WINFIELD SHEEHAN is Once More The Master of The Fox Ship

**SOUTH WILL PAY TRIBUTE
TO FILMLAND'S "MEN OF
HOUR" WHO HELPED
MAKE HISTORY**

To quote our good friend Will Rogers, "Everybody who is anybody will be in attendance," at that most magnificent jamboree of the social season, the mammoth Exposition and Ball of the International Photographers of the Motion Picture Industries, at the Ambassador auditorium just a short week off—next Saturday evening, Oct. 29.

It seems that every major front-line star in the industry—Constance Bennett, the Barrymores, Joan Crawford, Jean Harlow, Marlene Dietrich and all the rest—decided that attending this affair was a way of showing their appreciation to their cameramen for all they have done in the way of helping them to screen eminence.

Since the lesser folk of filmdom and the general public is also invited to this affair, those who have always longed for an intimate glimpse of the outstanding celebrities of the movies will have their wish fulfilled. At last they will be given the opportunity to dance side by side with Clark Gable, Jean Harlow, Gary Cooper, Marion Davies—the stars of their dreams.

Many prominent stars who have achieved national reputations as masters of ceremonies have volunteered their services and film folk are assured a quick fire of wit and humor that will excell anything of its kind ever done before. Impromptu acts by famous comedian, actor-singers, and heavy dramatic actors of the screen will feature the show, although there is a partially definite schedule of events scheduled to take place on the stages built for this Exposition in the Ambassador auditorium.

This is the chance of a lifetime to see the stars at close range and mix with them in fraternal conviviality. Don't miss it!

The Ambassador Hotel ticket offices and the Hollywood Roosevelt, where tickets are now on sale, report a tremendous advance sale of boxes and general admissions.

**ARE CASTING DIRECTORS
TO JOIN UNION?**

Dame Rumor has it that the casting directors of Hollywood are going to join the union. Right now there is no known organization of casting directors, although 'tis said that they meet monthly at a dinner and discuss studio conditions and actors.

**HOLLYWOOD'S MOST BRILLIANT
EVENT OF THE YEAR**



**MEET THE MOST GLITTERING ARRAY OF
STARS THAT HAVE EVER GATHERED FOR
ANY OCCASION**

HOLLYWOOD PASSES UP DOG RACES AT CULVER CITY

It looks like blase Hollywood has not gone to the dogs as some people would have us think. To the contrary, they have stayed away from 'em of late, for last Saturday night Ye Editor dropped down to the dog races to see if we couldn't meet some of our old friends from the studios. The only one we came across was Ben Blue, the Hal Roach star, and some friends. So Hollywood seems to have passed up the dog races and found other amusement.

Children are kept up to way late in the evening, seated within a few feet of where optional betting takes place. To our way of thinking the kiddies could better be left at home, to be fit to study at school in the morning.

**HAS ACCOMPLISHED MUCH
SINCE HIS RETURN TO
LOT LAST JUNE**

By HARRY BURNS

"There are six companies shooting at the Fox Films Studios," said one of Ye Editor's most faithful workers. This started our mind working in the direction of that lot. It also recalled to our attention that Winfield Sheehan, who is the vice-president of Fox Films and director-general of the West Coast studios of that organization, has within a brief time set Fox Films right back where they were before he was suddenly forced to take a six-months leave of absence so that he could take a much needed rest. Returning the early part of June, Mr. Sheehan took complete charge and has turned out some of their best pictures to date. With "Cavalcade" and many others that are in the making or that will be placed into production soon, we will soon have to accept Fox Films right among the leaders in filmdom. All this has come about through the individual efforts of Winfield Sheehan and his selection of such able co-workers as Sol M. Wurtzel and others in the various departments, who are working with him for bigger and better pictures as they did in the past years. Right now the Fox Films' payroll is three times as high as it has been, but every dollar that is being used now, is for making the present program of pictures, which look like the best ever attempted by Fox Films.

• • •

HE'S CAPABLE TECHNICIAN

Geo. De Richelavie is known to the studios as a capable technician. Especially fine was his work on "Downstairs," starring John Gilbert and Virginia Bruce at the M-G-M Studios. On the strength of this he was assigned to "Flesh," starring Wallace Beery, also on the same lot, and directed by John Ford.

• • •

**EGYPTIAN THEATER TO
STAGE OPENING NOV. 3**

Grauman's Egyptian Theatre will stage its "Re-dedicatory and Re-opening Program" Nov. 3. Fox West Coast Theaters, Inc., are said to be installing an elaborate \$30,000 sound system in the famous theater.

The new policy for Grauman's Egyptian will be first run pictures in Hollywood; popular night prices and bargain matinees, which will be continuous.

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Casting Colored People In Pictures Is A Problem

L. A. Should Do Away With Overseated Condition

GREAT ARRAY OF STAGE AND SCREEN STARS TO APPEAR AT SHRINE BENEFIT EVENT

Many of the most famous stars of stage and screen have volunteered to appear in aid of this most worthy charity and many novelties are being arranged to make the occasion one of the utmost attraction. The annual benefit for the Mt. Sinai Home for Invalids will be held at the Shrine Auditorium on Wednesday night, Oct. 26.

Among those who will participate in the show are Eddie Cantor, Claudia Dell, Fanchon and Marco, James Cagney, Lupe Velez, Eddie Lambert, Eddie Kane, Barbara Stanwyck, Frank Fay, Fifi Dorsay, Charles Farrell, Shaw and Lee, Sid Grauman, Blanche Hall, Betty Compson, Marion Nixon, Rita La Roy, Vince Barnett, Al Herman, Sam Hardy, Karyl Norman, Jean Malin, Harold Roberts, Gregory Golubeff, Ruth Roland, Ben Bard, Rosco Ates and many others.

The ticket sale guarantees a record attendance, according to D. A. Hamburger, chairman of the ticket committee who states that reservations have been made by many of California's gretest personages.

• • •

BACK TO SCHOOL

Dave Thompson, Jr., has gone back to school after spending all summer with his dad, who is a well known artists manager and personal representative.

BAN IS LIFTED ON NEW YORK HOT-SPOT THEATRES

NEW YORK.—The manner in which underground politics has nullified the efforts of Mayor Joseph V. McKee to clean up 42nd Street joints is evidenced by the fact that both the Republic and Eltinge theatres reopened last week in all the glory and splendor of their former depravity. The only concession that has been made to decency is the removal of the blatant nude posters.

The Eltinge opened with the additional feature of women pugilists added to their former burlesque and vaudeville turns; the Republic offering a sensational family of knife throwers as their added attraction.

Both these houses have been dark for the past three weeks and they opened with the appealing slogan of "combating America's twentieth depression with more and better burlesque."

The surprise action of License Commissioner James F. Geraghty in restoring license to the two burlesque temples smacked of influences at work inimical to the efforts of the mayor and is the result of certain political developments not divorced from Jimmie Walker's return from Europe.

The theatres both opened to capacity business and are said to have been benefited by the publicity acquired as a result of the political intrigue.

DARK HOUSES HELP KILL SHOW BUSINESS IN SOUTHLAND

A glance about the theatrical situation in Los Angeles and vicinity reveals that most of the theatres in town are dark. While it is true that some of them contemplate early opening it is still a fact that a tremendous sum of money has been lost to the landlords during the year through idle houses.

One might reasonably suppose that the owners of theatres would be glad to have their property occupied if only to reduce a portion of their losses. If you think so, try to rent a theatre hereabouts.

It is impossible to make any kind of a deal at a rental price that would enable an attraction to get by. One theatre in Hollywood that has been idle longer than it has been occupied during the seven or eight years of its existence. Having a seating capacity of less than 1000 it demands \$1500 a week rent. Impossible to run a show at popular prices and break even there. If that property was converted into a garage, for which it is best suited, it would not bring \$500 a month. At a rental of \$500 a week, it would have enabled managers to perhaps make a little money besides give employment to 50 or more people steadily;—and likewise cut down the overhead of the landlord.

There are several similar houses about town whose owners think their rental charges sacred and would rather keep the houses dark than cut the rent or play on sharing terms. Ordinarily, this would be their privilege but where the unemployment problem is such a keen issue, a sacrifice should be made in the spirit of give and take as a big civic gesture. Cut the rental rates of the idle theatres and relieve the need in all branches of the theatrical industry.

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STANLEY DISTRIBUTING CORPORATION ANNOUNCES NEW SERIES OF SHORTS

Stanley Distributing Corporation announce that they are now releasing the first three subjects of their new CINELOG SERIES. This new series comprises five single reels and one special two-reel subject.

The special two-reel subject "AN OLD CITY SPEAKS" is the first release, with narrative by and featuring Irvin S. Cobb. This is followed by "THE SPONGE DIVERS OF TARPON" and "ISLES OF ROMANCE—THE DRY TORTUGAS." All pictures in this series mark a new departure in short subjects as the sound in all cases has been recorded in the exact locale of the picture by using Western Electric wide-range portable equipment.

CHARLES E. BUTLER DOES FINE JOB OF IT THROUGH CENTRAL CASTING BUREAU

By ARTHUR FORDE

The casting of colored players in motion pictures was a sorry mess in the early days of the industry, but about ten years ago Charles E. Butler and his wife, Sarah, got together and organized a little coterie who had experience. Soon the casting directors realized that one of their hardest tasks was solved.

Later on the Central Casting office came into being under Fred Beetson, vice-president of the Motion Picture Producers, and he appointed Dave Allen general manager, who then created a colored actors department. He called in Charles E. Butler, who was then well known and respected by the colored race in California. Since that time there have been used on an average of about 10,000 colored people in a year, with very little trouble and general satisfaction to both players and producers.

We asked Mr. Butler what he considered the highest paid colored players and he mentioned Clarence Muse for the men and Louise Beavers and Gertrude Howard for the women players.

During our conversation we talked of a noted character, Diamond Tooth (Doctor) Billy McClane, whom he considered one of the finest colored actors at the present time.

Mr. Butler also mentioned that he had discovered those cute colored children now being used in the new Our Gang series for Hal Roach Studio. One of them being nicknamed "Spanky" and his brother, "Cotton."

It was Mr. Butler who also mentioned "Farina," a former member of Our Gang, for an important spot in "Forty Second Street," a First National Picture.

"Cabin in the Cotton," a picture now playing with much success at the Warner Theatres, which has a spiritual chorus that was synchronized and is heard in the distance, is noteworthy. All were picked from among the ranks of the colored players and this is the only colored picture chorus in the world. It is directed by Mrs. Butler. Mr. Butler also told us of a plan that he and his wife, who is a singer of distinction, were working on. It is a stage production which will be composed of original old time singers. This is expected to be a revelation in entertainment.

Quite a change from the old days when so many factions tried to handle the colored players. Today Mr. and Mrs. Butler have the situation well in hand.

• • •

The "Tatler" who is as famous via British papers as a columnist, is on his way to visit Hollywood and send home some first hand information to his many British readers.

"BACK TO THEATRE" DRIVE OF FILMOGRAPH BRINGS CRITICAL ANSWER

It has been estimated by various statisticians, that but 15 per cent of a community are consistent amusement seekers in places where seats are provided for audiences.

If this be so, there is every reason for economists and mathematicians to join brain forces, for here in Los Angeles we have a show problem that requires more than casual observation.

There has been frequent statements made to the effect that Los Angeles is overseated. That is, it has more seating capacity for theatregoers than there are theatregoers, making it impossible for all available theatres to get by. Just how true this is the following figures will demonstrate. So let us ponder the following report and see what we can do to further a "Back to the Theatre" movement.

There are, in the strictly motion picture theatre field, 178,238 seats or about the full quota of 15 per cent of our population. In the legitimate field there are 27,660 seats while in the sporting and concert division of amusements, including the Bowl and Stadium we have an additional 207,000 seats. A total of 408,898. To which, if is added the school auditoriums, churches and lodge halls the figures would reach well above a half million or about 45 percent of our population.

It is apparent therefore, that over 65 per cent of our seats are vacant nightly.

If the above figures were alone accurate it would be indeed serious enough but consider that the motion picture theatres give from three to five performances daily and the legitimate houses nine weekly. The actual seating capacity is now astoundingly multiplied. The entire population of Los Angeles can be accommodated in the total places of amusement on a single day.

The great object lesson that these figures point to is the fact that it is "the survival of the fittest" who make money in show business; he vast majority of shows are just bottomless expense pits. It comes right back to Shakespeare's fundamental principle that "The play is the thing with which to catch the fancy of the King." The people pick and choose their entertainment and the best shows get the business. It's always a poor season for a poor show.

• • •

JIM WARRACK, bit and atmosphere player seems to be very busy these days. Judging from his appearance on many of the sets the different studios no doubt appreciate his efforts.

CALIFORNIA CARLSBAD HOTEL AND MINERAL SPRINGS "BY THE SEA"
CARLSBAD, CALIFORNIA
HARRY D. CLARK
LEASING MANAGER



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Vol. 12 Hollywood, California, Saturday, Oct. 22, 1932 No. 40

"Come Thru Smilin'"

One of our friends suggests that we ask the movie colony to "Come thru Smilin'." He is thinking of our Annual Number, out between Christmas and the New Year.

It is a happy thought. Why not "Come thru smilin'?" For more than ten years, always battling for the Right; always fighting for the under dog, *Hollywood Filmograph* has "Come thru smilin'." Even when grievously hurt financially to win a forlorn cause, the editor and owner of *Filmograph* has "come thru smilin'." ready for more wars for Right.

Its many human faults in mind, one must admit that *Filmograph* has not wasted the ten years of its life. They have been busy, fruitful years, devoted to the Right. Like others, *Filmograph*, in any of its dark moments, might have SOLD its independence. It has NOT done so. And it has not done so because its owner and editor, whom all know, clings to an IDEA. And that IDEA is faith in the unconquerable strength of RIGHT. If you believe in that IDEA, you need no urging to "Come thru smilin'."

Filmograph prints no evil, fears no evil and FIGHTS all evil, whether its source be high or low. It is your friend in the hour of injustice. And this goes for ALL men.

If you think these things and believe these things and would LIVE these things—"Come thru smilin'."

Moving Movie Throng by John Hall

"I never read trade papers," says an imported Hollywood actor.

With this neat stroke our friend from across the sea saved a "quid" and disposed of a man of the press seeking business for a screen publication.

Now, if the American trade papers reciprocate by saying NOTHING about this gent from across the sea, how long will he continue to grow rich as a picture actor?

When in America, teaching the crude natives the nuances of "noblesse oblige," our highly polished Continental (and islander) brethren are prone to forget themselves, treating our native yokelry to the spectacle of centuries of culture slipping away and revealing the real man. "Uncle Shylock" must go on living and learning from those bright boys from across the sea.

Writing of imitation, Walter Winchell says: "It is usually the sincerest form of insult."

Since practically all Hollywood movie news scribes have been imitating Winchell, one wonders if Walter refers to the boys and girls working for his own Boss, Mr. Hearst. Don't be nasty, Walter: It's all in the family.

CURRENT PICTURES: "Devil and the Deep," a Paramount feature now playing the two-features-for-a-quarter houses. This one shows a queer mixture of Hollywood incongruities, the least of which is casting Charles Laughton, "England's greatest character actor" in a part anything but characterful.

The story is English; the cast is ditto, all using pronounced English accent. The background is Africa—and one of our most wide-

ly known American stars, Gary Cooper, using typical "American" English, plays an English naval officer. Lost in a sea of English players, Cooper is out of tune with the whole thing.

With "England's greatest character actor," an English story, background and cast, plain horse sense called for an English leading man, making the picture what it was supposed to be, an English screen story made in America. Gary Cooper's presence in this film is funny.

The chain gang theme is to the fore. Warners, Radio and Universal will have features dealing with this phase of penal life. Warners and Radio have completed their chain gang films; but the tale told by Jim Tully in "Laughter in Hell," which Universal purchased before publication, under the direction of a young and ambitious director, Edward Cahn, is shaping into a powerful screen play. Cahn's first, "Law and Order," proved his ability. He was an ace film editor. Good film editors make good directors.

The Federal customs department reports heavy imports from Europe, indicating a holiday period equal in abundance with pre-depression years. Hollywood picture people in the upper and middle brackets are doing well; all of which means that all are financially able to help make this year's Annual *Filmograph* the success it richly deserves to be. Chip in, boys and girls. Help *Filmograph* help you by publishing clean, accurate and truthful news.

JACK PIERCE AND THREE ASSISTANTS—travelled to Red Rock Canyon to supervise the make-up of a number of players for the retrospect of "Im-Ho-Tep" for Universal.

STEPPED ON A WIRE—was what happened to Carl Freund which was the reason for his using a cane on the set while directing. But he also travelled with the boys on the tiresome trip.

HOLLYWOOD IN N. Y.

By Bud Murray

Noo Yawk, Broadway, "Touch-town" lane—Strolling on the Boulevard—Lou Clayton, of Clayton, Jackson & Durante, going to see



BUD MURRAY

his old playmate, Jackson, open at the Paramount Grill—Here is a class nite spot—Jimmy Savo smoking the ever present Italian cheroot—Harry Green and Eddie Foy, Jr.—Cy Kahn now a Broadwayite, but longing for Hollywood, NOW. (It's getting cold here)—At the famous Billy La Hiff Tavern, where the stage and screen and sport world drop in for a "snack"—Roscoe "Fatty" Arbuckle sitting in a large corner—Bolton Mallory cannot make up his mind when to fly back to Hollywood—Monte Brice still around town—Archie Mayo leaving any minute (maybe he's gone)—back TO HOLLYWOOD NOW. (We envy him.)

At Moore's Chop House—Old Man Moore still chipper as ever—bump into Charley Judels, getting ready for a vaudeville tour—Franklyn Warner thoroughly disgusted with Noo Yawk—Sam Ledner now getting the new Lew Brown-Ray Henderson show ready for opening Monday at Philadelphia—Jean Aubert, the new French star, now appearing in "Ballyhoo"—Jack Pulaski, and his gang—Smith and Dale entertaining a large party (six people, not one).

Up to the Cotton Club—with our old dance partner and side-kick back in 1914—Dan Healy the perennial youth who has been staging the Cotton Club shows for six years—Cab Calloway and his band are the hottest anywhere—Wait until they come to Hollywood—Sally O'Neil flitting here and there—Duke Ellington with another California favorite Carolyn Snowden, who opens here in two weeks—This Snowden girl broke in a number tonite and ruined them—Peter Arno, the writer and man—about town—Tommy Guinan and Arthur Brown—The famous Diamond Brothers—Glady's Deering a sweet thing—and Mr. and Mrs. Jesse Crawford, one of the first of their style of organ playing—and so in the "wee" hours back to the hotel—(Wot a life).

A news flash—One-eyed Connolly is rite at the "Americanna" opening—in one of the best shows in town "Flying Colors," one of the stars, Charles Butterworth, is perfect—Jesse Lasky dressed a la Hollywood—Will Mahoney, Morton Downey, the Camel tenor, and his Missus Barbara Bennett—strolling along Harry Barris and Loyce Whiteman—"Benny Rubin ketching up some air"

Vera Marshe immense in "Ballyhoo"—and Paul Muni in Counsellor-at-Law—Dropt into the Palace Theatre—which now looks like a Main street theatre—Lo, and behold Sunkist Eddie Nelson, doing one of the finest acts we have seen him do in many a year—A few of the class bands in town—Abe Lyman—Russ Columbo at the Capitol—Isham Jones at the Hollywood Gardens—George Olsen and his gang—Paul Whiteman at the Biltmore—and don't forget that Cab Calloway, Noble Sissle, too, has a band that talks—that's all folks—We'll have to continue next week, possibly IN HOLLYWOOD, NOW.

VISITS PARAMOUNT

Frank Strayer had lunch on the Paramount lot the other day for the first time in four years. He used to be one of their ace directors. Now he is one of the leading Independent megaphoners. He is not signed to a Phil Goldstone contract, to the contrary, he is free lancing.

"Grand Hotel" is reporting drawing in a lot of heavy shekles for M-G-M from the foreign market.

The Innocent Bystander

By HAROLD ORLANDO WEIGHT

WHY A PREVIEW?

An executive of a big studio recently said that the studio no longer previewed pictures in Pasadena because the audiences had become too critical. And all this while I have been laboring under the impression that criticism (good or bad) was the purpose for which a preview was held!

The Scotch say: "What's the good of a pair of kilts to a window cleaner?" Certainly as much good as the "yes" of an uncritical audience to a film that must be displayed to national and critical audience later. Praise does not make a good picture, but it may forestall attempts to improve a bad one. Is it better to find flaws in a film at the preview or at its Broadway premiere?

HONEST CRITICISM IS NECESSARY

Call motion picture production art or industry, it must learn to take adverse criticism. Art has always been criticized, and great industries hire men for the sole purpose of finding faults in their product and explaining how those faults can be remedied. Hollywood hires men to say "yes". The perpetual "yesser," be he producer or prop boy, is of no use to himself or to his employers.

Why does Hollywood so fear criticism? Is a feeling of inferiority responsible for this queer quirk?

SUBSIDIZED CRITICISM

Even the greater percentage of the men paid by newspapers and magazines to advise readers on the merits of pictures are unable to tell the truth. Many motion picture producers and exhibitors insist that their advertising shall mean a practical subsidization of critical comment.

The amusing feature of this system is that it reacts to the injury of the motion picture. Readers with any semblance of brains soon discover the void between the critic's praise and the actual quality of the picture. As a result they ignore the reviewer's statements and learn to distrust and discount all theatrical advertising.

WHAT ABOUT LOCAL CRITICISM?

A New York motion picture writer once said to me: "There is no criticism in Los Angeles. The reviewers are too close to the studios. Too close physically and financially."

In support of his statement, we must admit that nowhere else in the world does one discover so much society chatter, dress description, and party prattle masquerading as motion picture criticism. No where else is it so impossible to get an out and out adverse criticism of a Hollywood film. Condensed, many reviews are simply: "Yes—and no."

JOHN FORD TALKS GERMAN

Down at the M-G-M Studios John Ford is directing Wallace Beery in "Flesh," a German wrestling story. Director Ford has learned to speak German and gives his orders in the Teuton language as well as the Heine's themselves do to their country folks.

Columbia's "American Madness" is getting a lot of favorable publicity in London Trade papers.

As Seen and Heard

by
Arthur Forde

WERE YOU IN LONDON RECENTLY?—If not, the mammoth sets erected on the Fox lot for their production of "Cavalcade" gives you real atmosphere and saves you a sea trip.

TRAFALGAR SQUARE—with those famous British lions, the Nelson monument, and the buildings fronting this famous spot, will soon be alive with people, under Frank Lloyd's directorial supervision.

"GRAND PASSION"—sounds interesting for Tala Birell's first starring vehicle for Universal Films, and is an original yarn by Dale van Emery and Harold Wilson.

WATCHED TALA WORK—recently, and from all indications it looks as if this story with a European background should be a winner for the latest find from Austria.

ALL STARS CASTS—are certainly coming into vogue with all the studios, but the latest at the Fox Studio for "State Fair" should establish a precedent for all others.

LOOK OVER THIS LIST—Will Rogers, Sally Eilers, James Dunn, Janet Gaynor, Spencer Tracy, Louise Dresser, and the first, second and fourth prize hogs from Iowa.

DID YOU SEE—the latest casting directory that Clifford Robertson has placed with all the executives and casting directors at the studios?

LOOKED IT OVER—and found not only a fine picture of all prominent players, with their phone number, but also a short biography that gave us much needed information.

GOING TO MALAY—is Marion Burns to play the leading role in Clyde Elliott's wild animal picture, which is planned to be full of thrills.

A PROMINENT ROLE—in "Pier 13," Raoul Walsh's assignment, was given Miss Burns. She carried this off with honors, and won the prize for the Malayan picture, that many others were anxious to gain.

TEAMED UP—are Sylvia Sidney and George Raft with Courtney Terrett and Jane Sturm, already at work at the adaptation.

"PICK UP"—is the title of the picture and should fit George like a glove, and especially when you realize that Vina Delmar is the authoress.

UPSET THE APPLE BARREL—is just what Carol Lombard did at the Warner Studio when she failed to go into the Cagney opus.

BACK TO PARAMOUNT—with concession on both sides, to play the ace femme role in "The Billion Dollar Scandal."

LOS ANGELES WINS—another famous personage in the decision of Gouverneur Morris, after looking over the entire world.

A WRITER IN THE FILM CAPITAL—means a comfortable home and many friends, while other places are just a stop-off.

IT TOOK 32 YEARS—for Alison Skipworth to win fame in the hearts of the public on the stage and finally via the silver screen route.

"GOOD COMPANY"—a Paramount

LITTLE STORIES

"Leve fit quod bene fertur onus" (That load becomes light which is cheerfully borne)—OVID-Amorum.

Some people have troubles thrust upon them so frequently and yet cast them off so easily that they become a great example to others.

We have in mind just at this moment, Lila Lee who has reached the top ladder of fame once more, after vicissitudes that would stagger most people. Her recent success with Lowell Sherman in "False Faces" and "Unholy Love" for M. H. Hoffman, easily proves this assertion.

Lila Lee was the first child to become a picture star. At the age of nine she was nationally known as "Cuddles Lee" in Gus Edwards' "School Days" when she was placed under contract by Lasky Films to make a series of pictures.

From that time on she was gradually advanced to the position of dramatic leading lady, who not only became noted, but had a great following of picture fans. At sixteen Lila fell madly in love with a popular leading man of the films, but as there was a vast difference in their ages her many friends tried to dissuade her. But, against the advice of all, they eloped and became separated from the screen and stage and tried ranch life in the orange groves of California. They were quite happy for a time and a little son was born who seemed to cement the tie closer together. Their knowledge of farming was so meager that they failed. Back to Hollywood, which forgets you so soon—and they found the rule worked in their case. A good friend, Bryan Foy, remembered little Lila, and persuaded Warner Brothers to give her a chance, where she appeared in several important productions. Everything was going along merrily when Lila's health broke down and she was ordered by the doctors to go to a sanitarium for a complete rest.

Like a good trouper she did as she was told and was getting along so well that she was looking forward to her return to Hollywood. But, to throw another discouragement in her path, a prominent Hollywood bank failed, which contained all her hard earned savings. However, she rallied through all this and finally that most precious gift of all—Health—returned and Universal gave her a trial in "Radio Patrol" where she made good.

Success after success followed and she has not only regained her precious health, but is rapidly acquiring a "nest egg" as well as fame, which only goes to show that if you have the right brand of courage it overcomes everything else.

picture, written by Nina Wilcox Putnam, will be directed by Norman McLeod who has made some of the great hits for Paramount.

LILY PON'S MANY TESTS—looks like a final winning for the Metro-Goldwyn Studios in Culver City, and the dainty star will probably settle here.

AN ACE DIRECTOR—Robert Leonard, was at the helm of the last test, and it looks as if the famous Lily will soon be seen and heard on the silver screen.

A REAL TOWN—is under construction at the Fox Westwood Studios for the accommodation of the many famous writers under contract at present.

SCATTERED ALL OVER—were the scribes, but the new buildings will have them all in one place, which will be a great help to directors and supervisors.

COULD A WOMAN BE HAPPY—with \$75,000 worth of clothing bought at one time and delivered at the house for the wearer to dazzle her friends?

THIS IS THE ESTIMATE—given by Paulette Goddard, the millionaire movie actress, but it's true and she returned from New York with it recently.

MANY FLYING PICTURES—under way these days and the latest, "Fledglings," for Fox, with Jimmy Dunn, El Brendel and Spencer Tracy, should win.

COMMERCIAL AVIATION—is a winner, and with Barthelmess for Warners, Cooper and Raft for Paramount, and "Air Hostess" for Columbia, it looks like a big season ahead.

"SHE'S SPLENDID"—seems to be the verdict of Ellisa Landi's work in "Sign of the Cross." That means a real start for this sterling actress.

OPPOSITE RONALD COLMAN—in "Masqueraders" for Sam Goldwyn, will be just one of the rewards that Landi will receive for her fine work with De Mille.

"LADY OF THE BAR"—isn't just what you may think it means but it is an original

yarn by that clever writer and director, Al Breslau.

A WOMAN LAWYER—is what this Columbia yarn is all about, and from what we gather in our rounds, Constance Cummings is just the right woman for the lead.

500 BABIES AT ONCE—is what we saw at the Educational Studios where the mothers brought their offsprings to get a chance at the movies.

YOU SHOULD SEE THEM—all lined up at once for Jack Hayes' inspection, and he had a fine job deciding whether he wanted blondes, brunettes or redheads.

"YOUNG IDEAS"—seems to be occupying the minds of Al Christie and Ernest Paganio at the Educational Studios where they are supervisor and writer respectively.

ANDY CLYDE LEADS—but it is only a comedy with Harry Edwards directing. Al and Harry are old team mates for years and years.

OUR GANG OF THE PAST—will join Our Gang of the present when Mary Kornman, Joe (Fatty) Cobb and Mickey Daniels join the new ones in special parts.

THE NEW OUR GANG—of Dickie Moore, Spanky and Cotton are making great headway since the start of the new season with the veteran Bob McGowan directing.

"DARING DAUGHTERS"—sounds intriguing but it's only an original that Sam Mintz is writing for Sig Neufeld.

CHRISTY CABANNE DIRECTS—this one for Tower Productions. And they are assembling a great cast which will go into production shortly.

"MAN'S LAW"—sounds like an interesting subject, and when you realize that it is one of the famous Peter B. Kyne stories, you will know it has thrills.

LACKEY GAVE US "KLONDIKE"—and he promises us greater things for his new one, for the Monogram program—that is getting bigger and better.

A ZEPPLIN YARN—will probably be the first one for the boy wonder, Howard Hughes, now that he has decided to produce again.

FRANK GARBUTT LEASES—the Multi-color Lab., which will take many worries from Howard's shoulders, and allow him to put full time in picture making.

STILL LOANING STARS—and Paramount hands over Stuart Edwin to Fox to put the needed comedy into Charlie Farrell's picture.

"FACE IN THE SKY"—is a mighty good title, and after the good work Stu performed in the recent radio yarn, he should be very valuable.

"TAR AND FEATHER"—will be the very next one for Joseph Schnitzer, who is releasing through Radio and producing at the RKO-Pathe in Culver City.

JAMES CRUZE DIRECTS—This should be an added attraction as Jimmy has a number of fine ones to his credit in the past.

"CHARLIE CHASE DIRECTS"—sounds good to us, and it has become a reality at the Roach Studio, where Manager Ginsberg recognizes real talent.

GOOD ONE FOR A START—when you hear that Zasu Pitts and lovely Thelma Todd are the ones handed to Charlie for his first assignment.

LARRY DARMOUR AGAIN—is well under way at his studio on Santa Monica Boulevard to give us some more of those excellent productions of recent times.

"HOUSE OF CHANCE"—will be the name of the first one that Lew Foster is busily writing and promises to be another good one for the Indies.

"PUT ME TO BED"—sounds intriguing and should be one for the movies if titles mean anything. H. H. van Loan is busy in New York writing.

A STAGE PLAY—with Peggy Fears and A. C. Blumenthal as producers, for the New York stage, and Dorothy Hall in the leading role.

MR. GINSBERG, OF ROACH—means a great deal these days and he has engaged James Morton of stage fame as writer and actor. A new combination.

TOUR FINISHED—of Hal Roach who took his fast plane on a visit to all the M-G-M exchanges where he found business much improved.

REX BELL AGAIN—is to start another Western for Monogram Pictures, after the Convention decided that he was a great hit.

THE BIRTHDAY PARTY—at Clara's new home, near Los Feliz Road, in honor of Rex, was one of the greatest and happiest for Clara and Rex.

Filmarte Theatre

1228 VINE ST. Hollywood

"Barcarolle"

a marvellous Karl Froehlich production

Featuring
Gustav Froelich and Alexa Engstrum

Jarmila Nowotna

and the Chorus and Orchestra of the

BERLIN STATE OPERA

Under the direction of
Bruno Seidler-Winkler

Lowell Sherman Signs To Direct Mae West For Paramount

Ralph Ince To Direct "The Stunt Man" For Radio

New York Admirers Hold Monster Benefit For Eva Tanguay

Rowland Brown To Direct Jean Harlow In "Nora" For M. G. M.

'DIAMOND LIL' AND NOTED STAR - DIRECTOR ARE SCHEDULED TO MAKE FINE PICTURE

The most exciting news that we have received in a long time comes from the Paramount Studios where we hear of the signing of a contract by Lowell Sherman to direct Mae West of "Diamond Lil" fame.

There couldn't be a more perfect combination than these two. Both of them being the acme of sophistication and understanding each other's peculiar outlook on life.

The recent decided hit of Mr. Sherman in "False Faces," a K-B-S picture made at the Tiffany Studios, decided his flare for pictures of this sort.

As we recently previewed this remarkable film we realized that no one but Lowell Sherman could have played the difficult role of the "Charlatan Doctor" quite so cleverly.

This unusual story could easily have been overplayed and directed in a manner that would have spelled disaster to the producing company.

As for Mae West, we saw her play "Diamond Lil" on one of our visits to the eastern metropolis, and the New York stage was quite upset, fearing that police might close the show at any time. A discriminating public decided otherwise as the show continued and Mae gathered more fame, and incidentally had a long but hectic run.

Since that time, Mae has invaded Hollywood, and has made rapid strides. Her clever work in her first screen effort, "Night After Night," in which George Raft also was launched to fame, was shown when Mae completely obliterated everyone else.

With this clever team of director and star, we cannot read any other word but "Success" for its ultimate reward.

Paramount Pictures are certainly lucky in being able to secure Lowell Sherman and Mae West as a team. The manner in which the theatregoing public has responded to their individual efforts should be doubled by teaming.

AL LEVY

of LEVY'S TAVERN

Vine Street

Catered to the First Picture Companies

COL. SELIG—Selig Polyscope Co.

D. W. GRIFFITH—

American Biograph Co.

DAVID HORSLEY—Nestor Films

JESSE LASKY—Lasky Film Co.

AL and CHAS. CHRISTIE

Is Still Serving the New Generation

of Picture Artists

STARRING BILL BOYD WITH FINE CAST SUPPORTING; COOPER TO SUPERVISE

Dedicated to that unsung band of dare-devils whose lives are risked daily that the public may be entertained, Bill Boyd's next picture, "The Stunt Man" for Radio, will deal with the stunt men.

A host of stunt men have been recruited by Merian C. Cooper, in charge of the production, to participate in the film, which for the first time will give these heretofore unidentified heroes their rightful inning beneath the cinema sun.

Robert Rose, conceded the nerviest man who ever risked his neck as a stunt man in motion pictures, will be in charge of the stunt men and will serve as technical director on the picture.

Stunts, far more daring than any that have ever before been executed on the screen, are being devised for this special Boyd production by a trio of prominent writers, including Ben Markson, Casey Robinson and Agnes Christine Johnson.

Rose, who will assist Ralph Ince, the director, may also play a part in the production it was hinted.

A cast of notable names have been assigned this picture which will go into production as soon as Boyd completes his present assignment at RKO—"Men of America."

Those in the cast so far are Tom Keene, Creighton Chaney, Bruce Cabot, Rosco Ates, Betty Furness, Dorothy Wilson and Rochelle Hudson.

CHRISTIAN SCIENCE

"I and my Father are one." These words of Christ Jesus constituted the Golden Text in the Lesson-Sermon on "Doctrine of Atonement" on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon included the verses from John: "These words spake Jesus, and lifted up his eyes to heaven, and said, Father, the hour is come; glorify thy Son, that thy Son also may glorify thee: . . . I pray for them: I pray not for the world, but for them which thou hast given me; for they are thine . . . And the glory which thou gavest me I have given them; that they may be one, even as we are one."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "Prayer cannot change the unalterable Truth, nor can prayer alone give us an understanding of Truth; but prayer, coupled with a fervent habitual desire to know and do the will of God, will bring us into all Truth."

The British movie loving public is getting a chance to see Universal's hilarious success "Once in a Life Time" almost simultaneously with American theatre goers.

HOLLYWOOD AGAIN FAILS TO SHOW THAT IT HAS A HEART

They do things in New York. About six or eight weeks ago, *Filmograph*, in reporting the serious condition of Eva Tanguay, former vaudeville star, who, at the time was lying ill and destitute, suggested that a benefit performance be immediately set into motion that the former artiste's many friends might come to her aid in a manner that is traditional in theatrical circles.

From time immemorial, it has been the custom to honor the needy in the profession by holding testimonial performances and giving the whole of the receipts to the unfortunate one. This is not considered charity by those who tender the benefit nor is it a lowering of pride for the one who is the beneficiary. It is an honored custom. Many such performances has Eva Tanguay appeared in for others.

Our suggestion to the profession in Hollywood, where Miss Tanguay resides, went unheeded—But—

In New York City, artists and managers immediately got busy. In the great metropolis the hearts and souls of the actors and actresses, sisters and brothers all, went out explosively to bring generous succor to a sister who was fighting the battle for her life 3000 miles away.

A testimonial performance was held at the Manhattan Opera House, one of the largest in New York and its 5000 seats were filled to overflowing by the friends who remembered Eva's dynamic "I Don't Care" song, the saucy toss of her tousled, blonde head and the twinkling feet that were never still.

Thanks to this prompt action, Miss Tanguay is said to be making a winning fight to regain her health. We wonder sometimes, if the majority of those said to belong to the theatrical profession in Hollywood, really know just who Eva Tanguay was and what she did for the advancement of vaudeville. We wonder if the cold hearted among the great and near great in Hollywood ever hesitate to think of the possibility that some rainy day might find them unprepared also. As Georgie Cohan said in a song: "Life's a very funny proposition, after all."

DO MONKEYS TALK?

So noted an animal trainer as Charles Murphy is inclined to think that they do. Murphy is in charge of the animals being used at Universal City in Tala Birell's first starring vehicle, "Nagana," and the other day approached a cage to retrieve a stick which one of the monkeys was banging against the bars. But the Simian, displaying a disposition to play, hung onto the stick, and Murphy finally jerked it away. "OW!" screamed the monkey.

ANITA LOOS' STORY WILL SERVE AS VEHICLE FOR PLATINUM BLONDE

Following her success in "Red Dust" and "Red Headed Woman," M-G-M has selected a new and glamorous screen role for Jean Harlow. Anita Loos, creator of "Gentlemen Prefer Blondes," has penned the new vehicle titled "Nora."

Rowland Brown, one of the younger directors of the screen, who first achieved note with "Quick Millions," will direct the picture. An elaborate cast will be assembled in support of Miss Harlow for the picture.

"Nora" is said to be a dramatic story of city life and the modern girl, with many comedy angles and the "snappy" type of dialogue for which Anita Loos is noted.

Miss Harlow's latest screen achievement, "Red Dust," now playing at the Hollywood Pantages, in which she is co-starred with Clark Gable, is said to be one of her finest pictures to date.



CRAUFORD KENT

Crauford Kent is one of the most reliable actors on the screen today, with experience that covers the silent days, as well as the present vogue for talking pictures.

We have been viewing many of the Independent productions recently in which this versatile player has distinguished himself with distinction.

Heard the other day that he is being considered for a prominent role in a famous production that one of the major studios are preparing, and from what we know of this player's work and reputation, they should not hesitate in engaging him, as we have never seen him in anything in which he did not stand out vividly.

The pictures that seem to be going over with the highest approval of the Spanish speaking audiences are as follows: "The End of the World," "Glorifying the American Girl," "Blood and Gold," "Hate Ship," "Yankee in the Court of King Arthur," "Strangers in Africa," "Charlie's Aunt," "The Blue Angel" and "The Lost Zeplin."

JUDITH VOSSELLI

Management Mayer-Lancaster Agency

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Madame Goro in "Madame Butterfly"

PARAMOUNT-PUBLIX . . . B. P. Schulberg Production

What Is Going On In Bay City Theatrical And Cinema Circles

San Francisco

by

ROBERT A. HAZEL

378 Golden Gate Ave.
Phone Franklin 7984Filmograph's San Francisco
Representative

The most brilliant premiere ever seen in San Francisco took place last Saturday night when the new magnificent War Memorial Opera House opened its doors to some four thousand opera devotees who occupied every available space in the auditorium while several thousand turnaways swarmed around the entrance outside. It was a complete sell-out not only for the opening night, but for the entire season of nine evening performances and three matinees. The opera chosen for the initial performance was Puccini's "La Tosca" which was presented in an ideal setting by a cast of superlative artists headed by Claudia Muzio, Dino Borgioli, and Alfredo Gandolfi, with Gaetano Merola conducting. The house is of classic architecture and was erected by the city at a cost of \$3,000,000 in tribute to the city's World War Heroes . . .

"Explorers of the World" booked for one week at the Columbia theatre was held over for a second week . . . Joan Crawford in "Rain" now in its third week at the United Artists Theatre, continues to draw big houses . . . Harold Lloyd in "Movie Crazy" scheduled to run for two weeks at the Paramount theatre was suddenly withdrawn after the first week and replaced by "The Big Broadcast" . . . Norma Shearer in "Smilin' Thru" booked for one week at the Warfield Theatre, broke all house records and was retained for the second week, breaking the heretofore policy of a new show each week . . . The Children's Opera Company repeated the performance of "The Mountebanks" at the Tivoli theatre last Saturday afternoon. Over four hundred children from various orphanages attended the performance as guests of Eva Leoni, who staged the operetta, and Maurice W. Green, manager of the company. If these two people could have watched the happy faces of the little orphans during the performance they would have felt amply repaid for their kind act . . . Fanchon and Marco's "Whoopie" is scheduled to open at the RKO Golden Gate Theatre next Friday . . . Horace Heidt and his Californians who

have proven a powerful card at the RKO Golden Gate Theatre, recently had their ten weeks contract extended for eight weeks more. This group of talented young collegians from the University of California, is unquestionably the most versatile organization on the coast today. Every member of the band is a clever musician, singer, dancer and entertainer.

What promises to be the surprise hit will be the appearance of "Balto," the police dog, who makes his debut with the band next week. The personnel of the aggregation include in addition to Horace Heidt, Gene Knotts, Harold Plummer, Harold Moore, Lee Lykins, Luke Erghott, Alex Laws, Walter Bradley, Lee Fleming, Paul Mertz, Art Thorsen, Jerry Bowne, Warren Lewis, Geo. Crozier, Elmer Crozier, Dick Morgan, Mel Peterson and Charley Preble . . .

With the opening of the opera season the smart hotels and cafes are filled nightly with a galaxy of notables. At the Bal Tabarin, last Saturday night, every table had been reserved both preceding and following the opera. Robert Grison, the genial manager, makes every effort to accommodate the large crowds and to give them the best food obtainable. Tom Gerun and his orchestra tempt people to dance whether they can or not, and there is a great array of talent to entertain. Supporting Tom Gerun are Steve Bokers, Jimmie Davis, Frank McMunn, Bill Ames, Gary Nottingham, Al Ciceronne, Jack Bunch, Phil Kamp, Johnnie Scott, Woody Herman, who sings jazz numbers, Maurine and Norva, exhibition dancers, and a chorus of ten pretty dancing girls . . .

Seen and heard on film row:—J. R. (Jimmie) Granger, vice-president in charge of sales and distribution, Fox Film Corporation, and one of the most popular men in the film industry, is here for ten days . . . Thomas D. vanOsten who has been calling on exhibitors in the San Joaquin and Sacramento Valleys, has returned . . . Elissa Landi, film star, is here on a vacation and at the same time will collect material for her new book . . . Clarence Hill, manager of Majestic Pictures, sold his output of pictures to National Syndicate for the entire circuit, and J. N. Randolph, who covers the northern territory, has sold the output at Klamath Falls, Oregon . . . "Cap" C. B. Flora is now operating the Court Garage on Golden Gate Avenue near Larkin, and keeps busy repairing the cars for his old friends among the exhibitors and the boys from the film exchanges . . . A. P. Archer, manager of World Wide Films, has returned to Los Angeles . . . Phil Zenovich,

independent press agent, handled the publicity for the opening of Otto Lochbaum's Regent Theatre, San Mateo, a turnaway business was the result . . . Bumped into Abe Jacobs, brother of Lou Jacobs, special writer for *Filmograph*, Abe is now owner of Maison Adelaide, a smart gown shop on Geary St. . . . Murray Philips, who's affable personality has made him popular with exhibitors, is celebrating his 13th year with Western Poster Company . . . E. H. Strickland, manager of Allied Pictures, has sold his product to Consolidated, in Hawaii . . . Mel Hulling, salesmanager for Majestic Pictures, is here from Los Angeles . . . Hulda McGinn, head of Public Relations Department, keeps busy trying to pacify all sides. The little lady has a great big job, but she knows how to put it over . . . Will King, (and who doesn't remember that funny comedian who used to make us hold our sides from laughing) well, he's busy supervising his new Will King RKO Grill, a rendezvous for film and theatre folk . . . Saw Bill Citron. He's sporting a new pearl gray chapeau . . . And Jack Frazier, all dressed up and no place to go . . . Jack Hunter reports that Golden State Theatres, Inc., will remodel the Amazon Theatre here, the Grove Theatre, Pacific Grove, and the Amazon Theatre, Oakland, as soon as plans are completed . . . Floyd St. John has returned from Hollywood . . . Harry Fontana, manager of the St. Francis Theatre, sticks pretty close to the job, we seldom see him on the row . . . Arthur A. Barnett of the Smoke Shop, and Sam "Insurance" Levin of the Cinema Club, have merged, and hereafter business will be conducted at the Cinema Club . . . Al Hickson, manager of the New Fillmore, says he's healthy, satisfied and putting money in the bank. "Ain't dat sumpin," nowadays . . . George Boles, manager of the RKO Golden Gate has purchased some new snappy uniforms for his usherettes . . . The Wilbur Players are now in their 19th week at the Fulton, Oakland . . . Frank Shaw, who acts as M. C. at his "Coffee Dance" took off enough time to reminisce with us about old times when he played comedy parts with Jim Post Company and we were the company manager. Those were the happy days, but where is the old gang now? Jim Post, Babe Lewis and Walter Spencer, all gone to the happy hunting ground—and the rest? . . . Allen King who has been absent from film row for some time keeps busy at his Moulin Rouge Theatre, Oakland, where he and his associates are to produce "Lysistrata" which is scheduled to open next Wednesday.

MEL BURNS TO HEAD RKO MAKE-UP DEPARTMENT

Mel Burns today was appointed to succeed Ernie Westmore, resigned, as makeup chief at the RKO Studio.

Westmore today resigned the post he held three years to become an active partner in the Max Factor Studios.

Burns was Westmore's assistant. He has had more than ten years experience in the cosmetics and make-up field.

Although he will no longer be connected with the studio after October 15th, Westmore will be on call for special makeup assignments.

His first two under this arrangement are "Sweepings" and "Topaze," respectively starring Lionel and John Barrymore.

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Joseph E. Huggins
"Power of Suggestion, Relating
to Self-Development"

Tuesday Night, Nov. 8

Dr. Nathaniel A. Davis
"Memory, the Practical Foundation of Success"

CAPTAIN M. B. CRAIG, Master of Ceremonies

Dr. Clinton Wunder
"Exit Depression — Enter
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Wednesday Night, Nov. 9

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Let's See Who is Who

by Harry Burns



MAX SHAGRIN AND SOL SOLINGER FORM FINE AFFILIATION AND AGENCY

Father Time makes many changes in every walk of life. Just take a peek at this little story of a new combination that has just been formed and just look back, and you will agree with us that Old Man Time daily—yes, hourly—lends a hand to change this good old world around to suit the occasions that arise. We were just handed a card that read "SHAGRIN-SOLINGER AGENCY." On a closer observation, we noted that Max Shagrin, who for years has been connected with show business, better known as manager of the Warner Bros. West Coast Theatres for a period of years. Sol Solinger came to Filmland's attention as right-hand man to yours truly, sticking with Ye Editor for two years. He then joined the J. G. Mayer Agency as right-hand man to Mr. Mayer and served him well. The Shagrin-Solinger Agency has made its bow with offices in the Guaranty building. It is their intention to handle authors, directors, artists and writers.



MAX SHAGRIN

Knowing these men and their capabilities, we are prone to come right out and lay the facts on the table. There are many agencies in Hollywood. Many who carry their offices in their inside or hip pocket. Messrs Shagrin and Solinger have many friends inside of the industry. They have gained this friendship through honest dealings. Let us deal them the same kind of a hand that they have been dealing other for years. One producer who learned of their new affiliation said that he was going to give them a PLAY, so if he comes through without even being solicited, others will do likewise.

George W. Barbier Has Made a Rather Unique Niche for Himself in Filmland

Paramount has an actor under contract that has built a rather unique position for himself. Still, they are not taking advantage of his talents as they should, for he is made of star material. They allow this man to walk the lot unemployed, play bits in pictures in which he could easily star. And we understand that they have even refused to loan this versatile artist to other studios. This is not at all fair to themselves or the actor in question, for he has that something that the screen needs. He is alone in his chosen calling, no one else can play the parts that call for an actor of his talent and appearance, but still he is being kept off of the screen. Broadway loves and idolizes George W. Barbier. His name means much to the legitimate stage of the Metropolis. Producers are continually trying to have him return to his first love, but Paramount has him contracted so he is forced to stay here. However, he has appeared in many pictures, which has caused us to write this article in his behalf. For instance, do you remember his work in "Smiling Lieutenant," "One Hour with You," "The Big Broadcast," "Million Dollar Legs," "Phantom President," "Clara Deane" and other pictures, all made by Paramount? He is to us the living John Bunny, the Deman Thomson. He could do "Way Down East" like nobody's business. Let us have George W. Barbier in a picture with Alison Skipworth—one of those home sweet home pictures, the kind that the picture business needs right now.

B. P. SCHULBERG SIGNS EDWARD ARNOLD

B. P. Schulberg, it is announced, has signed Edward Arnold on a long term contract following his portrayal of the doctor in "Rasputin." Edward Arnold originally came to Hollywood for the stage production of "Whistling in the Dark."

Following the completion of "Rasputin," Mr. Arnold will have a role in the screen production of "Whistling in the Dark." Edward Arnold is the first stock player to whom B. P. Schulberg has given a long term contract.

EDWIN MAXWELL WILL AGAIN TURN MENACE

We learn that a noted menace to screen heroes and fair heroines is once more to take up his dastardly activities in the realm of makebelieve.

He is Edwin Maxwell who has enacted 37 menace roles over a period of three years. Now that's sumpin'.

His latest assignment is to supply the villainy for Warners-First National production, "Common Ground," in which Ruth Chatterton is to be starred.

He will enact the role of a crooked politician running for the office of District Attorney. Edwin Maxwell is also simultaneously working in "Wax Museum."

After a Successful Tour with Fanchon and Marco . . .
. . . Now Back in Los Angeles and Working as Usual

PAUL JONES

Sam Katz, Paramount's Chief Executive, Wins Many Friends by Making Gifts of \$50 to "Extras" for Services

Editor Hollywood Filmograph.

Dear Mr. Burns:—It occurred to me that you would be interested in knowing about a wonderful gathering of character women of stage and screen, which, I suppose, only by the accident of the depression could they all be secured for a scene in the same picture.

(Signed) A. TROUPER.

May Robson, the well beloved character actress and rising star in the movies, gave a wonderful party in the "Rest Home" for old ladies at the Paramount Studio. The sequence was in the picture "If I Had a Million," directed by Stephen Roberts.

Miss Robson is an inmate of the "home" and played her pathetic scenes so realistically that she made everyone weep and laugh in turn. Even the male assistants, cameramen, electricians and sound men as well as the others on the set wiped the tears from the corners of their eyes.

She was ably assisted by a number of distinguished character women, her companions in the "home." Such an aggregation of character actresses of note have never before appeared in a single scene, some of them of such advanced age that it is questionable if ever again they could be gathered together.

May Robson led the dance with Tom Ricketts. The others were: Ruby La Fayette, well along in her eighties; Gertrude Norman, Mai Wells, Clara Bracey, Margaret Fealy, Margaret Mann, Emma Tansy, Tempe Pigott, Joy Winthrop, Alice Smith, L. Emmons, E. Ellison, L. Lance, J. Smart, F. M. McKnight, Cora Shannon, H. Hill, M. Broadwell, A. Beacher, B. Norton, M. Pitts, Margaret Seddon and A. Kenmore, also a few members of the Troupers Club.

Blanche Frederici was the Superintendent of the Home, Mary Foy, Miss Kerr and Miss Harmer were attendants. Richard Bennett enacts the generous millionaire and Paul Jones is assistant director.

One of the finest gestures that any producer or executive has made in filmland, was made the other day when Sam Katz, chief executive of the Paramount Publix Studios, made every actress who played in the above scene a gift of \$50 for extra services rendered.

This action has become the talk of Hollywood and has gladdened the hearts of those who were fortunate enough to work in the scenes, and you can take it from us, there was many a prayer sent up for Sam Katz that very night that the gifts were received, for they came into the hands of those who needed and appreciated it most. Their roads haven't been the roughest in the days gone by.

TED FIORITA TAKES OVER M. J. B. HOUR UP NORTH— JOHN MEDBURY TO FLY NORTH EVERY MONDAY

Word has just reached us that Ted Fiorita, who is making such a hit at the St. Francis Hotel in San Francisco, has taken over the M. J. B. Hour every Monday night and will have John Medbury fly to the Bay City every Monday to appear over that station with him. Ted Fiorita was a sensation at the Frolics Cafe when it opened here, and then went north where he proved a greater attraction.

Chesterfield Finishes "The Duchess"— Another Feature with an All Star Cast—Directed by Richard Thorpe

The arrival Wednesday of George Bachellor, president of the Chesterfield Pictures, was the signal of another feature production, "The Duchess," being completed here under the direction of Richard Thorpe.

This time the all-star cast that made up the artists in the picture were of an even higher grade than the producers have been using in their Chesterfield-Invincible Pictures.

For instance, there is Sarah Padden, Otis Harlan, Gloria Shea, Larry Kent, Edmund Breese, Walter Long, Isabel Withers, Robert Ellis, John Hyams, Mae Busch, Dewey Robinson, Chas. Hill Mailes, Jane Darwell and many others.

M. A. Anderson is again the chief cinematographer. While the popular and capable Melville (Buddy) Shyer is assisting Director Thorpe. Maury Cohen, vice-president of Chesterfield-Invincible Pictures Corp., was in charge of the production.

The picture was produced at Universal City. Florence Hume, who has been handling the casting of bits and other day players, returned from New York just in time to handle the picture through her Cinema Casting Agency.



E. C. HAMLEY, M. D.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES:—Famous Motion Picture People

Masquers Have Time of Their Lives at Installation Revel. Burn Mortgage. Sam Hardy Proves Right to Post of Harlequin



The installation Revel of the Masquers Club, which was held Sunday night, Oct. 16, proved to be a gala affair in more ways than one.

One of the highlights of the evening was a skit titled "We Laugh to Win, or The Successful Grin," ably enacted by Alphonz Ether, James Mack, Freddie Santley, John Sainpolis, Harlequin Sam Hardy and Captain Calvert. It was during this act that the Mortgage on the Masquers Club was burned, leaving the organization high and dry of any debt.

"At the Club," written by Edward Ellis and staged by Kenneth Thomson proved a decided hit for George Marion, that grand old stage and screen performer. James Eagle, Walter Marshall, Kenneth Thomson, William Conklin, and Dell Henderson appeared in the cast.

Pall & Leif Rocky scored a hit in a dancing act, Tyler Brooke and Charles McNaughton nearly brought down the house with roars of laughter in a skit

from the pen of Walter Weems, and Eddie Borden with his one and only brand of chatter kept club members in a continual state of laughter.

Other acts on the program which proved their worth included "Dangerous Advice," in which Hale Hamilton, Freddie Howard and Crauford Kent appeared. "The Cherry Picker," ably enacted by Dell Henderson and Franklin Parker, "Arts De Sculpture," with Sid Saylor and Hank Mann, and "People vs. Temper," with Reginald Barlow, Luis Albarni and Hal Cooley.

Clarence Nordstrom sang some old darkie songs that scored, Karyl Norman and Frank Fay did single acts which demonstrated that certain thing called showmanship.

Harlequin Sam Hardy and the Masquers Club can well be recommended for their splendid evening of entertainment.

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SCREEN AUTHORS

Seven hundred new books were added to the research library of RKO and Mrs. Elizabeth McGaffey's department is now one of the most complete in Hollywood.

I. A. R. WYLIE is a woman. Her full name is Ida Alena Ross Wylie and she recently sold her latest story, "Evenings for Sale," to Paramount.

STUART PALMER, fictionist, was assigned to prepare a screen treatment of "Pigmy," a Merian C. Cooper production, for Radio.

UNIVERSAL has increased its writing staff one third under the management of Albert J. Cohen. The larger staff will more adequately be enabled to sift material which comes flooding to the studio. They are principally seeking stories with newspaper headline motifs having unusual and exotic backgrounds.

EWART ADAMSON, formerly with RKO; Phil Whitman, former Sennett writer and director and Clarence Hennecke have been added to the scenario department of Educational under Ernest Pagano and production chief, Al Christie.

GOUVERNEUR MORRIS, famous novelist, has joined the staff of M-G-M and is to collaborate with Tod Browning on a new mystery story yet untitled.

"THE KISS BEFORE THE MIRROR," German drama by Ladislaus Fodor, recently translated into English by Emil Forst, is being adapted for the screen at Universal. Al Cohn is doing the job.

AYN RAND, is preparing the continuity of "The Red Pawn," a Russian story authored by herself. Universal will make it.

MARI GRASHIN has been assigned to collaborate with Maurice Pivar at Universal on the preparation of an untitled story suggested by Pivar, head of film editorial department.

"The Crusader" Is Fine Independent Film from Majestic Productions; Ned Sparks Steals Picture

A film that opens with the morbid picturization of a young woman meeting her death in the electric chair, but no great promise of engrossing the average movie audience, turns out, after all, to be a rather entertaining vehicle. Perhaps, an accurate and general description of the picture would be that it is a mediocre story with a plot that has been stalking through literature and drama since the advent of the shoe-lace, but made into a worth-while production by excellent acting, good direction and exceptional photography, not forgetting some scintillating dialogue.

The cast includes such notables as Lew Cody, Evelyn Brent, H. B. Warner, Ned Sparks, Walter Byron, Marceline Day and John St. Polis. Frank Strayer can take a few bows for the direction and Ira Morgan, as the photographer, needn't have any qualms about his reputation. The adaptation is by Edward T. Lowe from the play by Wilson Collison, and the former's contribution to the success of the picture cannot be overlooked.

Ned Sparks is, undeniably, the shining light of the cinema. His work is similar to that in "Blessed Event," which had the customers hanging on to their girdles. As the blustering, bombastic, belligerent reporter, who could eat a managing editor with every meal, he snoops and sneaks through the entire picture causing a laugh at every snoop. He's the kind of a guy with a sewerage complex and he'd do anything from hanging tin-cans to dogs' tails to promoting a pogrom in order to crash the front page or get a by-line.

The reporter's sworn enemy is H. B. Warner in the role of the "bleating crusader" district attorney who happens to have a wife with a shady past and a daughter with a yen for good-looking men. The daughter, Marceline Day, kills her villainous fiancée when he tries to get fresh, and—what do you think—right in the night club of a former lover of the D. A.'s wife. Both the night club owner and the district attorney's wife attempt to shield the girl, but her father learns the facts and thereby thwarts the reporter who is all set to do some blasting of reputations.

Evelyn Brent is swell as the wife of the "Crusader" and ditto for Lew Cody as the man whose night club is as boozeless as Billy Sunday's cellar. The remainder of the cast all gave very smooth and satisfactory performances and mention should be made especially of Arthur Hoyt, as the city editor, who procured many laughs with his "yes-man" antics.

—JOSEPH CAROLE

"BARCAROLLE" AT THE FILMARTE THEATRE

This week a great treat is surely in store for those who are interested in the art of picture making at the Filmarte Theatre, the home of foreign cinema. Karl Froelich, the man who startled the world with his production, "Maedchen in Uniform," has another masterpiece in "Barcarolle." The scenario is by Walter Reich and concerns two men and a woman who are performers in the mammoth Grand Opera House in Berlin.

We shall not go into the story but will just state that it is extremely interesting. The grand music and the splendid production, however, are really the drawing card. The chorus and orchestra of the Berlin State Opera, under the direction of Bruno Seidler-Winkler, and the principal singer, Jarmila Novatna are sensations all over Europe. In addition, Irmgard Gross, Hendrik Appels, Paul Rehkoops, Gerhard Voegel and Werner Engels sing and are seen and heard during the unravelling of the story.

Karl Froelich is considered a directorial genius of Europe and Gustav Froelich is playing the principal role in the picture aided by the lovely Alexis Engstrom. Other well known names are Gustav Gruendgens, Gertrud Arnold, Marianne Froelich, Hans Peppler, Julius Frankenstein and Paul Mederov. Wherever shown, critics have pronounced this production one of the greatest events of the season.

Not only being content with showing this masterpiece, the lovely Anna Sten, who arrived in Hollywood recently, has promised to appear in person on one evening.

They are making this a gala German Week and many famous artists, well known stars in pictures, and technicians are watching this picture with interest.

—ARTHUR FORDE



SARAH PADDEN

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BOOKS



EDWIN T. GRANDY

"JOHN BARTEL JR." by Donald Henderson Clarke looks like another movie natural. College boy becomes secret papa and the mama is surrounded by D. H. Clarke temptation galore, but it all comes out Will Haysy in the end. VANGUARD PRESS, N. Y.

"SIX DEAD MEN" by Andre Steeman is one live story. Ingenious mystery yarn and clever enough to arouse the jealousy of SSVD. FARRAR & RINEHART, N. Y.

LUCILLE CLERY (A Woman of Intrigue) by Jos. Shearing, a fine story of the French Revolution of 1848. Wonderful Jean Harlow role. There's bonds in them thar blondes. HARPER'S, N. Y.

"HAZARD OF THE HILLS" by C. N. Buck. City gangsters vs. mountain riflemen for the control of valuable power properties. Looks Insull-ated against failure to us. MACAULAY, N. Y.

"FORLORN ISLAND" by E. Marshall. Three men and one girl on an island. What's the result? A fine film story. H. C. KINSEY, N. Y.

"THE ROAD TO DESPERATION" by Mary H. Bradley. A good love story surrounded with African color (local), mystery and interesting cinematerial. APPLETON, N. Y.

"MAC'S SONGS OF THE ROAD & RANGE" by Harry K. McClintock and STERLING SHERWIN. Excellent song material for pictures dealing with cowboy, railroad, hobo and hillbilly subjects. SOUTHERN MUSIC PUB. CO. N. Y.

"MANHATTAN LOVE SONG" by Cornell Woolrich. Illicit love with underworld background. Easy on one's cinema optics. WM. GODWIN, N. Y.

"TSANTSA" by Isadore Lhevinne tells of the glamorous, amorous adventures of a young American with a beautiful native maiden in the jungles of Ecuador. Altogether fine film possibility—for a gal in the "altogther." BRENTANO'S, N. Y.

"THREE SHEETS" by Tiffany Thayer is his most torrid novel yet. Theatrical (and sex) life on the road in most cruelly realistic style. A great picture, but needs much willhaying. LIVERIGHT, N. Y.

"ROLLING STONE" by Westmorland Gray is a corking rustler story that will make Hollywood safe for westerns. Good Tom Tyler role. BOBBS-MERRILL, INDIANAPOLIS.

"MUSICAL COPYRIGHT" by Alfred M. Shafter belongs in the legal department of every Hollywood studio. It not only covers every phase of musical copyright, but also devotes considerable authentic consideration to the talkies in their relations to music. A most comprehensive treatise which costs but six dollars but will save any producer many times that amount. CALLAGHAN & CO., CHICAGO.

"SCANDAL'S LASH" by Will W. Whalen is a first class comedy which was once produced for the silents. Even more promising as a talkie—and Father Will Whalen always keeps his promises! WHITE SQUAW PRESS, ORTANNA, PA.

Chit, Chat and Chaffer by Hal Wiener

"I am a Fugitive" Distinct Triumph for Mervyn LeRoy; Story Is Very Depressing

DIRECTOR Mervyn LeRoy
ORIGINAL STORY Robert E. Burns
SCREEN PLAY Browne Holmes
Howard J. Green
Sol Polito

PHOTOGRAPHY
CAST—Paul Muni, Glenda Farrell, Helen Vinson, Preston Foster, E. J. McNamara, Sheila Terry, Allen Jenkins, David Landau, Berton Churchill, Edward Ellic, Sally Blane, James Bell, William Janney, Oscar Apfel, John Wray, Hale Hamilton, Spencer Charters, Roscoe Karns, Robert Warwick, Charles Middleton, Harry Holman, Noel Francis, Louis Carter and Robert McWade.

There has been much discussion, both pro and con, as to the outcome of Warners Brothers newest release "I am a Fugitive from a Chain Gang." As previewed Friday night at Warners Western theater, this picture is an artistic achievement for Warner Brothers and Director Mervyn LeRoy.

The picture shows what can be accomplished by a studio when considerable thought and attention is given the production. The story of "I am a Fugitive—", though very depressing, will doubtlessly hold water with screen audiences throughout the entire country because of its timeliness, closely paralleling as it does, a recent expose of Chain Gang methods said to be in operation in a Florida Prison camp.

Director Mervyn LeRoy certainly shows his master technique in his deft handling of difficult dramatic scenes, of which 99% of the picture is composed.

Paul Muni gives an exceptional characterization as a young boy, home from the war, who is restless and yearns to get out in the world and accomplish great things. Hard luck dogs his foot paths until broke and dissolute he lands in a flop house. He is convicted of a crime of which he is innocent and is sentenced to ten years at hard labor in a chain gang.

He escapes, leaves the state and starts life anew, rising to great heights and establishing himself as a worthy citizen. A jealous woman, whom he is forced to marry in order to keep his past record a secret betrays him to the police. He gives himself up and goes back to the chain gang, having been promised by the state a pardon in 90 days.

His pardon is refused and after enduring a year of hardship he once more escapes to become a fugitive—a hunted man for the rest of his natural life. Here the picture ends.

It is sordid entertainment with hardly any relief from the depressing atmosphere of morbid prison life. Realistic—yes. We would say a trifle too much so. In these trying days, showgoers want to be relieved of their troubles not made to suffer along with others. For this reason "I am a Fugitive from a Chain Gang" will not come up to the box office expectations of the studio.

But there is little doubt in anyone's mind, who witnessed the preview, that the picture is a distinct artistic triumph for Mervyn LeRoy, as well as Sol Polito who photographed the production.

Glenda Farrell, Helen Vinson, Preston Foster, Berton Churchill, Oscar Apfel, Robert Warwick, John Wray and the rest of the large supporting cast were splendid in their small but important parts.

Warner Brothers can congratulate themselves on the outcome of this picture.

MOTION PICTURE MUSEUM TO ADD GLAMOUR TO OUR RIALTO

It has been rumored that there is nothing new under the sun. Perhaps not. But there has been known to be several brilliant ideas born 'neath the sun arcs of Hollywood.

One of these days, within the next week, Charles E. Pressley will have shown Hollywood something vastly new when he opens his Motion Picture Museum, amidst brilliant sun arcs, and all the festivities of a gala opening.

His new museum located on the corner of Gordon and Sunset Blvd., will contain a Hall of Fame with life-like wax images of famous stage and screen personalities posed in scenes from their pictures and garbed in their original costumes.

The entire museum will have on display authentic and original costumes worn by the motion picture stars. Shields, swords, guns, trinkets, draperies, antique furnishings, in fact all of the original furnishings used in pictures will be on display for the education and enjoyment of Mr. and Mrs. John Public interested in the world of make-believe.

Miss Stueberg, of the Stueberg Wax Co., whose works of art have for so long been on display at the Grauman's Chinese theater, is modeling hundreds of glamorous personalities for the museum among them to be Anna Held, Sara Bernhardt, Rudolph Valentino, Lon Chaney, Betty Compson and others.

It would require page upon page to try and describe the wonders of this museum as we saw it. Enough to say that Mr. Pressley's new idea should bear fruit.

Don't dare miss the opening date of the museum. Watch this column for further information.

TROUPERS GIVE DINNER AND GALA ENTERTAINMENT

The monthly dinner of the Troupers, Inc., was held Sunday, Oct. 16. James Gordon, president emeritus, acted as chairman, introducing the guests of honor and contributing greatly to the pleasure of the evening with a humorous reading of "East Lynne," told in the modern manner.

Some of the speakers were Judge Daniel Beecher, Jack Ritchie, Professor James H. Williams, Joe Crothers and Midge Ellington Hogue.

The entertainment was under the personal direction of Mme. Real Muriel. Miss Ruth Howell, soprano, accompanied at the piano by Miss Glayds Hyde, was a delight to hear. Glen Ellison accompanied by Mrs. Sarah Davis, incomparable Scotch baritone, won all the hearts with his "Roamin' in the Gloaming." Little Jane Slater was an exceptionally clever dancer and Miss Phylliss Lee, with her piano accordion, had them all singing the old songs with her.

Others who contributed to the pleasure of the hearers were Edward Delevanti, Countess De Mere, Lady Cynthia de Merce in dances, Miss Betty Lee in songs, and Billy Daniels at the piano.

Fox's Music Department Starts Ball Rolling with Great Lineup of Pictures

There is probably no more busy department in all of the studios in Hollywood than the music department on the Fox Westwood lot.

Judging from the lineup of musical productions scheduled for the forthcoming season, we would say that unsuspecting Mr. and Mrs. John Public are due for the theatrical surprise of their life.

Get a load of this, ye lovers of music; two super-musical films are now in preparation for Lillian Harvey, which should mean something. "Rackety Rax," one of the "big" hopes in Fox's tuneful lineup, is declared to be a wow, and of course "Cavalcade," now in production, will no doubt, create a new era in musical flickers. Last, but not least, we have "Walking Down Broadway," which fairly explodes with melodies of the "gay White Way." Now there's a lineup that should and no doubt will set the pace for other studios.

But who are the men behind the scenes who create all the lovely tunes for Fox's musicals? Don't you know? Allow me then to introduce:

Louis de Francesco, head of the department, James O'Keefe, business manager, and among the composers; Arthur Lange, now composing "Metropolitan Moods," a symphonic arrangement of a big city to be used in "Walking Down Broadway," Dr. Edward Kilenyi, George Lipschultz, William Spielter, Hugo Friedhofer, J. C. Zamecnik, Peter Brunelli, Reginald Bassett and Cecil Copping.

Frank Tressett is in charge of all casting and auditions for musical talent. Sammy Lee is dance director and Doris Silver is in charge of the musical library.

Some of the song writers include William Kernell, Val Burton, Will Jason, Leo Robin and Richard Whiting. In fact, the music department at Fox Westwood Studios is the largest and finest equipped in the entire industry. We can expect great things in the very near future here.

TEXAS GIRL SCOUTS HOLLYWOOD FOR TALENT; NEW FILM COMPANY ORGANIZED

Bettye Lou Blount, a Texas girl with a grand idea that looks promising for our many enterprising film producers, is paying Hollywood a visit and has established her headquarters at the Roosevelt Hotel.

Her errand to our city is more or less of a private nature. Nevertheless she has some very interesting news of an independent film organization of which she is the president. It is known as the South Western Productions Inc., with its home office in Dallas, Texas. Its backers, she tells us, are capitalists of Dallas and New York.

They have planned for their first production, a musical, "Way Down South," of which she is the author. Another, which bears her by-line, is "The China Cup" which, following its New York stage presentation in a few weeks will, she says, be converted into screen material. All told, we learn that the South Western Productions, Inc., have planned 12 features, one super-feature and 24 shorts for the season of 1933-34. Quite an undertaking, if you ask us.

All of their efforts will be done on a big scale, she tells us, in which REAL money is to be spent. At present she is looking over the field of talent here on the coast, and also a release for her pictures.

Among other things, Miss Blount already has lined up many radio entertainers and stars of the Metropolitan Opera for the first production. What this industry could use is more go-getters like Bettye Lou Blount.

PROMINENT SPEAKERS LAUD ACTIVITY OF PACIFIC COAST LECTURE CLUB, INC.

We listened in on a meeting of the Pacific Coast Lecture Club, Inc., Saturday morning, and were very much impressed with the grand progress that this worthy organization is making. Organized just nine weeks ago, this Club and Forum, now boasts several hundred active members, any one of whom can be located in the "Whose Who" of the Lecture world.

Such locally prominent personages as Joseph E. Huggins, Dr. Clinton Wunder, Dr. J. Sanford MacDonald (who left a sick bed to attend this meeting), Burr McIntosh, Dr. Nathaniel A. Davis and Shirley D. Parker gave inspiring talks on the activity planned for the club and of its international recognition. Dr. McLaglin, brother of the motion picture star, and one of the honored guests, rendered a vastly interesting talk on "Mind and Its Relation to the Body."

On Monday night, Oct. 24, Dr. Maurice B. Jarvis, president of the club, will talk on "Memory" to a gathering of 800 L. A. County employees at Patriotic Hall. Dr. C. D. Price will also speak.

On Tuesday night, Nov. 1, the club is staging its first lecture course on "Human Relations" in Sala De Oro of the Biltmore Hotel. Judge Ben B. Lindsey and Shirley D. Parker will be the speakers.

ABOUT THE CO-ORDINATE COMPANY

A new organization has been formed under the leadership of Capt. H. Clarke-Renalle for the purpose of coordinating the literary side of the motion picture and stage.

The firm, known as "Co-Ordinate," has taken up elaborate quarters at 6665 Sunset boulevard where many independent departments controlling the various phases of literary agency and play brokerage which will be conducted in a very detailed manner, each value of a manuscript being considered by a specialist in that particular and the whole co-ordinated before being presented to a studio.

On the executive staff of "Co-Ordinate" are George R. Bentel, vice-president and sales manager; Charles Meade Kerr, production manager; Louise A. Frye, executive secretary. The foreign department is under the direction of de Brunnelle Steiger; the research, under W. E. Botterell; manuscripts under Nona Fern Rider; Music under A. H. Cokayne; Art under Antonio Jane; Poster Advertising under Charles Henriksen and International Publicity under Helen Maurice Lewis.

The formal opening of the film will be later in the month, according to H. Clarke-Renalle, president and managing director.

Police Propose To Use High Handed Methods To Rule The Theatres

What We Need is Something to Laugh About

COUNCIL INSTRUCTS CITY ATTORNEY TO DRAFT ORDINANCE. PICTURE INDUSTRY SHOULD FIGHT LAW TO FULL EXTENT

What hopes Los Angeles Theatrical producers had of booming our local rialto and developing Southern California into a legitimate theatre mecca will be trampled under foot by the overbearing action which the City Council is taking, endeavoring to place every theatre in Los Angeles under police censorship.

By a vote of 12 to 2 the Council instructed City Attorney Erwin P. Werner to draft a new ordinance placing all theatres under the jurisdiction of the police commission, which will have power to issue and revoke permits.

The instructions for the drastic measure were given on motion of Councilman Howard W. Davis.

Reprinted in the Los Angeles Examiner of Wednesday, Oct. 19, Mr. Davis says.

"Let's go the limit," said Davis, "and get some teeth in this proposition if it is desired to close lewd places."

"If we adopt such a measure, there will be a great scramble to get on the police commission and IT WILL BE WORTH \$50,000 TO A COMMISSIONER TO SERVE ON THE BOARD."

Here is something for Hollywood and the Moving Picture Industry to think about. If such a measure of censorship over the legitimate theatre is awarded to the police commission, it won't be very long before the police commission will be dictating to Film producers. Are we going to let such a thoroughly un-American condition exist? If we are content to sit back and let such a censorship board, unqualified to pass judgment on the American Dramatic Art, take hold of Los Angeles, we will be submitting our local rialto to political graft and forcing our legitimate theatre projects into paying for police protection.

Councilmen James S. McKnight and Edward L. Thrasher opposed Davis' motion to have the proposed drastic measure drafted.

"You don't realize what you are doing," explained McKnight, in an article which ran in the Los Angeles Examiner, Wednesday, Oct. 19. "You will make the police commission the judge as well as the jury if you enact such a proposed measure."

THE INSIDE DOPE

WHILE ON A VISIT to Mexico, Charley Chase made a personal appearance at one of the local picture theatres. The program consisted of three Chase comedies, shown in succession, and the appearance of the comedian in person. Was Charley's face red!

LAUREL AND HARDY have finally bowed to public demand. Almost since the inception of the cuckoo tune which introduces their Hal Roach comedies, they have been swamped with requests from admirers for copies of the melody. As a result the cuckoo tune has been improvised into a popular song number, and it has also been recorded on discs by a well know orchestra.

HUGH HERBERT opened at the Forest Theatre in Philadelphia Monday, Oct. 17, in the new show by Lou Brown and Ray Henderson called "Forward March."

ANDY DEVINE, the Universal comedian with the duo-tone voice, made a trip to the Bay District recently, leaving his pit bull terrier, Truck McCall, penned up in a cage at a dog hospital. After he had been away for two weeks he visited San Quentin prison, and while he was being shown through the great penitentiary he got to thinking about his dog. The upshot of it was that Andy took the next train back to Los Angeles, to get Truck out from behind the bars.

TEMPE PIGOTT, whose splendid performance as the inebriated charwoman in "Seven Days Leave" with Gary Cooper, won her another important role in Paramount's "If I Had a Million," has completed her work in that production and has moved to the Fox Studios where she is now portraying Mrs. Snapper in "Cavalcade," under the direction of Frank Lloyd.

OLYMPIC STADIUM

A crowded stadium witnessed what looks like the passing of a great little fighter when Baby Arizmendi, of Mexico, easily defeated Newsboy Brown last Tuesday night. Brown seemed a bit overcautious and slow. Arizmendi, when he started his famous spurt, smothered Newsboy. Round after round went to the tough and clever little Mexican, cheered by a gallery packed with his paisanos. Brown tried, but he was outslugged, out-speeded and outboxed in nine of the ten rounds. Referee Harry Lee had to give the verdict to Arizmendi. The bout lacked spectacular features and grew rather monotonous as Arizmendi took round after round from one of the best little boys the game has known. In the semi-wind-up, Red Stephens and Benny Garcia staged a slugfest to a draw. The special was won by Al Romero, who had too many guns for Walter Balsz. Max Maxwell, subbing for Don Conn, stopped Imy Garfinkle. Bobby Graham knocked out Jimmy Jones in the first. The other prelims were good.

MERVYN IS SCORING IN "CAT AND THE FIDDLE"

Mervyn Jensen, who is appearing in the "Cat and the Fiddle" at the Belasco, started his stage career for Fanchon and Marco. He is playing one of the outstanding parts in the production, and numerous film offers have been made him. He flew down from San Francisco to make a test for Universal, and it is almost positive this chap will be one of our outstanding movie names in the near future.

B B B CELLAR CAFE

Well, after several raids at the BBB Cellar Cafe, business continues to get better. Why don't the "feds" pick on some of the other places in Hollywood instead of bothering a place that has been run in a legitimate way for the past four years? Well, BBB refuses to let a little thing like that worry him, and for the present entertainment his "Boys Will Be Girls" are offering one of the finest shows yet presented at this cellar rendezvous. The Shubert Finale is superb, the costuming outstanding, and we can say in all sincerity we spent a very enjoyable evening.

"You will be placing theatres in the same class as dance halls, pawn shops, and such other forms of business already under police board supervision."

"I am opposed to such a proposition," said Thrasher. "I know a guy who had to lay 500 bucks right on the line to get a pool hall permit."

Theatre representatives who claimed there were sufficient laws on the books now to handle the situation without enacting the suggested ordinance were W. H. Lollier, of the Fox West Coast Theatres, Gus G. Metzger, representing an independent theatre group, and Fred W. Beetson of the Associated Motion Picture Producers.

LET US HAVE RETURN OF SUCH FAMOUS FUNMAKERS AS ARBUCKLE, STERLING, VERNON AND OTHERS

By Lou JACOBS

The country is up in arms demanding laughing pictures. Some weeks ago we printed an anonymous letter from a reader in Yazoo City, Miss., asking us if we know why the industry was making weepers and wailers in spite of a voiciferous demand for fun.

In the current month's issue of the Woolworth Movie Magazine no less a personage than Al Smith sends this message to the movie industry: "People want to laugh!"

If the industry persists in thrusting down the throats of its patrons the sort of fare that their stomachs revolt at and refuse them the fun they demand then the handwriting is on the wall and Movies will go the way of vaudeville.

It is not difficult to prosper when you give the public what it wants. They want comedy. Fast, furious laugh stuff. Slapstick, farce, satire, burlesque, what you will, but make 'em laugh.

The country is crying for humor and the producers are handing it underworld junk, murders, executions, seductions, horror, mystery in short, everything in the book but fun. The world is suffering from various causes of disaster; the spirits of the people are low, they come to the theatre for a change of ideas and to be amused. They leave it more aware of the sordidness of life and the futility of living. It's a dangerous responsibility.

Now is the time for the motion picture industry to be of real service to humanity. It is a patriotic duty for the pictures to help build the morale of the people. Raise their spirits, make them forget their troubles. Make them laugh even if you have to revive the old John Bunnys, Keystone Cops, Fatty Arbuckles Ford Sterlings and Bobby Vernons. Make them over with sound and send them out as "Radio" is doing with the old Chaplins. They are a tonic and just what the people need. This suggestion is given only in the event of some good reason why comedy pictures cannot be made today. Surely there are enough humorous stories available if the studios once will get the idea and act upon it.

Let this start a campaign for comedy.

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NIGHT HAWK

Mischa Guterson Opens the Blossom Room Oct. 27. Carlos Molina Is to Conduct. Will Offer Many Cafe Entertainment Innovations

Elaborate plans are being carried out by Mischa Guterson, noted orchestra leader and showman, it is said, for the opening of the Blossom Room, Hotel Roosevelt, under his direction October 27. Yesterday the noted maestro signed Carlos Molina to direct the Guterson Tango Orchestra. Molina is noted for the furor he has created at the Coconut Grove for the past several seasons.

Mischa Guterson's faith in Hollywood and Los Angeles is evidenced in the expenditures he is making and the staff of assistants he is employing to carry out his elaborate scheme of decorations and presentation for the famous Blossom Room.

Over 30 artists will be employed in the "International Revue," which Guterson will stage and direct, he claims. With three orchestras—his own Guterson Jazz-phonics band; Waldemar Guterson's orchestra and Carlos Molina's Tango instrumentalists, close to 70 persons will be on the payroll.

Reservations for the gala opening night, Oct. 27, are being made by Maitre de Hotel Joseph Mann. Halowe'en Night reservations are also in order, the Blossom Room reports.

Eddie Garr Tops Lee Moore's Frolics All Star Review Staged by Le Roy Prinz. Slim Martin's Orchestra Clicks Again

Well, we take off our hat to Lee Moore, owner and manager of the Frolics, Culver City, for selecting Le Roy Prinz to stage this fast moving attraction, aided by his brother, Eddie, who is responsible for the dance numbers and without fear of contradiction it is one of the best stage shows seen here since the departure of George Olsen. Eddie Garr, headliner, is outstanding, his way of selling is masterful, and his mimicry was indeed a pleasure. This chap is an actor, and is a find for the movie boys who are constantly after new material. Zeta Frizelle, seen at the Paramount last week, dances cleverly. Her Spanish number was a gem. Then there is Patsy Coran, a cute little trick, and David and Hilda Murray, who gather their share of applause. Inez King, attractive blonde, after a ten-week run at the Paramount, continues here with her personality and can this lady sing! And Slim Martin, who has one of the best bands on the Pacific coast and that is covering a lot of territory. LeRoy Prinz knows his production and his brother, Eddie, certainly knows his dances. If this show doesn't bring the business then Lee may just as well close up and throw the key away.

Buddy Fisher Is Now Working in His 19th Week at Stark's Bohemian Club

Leading his orchestra to greater success every week, Buddy Fisher is now holding forth his 19th week at Eugene Stark's Bohemian Club with his all-star orchestra and merry makers. Buddy is making many friends by his own personal work, along with the manner that his boys play their soft, sweet entrancing music. Cafe visitors love to dance to his music and come back time and again to enjoy it. With Nat Spector held over for a second week, the "Mammy" singer came through with some new numbers that panicked 'em. The Three Dots offer some very clever and interesting tap and acrobatic numbers and they are all good to look at. Renee, the Russian Persian Dancer, caught our eye, and who wouldn't chance both of them when she is in sight? Moret and Erita do a tango ballroom dance that is a WOW number. Take it all in all, Stark's Bohemian Club offers plenty of variety and action, and if you don't get a kick out of the show there is something wrong with you. But you will surely enjoy Buddy Fisher and his boys, and take it from us, you will dance your head off if you happen to be sitting near any one who likes to dance.

CAFE LOVERS HATE TO SEE JIMMIE GRIER LEAVE BILTMORE GARDEN ROOM

The talk of the Biltmore Hotel is the fact that Jimmie Grier and his orchestra are soon to leave for Dallas, Texas, where they are to appear at the Adolphus Hotel. Jimmie has made many friends here and so has his entire orchestra. He personally is a great showman, and knows how to cater to the public and has put on the best entertainment that the Garden Room has had in a long time.

AMBER FAY To All My Friends, Managers, Acts, Etc.
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You Can Now Reach Me at the L.D. Agency Phone HO-3115 HE-9781

SPORTS

WILBUR SHAW PICKED AS WINNER FOR 150-LAP RACE AT LEGION ASCOT SPEEDWAY SUNDAY AFTERNOON

As soon as it was learned that the diminutive Wilbur Shaw was to drive Leon Duray's car, No. 64, next Sunday afternoon, racing fans agreed that he had a slight edge on the other drivers for Leon seems to have a secret which other car owners do not know, and can put the last ounce of power into his car, while Wilbur certainly knows how to take advantage of this extra power. However, Wilbur will be up against some very strong competition as Ernie Triplett, Lester Spangler, Kelly Petillo and Chester Gardner have their cars in perfect condition and will be out to take the checkered flag, first. This will be Shaw's first race on the local track since his return from Italy.

Due to the fact that the main event is to be 150-laps, the longest race ever held here, it will be a real test of endurance and driving ability, and promises to be the most thrilling and spectacular one ever held at the Ascot Track. Legion officials advise that from the advance sale of tickets, it will be a "sell-out," so—if you haven't made your reservations yet, be sure and make them as soon as possible so that you will not miss this classic on the five-eighths of a mile dirt track.

Lester Spangler, who won the 100-lap race at San Jose last Sunday, is now in second position in the Pacific Coast Championship standing for the year and has a nice lead over Wilbur Shaw who has held that position for several months. Ernie Triplett, who finished second at San Jose, has practically cinched the Championship for 1932 and with any degree of luck, the boys will be unable to overtake him. However, there are several more races to be held on the Coast before the end of the season and all the drivers are out to win and promise to give Ernie some real competition for the title.

M-G-M PLAYS LOYOLA SUNDAY AFTERNOON

The opening game of the Loyola University Polo season, will be played next Sunday afternoon, Oct. 23, at 2:30 with the M-G-M all-stars, on the new Loyola Polo field, 16801 Ventura Blvd., Encino, formerly the historical Amestory Homestead Ranch, at Hot Springs. After the game a buffet lunch will be served.

The Loyola boys played their last season's closing game, with the Argentine Gauchos, over which Loyola scored 9 to 4. M-G-M is expected to get strong opposition to the Loyola four in Sunday's game as they have added two new players—Smith and Edmundson—to their already hard riding team.

The line-up for Loyola will be Schneider (1), Taquette (2), Logel (3), Jefferies (4), Dierker (substitute).

M-G-M All-Stars—Campbell (1), Smith (2), Edmundson (3), Overholtzer (4).

HOLLYWOOD LEGION STADIUM

A great turnout of fans witnessed last week's bouts at the Legion Stadium. Veteran Joe Glick, with all the odds against him except his smart head and stout heart, battled his way to a draw with young, tough and fast Tommy King. The youngster laid many a hard clip on Joe, but the smart old ringman never halted in his stride, ever in there trying. It was a fine exhibition of experience and real courage against a fast-coming young boxer. Joe was given a big hand by the admiring faithful—and he deserved it. In the semi-final, Red Gregory was too tough for clever Murray Elkins, outslugging him for the nod. Benny Moselle was in no shape for Manuel Davilla, who won the decision for the special. In one prelim Adam Moraga surprised all by beating clever Artie Duran, and Don Kennedy delivered another surprise when he won from Victor Ponce. Joe Astrada won the opener from Bert Hubbard.

PHIL HARRIS CONTINUES TO TOP "GROVE" SHOW

Phil Harris' name is synonymous of music, the sort of which gets into your very soul. No wonder "Grove" visitors proclaim him the most outstanding maestro in Southern California today. It is an impossibility to leave the "Grove" without a feeling of extreme ecstasy, because of the complete entertaining evening scent in this garden spot.

Saturday night, another "Lucky Strike Dance Hour" is to be heard with Phil Harris, the program which is to be a monthly occurrence has proven to be more than successful for Phil as this will be his second appearance on this program within a month. The original Biltmore Trio, are back to stay, if public acclaim and favor is any criterion.

There is no other group of voices anywhere in the country that can hold a candle to these boys, for their fine voices are nothing less than sensational.

TOM COAKLEY IS LEAVING BLOSSOM ROOM

Tom Coakley and his capable orchestra are due to leave the Blossom Room at the Hollywood Roosevelt Hotel, Saturday evening. They may stay over a couple of nights until Mischa Guterson starts, which is the night of Oct. 27, with his show. Dave Boice, manager of the Roosevelt, asked this of Tom Coakley and the latter has agreed to do it before he starts on his work on a well known radio station following this with an engagement in the north. Every one that has met Tom Coakley hates to see him, his boys and Virginia Haig, the sweet little singing girl, leave. However, Father Time makes many changes in our lives and business and this is one of those moves that seem necessary in night life affairs.

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REVIEWS AND PREVIEWS

By ARTHUR FORDE

"Gigolette," Beaux Arts Production, Clicks

Here's something a little different from an Independent Producer who has striven to give us a picture that merits your attention. A splendid cast of well known players, careful direction with special attention given to the little details, a production that would do credit to any of the larger producers, and at a nominal cost.

The story has a chic European atmosphere, and concerns a bright and lovely girl who is employed in one of those dainty jewelry shops. One day a smart young man appears to look over some jewelry, and is struck by the girl's beauty. He overwhelms her with his attention until she finally capitulates, becomes engaged to him and accepts a lovely ring. He soon tires of her, however, breaks the engagement, forces her to return the ring and disappears.

After this onslaught to her affections she becomes worldly wise, and by her beauty becomes quite popular as a cafe entertainer. She is secretly admired by a young man who has become a gigolo by force of circumstances. One evening, much to her surprise, she notices her former engagement ring on the finger of a beautiful patron of the cafe who has become infatuated with the gigolo. A man appears and the girl discovers that he is the husband of the lady that wears the ring. She determines to gain possession of the ring and persuades the gigolo to make love to the wife, and in this manner she once more becomes its owner. This causes many interesting complications which are finally worked out so that she wreaks vengeance on her discarded lover with the former gigolo, and the girl arriving at a happy conclusion.

The telling of the story on the screen was cleverly interpreted by Director Alphonse Martel, who also wrote the story and who seems to have a knack of making the simplest details mean a great deal, and his players acting naturally at all times.

Gilbert Roland, who plays "The Gigolo," is much better than in anything we have seen him before, and is as handsome as ever.

Madge Bellamy is another who gave us a great surprise by the handling of the difficult role of "The Shop Girl and Gigolette." Theodore von Eltz played the character of the "Caddish Lover," and Natalie Moorehead enacted "The Philandering Wife" to perfection. Molly O'Day supplied some bright comedy as "The Room Mate of Miss Bellamy," and other excellent characterizations were by Henry Kolker, Paul Porcasi, Albert Conti and Ferdinand Schuman Heink.

The settings were extremely lovely from the opening sequences in the dainty jewelry shop to Monte Carlo from the terrace of a lovely Mediterranean villa. Independent producers are gradually working to the foreground with productions of merit and limited budget such as Alphonse Martel has achieved with "Gigolette." This will surely amuse and please discriminating theatre patrons.

"Airmail" Gives Universal Pictures Another Fine Rating in This Year's Winners

You never realize when you put a stamp on an airmail letter the excitement and danger that confronts the men who fly the mail before it reaches its final destination.

This latest of flying pictures is on that subject and John Ford has performed a fine job in directing, as he handled the rather slim story of Dale van Emery and Frank Wead with distinction.

There was a large cast, but the two outstanding performances were of Ralph Bellamy as "The Chief of Staff" of an outlying air mail station, and Pat O'Brien as a "Daring Aviator" who was very careless with the women he met but finally comes to his death by a daring rescue.

Slim Summerville supplied what little comedy there was in his usual inimical manner. Gloria Stuart played with sincerity "The Sweetheart of the Hero," and Lillian Bond was "Irene," an aviator's wife who was quite careless with her affections. Other players of note were Russell Hopton, William Daly, Leslie Fenton, Frank Albertson, Tom Carrigan, Hans Furgberg, Chas. La Motte, Lew Kelly, Edmund Burns, and a host of others while David Landau was as natural as ever in the character of a "Radio Operator." Some marvelous stunt flying was credited to Paul Mantz, and the Art Director was John Hughes who contributed a great deal to the success of the production. The trouble and tribulations of the men who carried Uncle Sam's letters, are cleverly delineated, but this picture will not be much help to nervous persons who are contemplating an air trip.

Of course, they placed the responsibility of photographing this difficult subject into their ace cameraman, Carl Freund, and he delivered the goods. An excellent picture, that has entertainment for those who like their screen far full of thrills.

"Hot Saturday" Is Not So Hot, But Will Please Average Audience

Not such a good one as we have been getting from Paramount recently, but it should please the young element as it is a story of small town life. Their joys, scandals and small trouble.

However, it brings to our attention quite favorably two promising young men of the screen. Randolph Scott and Cary Grant. These two boys should become very popular as each has a fine screen personality and seem piable in the director's hands.

William Seiter directed skillfully and Arthur Todd showed us the usual fine Paramount photography, especially the out door scenes.

The story revolves around the most popular young girl of the town, Nancy Carroll, who causes the scandal mongers occasion for gossip by a perfectly innocent night out, in which she meets a rich young man, Cary Grant, and is forced to spend most of the night at his lodge. She is seen coming home in his car and the gossips take advantage of it to spread the news. She is engaged to marry a promising young engineer, Randolph Scott, but when he hears the whole town talking about her, he believes the gossip and the engagement is broken off. The end of the story reveals that the rich young man was really in love with her, and we see them on their way to New York and a happy ending.

Fox's "Down Our Street" Makes Very Favorable Impression

On the same evening that we reviewed a Fox picture, they also showed an English quota production that calls for very favorable comment. Particularly remarkable was the direction of Harry Lachman, who recently arrived in Hollywood with a contract in his pocket to direct Fox Films. If this one is any criterion of his abilities, we certainly think that Hollywood will find this new director a welcome addition.

We did not get the names of the people in the cast, but understand that some of them have been engaged for "Cavalcade." And they certainly played their several roles in "Down Our Street" as human beings.

The story was of a cockney family living in the East End of London—of a boy who had gone wrong, and a girl who was misunderstood by her Puritanical parents. Both the boy and the girl rose above their surroundings.

The players who enacted the boy and the girl were so sincere in their work that you actually became a part of their surroundings. The woman who played the mother, did the finest bit of acting we have seen in some time.

Every part and bit in this picture was a genuine treat, and if this is a sample of what England can do for the screen, we should say they are advancing rapidly. We hail Harry Lachman as a splendid director, and shall look forward with pleasure to his pictures from the Fox Film Company.

"Six Hours to Live" Is Triumph for Stars, Director and Writers

The mysteries of science can always be put into motion pictures, and as most of us know very little about it, we invariably find it interesting.

The latest from the Fox Studios is on a subject that has never been touched before, and is not only very interesting, but proves good entertainment. This story of Gordon Morris, and cleverly adapted by Bradley King, concerns an International Conference at which one of its members fails to agree with the rest of them, and as it is of vital importance to one of them he decides to kill him. In the meanwhile a famous scientist arrives in the Conference City and claims that he has discovered a way to bring a dead man back to life but only for a short time—in fact, only six hours. The experiment is successful and the murdered man is brought back to life just long enough to tell who the murderer is.

The preview audience sat tense in their seats during the unravelling of the story, especially when a rabbit was used for a subject, and afterwards when the man was brought back to life.

William Dieterle directed cleverly, and the photography by John Seitz matched the mysterious subject perfectly.

Warner Baxter, as the "Man Brought Back to Life," demonstrated that he is a very fine actor and John Boles, as "His Rival in Love," showed sincerity in his work. Miriam Jordan was perfectly cast as "The Lovely Society Girl" for whose affections the two men fought.

The character studies in this picture were quite remarkable and George Marion, Sr., as "The Scientist," Halliwell Hobbes as "The Father of the Girl," John Davidson as "Secretary to Baxter," Edward McWade as "And Old Servant," and Edward Maxwell, Torbon Meyer and Irene Ware gave clever performances. One that stood out forcibly was the deaf and dumb assistant to the scientist, Dewey Robinson. This actor has been seen in some fine parts, but this one excelled all his former efforts.

Fox Films have good material in this one and any theatre manager booking it should get good box office results.

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Are Moving Pictures Killing The Acting Art?

Charles Riesner Is Chosen To Direct M. G. M.'s "Tugboat Annie"

STAGE ACTORS BECOMING MECHANICAL THROUGH PRESENT SCREEN METHODS

Is the art of acting becoming a lost art? There are those who fear it. It is claimed that the method of making motion pictures is robbing the actor of the fineness of sustained characterization.

It is pointed out that the greatness of Booth, Barrett, Mansfield, James and Ward lay in their exquisite intonation of voice with its modulation and expressive rhythm; the soft musical quality of romance and the resonance and power of tragic utterance.

They exemplified sustained characterization with its delicate expressions; the lift of a brow, the glance of an eye, a gesture of hand or foot or posture with its indefinable grace;—those were the tangible elements that made for histrionic greatness.

With the detached method of making a movie, it is necessarily impossible for a character to be sustained beyond a single nuance or emotion, when the action is cut, to be taken up again, perhaps, the next day. It is therefore difficult for a player to attain the tempo and tension of a scene, picking it up several times, as he must, in the midst of a thought.

Motion picture training is not conducive to great stage performances nor could the classical dramas of Shakespeare, Ibsen or even Shaw be adequately interpreted on the screen. We have but few actors today capable of playing the classics with anything approaching the art of the masters. It is deplorable, but true.

It appears that the hope of the stage lies in the little theatre movement and those scholarly disposed dramatic clubs which are providing the experience formerly afforded by stock companies.

Filmograph welcomes any suggestion that many of our old timers, wise in the art of thespic honors, can forward to help our industry advance.

...

British and Dominion's Film Corporation, Ltd., believe they have in "The Flag Lieutenant," a war picture on a par with our own "Big Parade" and "Western Front."

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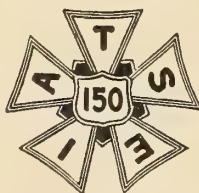
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Chaf's With Connie

Haimoff's—the shop that everyone is talking about, and with bargains, has moved. It is now four doors east of its former location.

Haimoff is featuring shorts, and brassiers this season, with his usual line of lovely things. They are made of high quality materials, and fit perfectly.

Giving a tea last week, and having very little time, we remembered the Woman's Exchange, where we previously had shopped, having bought a delicious cake and some cinnamon bread. In this window were several tempting dishes, one of them "macaroni and cheese," and another "stuffed bell peppers."

There are now three new departments in this shop, one displaying hand-made luncheon sets, imported gowns, hankchiefs, fascinating jade jewelry, ties and various attractions. The hosiery counter was an interesting one to us, and we chose some fancy hose, for special occasions in the new Tahiti shade.

In these blase times Cinderella is rarely found, but in "Cinderella Cosmetiques" she comes to life.

At Robertson's we discovered this new product, and found that Loretta Young is using this brand exclusively.

The powder is lovely and one of the finest packed. The muscle oil is made of spices, and contains only the best ingredients. The other items are also delightful and "Cinderella" has a complete line of make-up.

Having finished our shopping, we dropped into "Henry's" for one of his famous sandwiches and coffee.

Many unusual German and Hungarian delicacies are served there, and Henry's is considered an interesting, as well as popular place.

MARIE DRESSLER AND
WALLACE BEERY WILL
CO-STAR IN RIVER STORY

"Tugboat Annie," from the well read Saturday Evening Post story, will be brought to the screen for Metro-Goldwyn-Mayer by Charles F. Riesner.

Taken from the story by Norman Reilly Raino, "Tugboat Annie" will co-star Marie Dressler and Wallace Beery, famous team of "Min and Bill."

Director Charles F. Riesner, famous for "Caught Short" and "Politics" has been given the directorial post on this picture which shows Miss Dressler as "Tugboat Annie," skipper of a Seattle tugboat fleet, and Wally Beery as the manager of a line of freighters.

...

REGULAR FELLERS

J. G. BACHMAN sat around on the set at the RKO-Pathé Studios the other day in the middle of a group of 200 extras. He is the most unassuming and hard working official that we have seen. Mal St. Clair was directing Lila Damita in "Goldie," and we also glimpsed Marion Sayers, who helped Jimmy Murray to weather the storm, among the beauties working in the picture.

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COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey Unassigned Tim McCoy	Ralph Staub Eddie Cline Al Rogell Lew Seiler D. Ross Lederman	Scudder Buddy Coleman Unassigned Unassigned Wilbur McGrath	Staub Len Smith Unassigned Unassigned Ben Kline	Screen-Snapshots "That's Africa" "Air Hostess" "Marquesa of Queensbury" "Red Man"	Norman Krasna Coldway-Riskin Damon Runyon Stuart Anthony	E. Barnds Dean Daily	Shooting Shooting Preparing Shooting
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Baby Stars Ray Cooke Andy Clyde	Charles Lamont C. C. Burr Harry J. Edwards	Unassigned George Majica Harold Lewis	Dwight Warren Lew Physioc Dwight Warren	"Kiddin' Hollywood" "Torchy Rolls His Own" "Young Ideas"	Jack Hays The Staff Pagano-Townley	W. C. Smith Fred Lau	Preparing Shooting Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Clive Brook Clara Bow Gaynor-Farrell Rogers-Gaynor Brendel-Stevens Sally Eilers Joan Bennett James Dunn Norman Foster Harvey-Boles McLaglen-Lowe Foster-Cortez Farrell-Nixon	Frank Lloyd I. Francis Dillon Alfred Santell Henry King Walter Mayo H. MacFadden Raoul Walsh David Butler Sidney Lanfield Al Santell John Blystone Unassigned Harry Lachman	Billy Tummel Jack Bolland Marty Santell Unassigned L. Selander Jasper Blystone Horace Hough Unassigned Unassigned Unassigned Unassigned Unassigned	Ernie Palmer Lee Garmes Hal Mohr Unassigned S. Wagner Charles Clarke Arthur Miller Unassigned Unassigned Unassigned Unassigned Unassigned	"Cavalcade" "Call Her Savage" "Tess of the Storm Country" "State Fair" "Born to Fight" "Second Hand Wife" "Pier 13" "Handle With Care" "Pleasure Cruise" "His Majesty's Car" "Hell to Pay" "The Giant Swing" "Face In The Sky"	Berkeley-Levien Edwin Burke Behrman-Levien Strong-Green Jackson-Asher Hamilton MacFadden Arthur Kober Craven-Mintz Uncredited Hans Kraly Nichols-Johnson W. R. Burnett Humphrey Pearson	J. Aiken E. C. Ward W. D. Flick G. Costello Von Kibback G. Leverett	Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Jack Hoxie	Lew Collins	Bill Quinlin	Bill Nobles	"Trouble Buster"	Oliver Drake	Earl Crain	Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Randal, Asst.	Unassigned The Barrymores Boris Karloff Wm. Haines Wallace Beery Unassigned Novarro-Hayes	W. S. Van Dyke R. Boleslavsky Charles Brabin Harry Pollard John Ford Jack Conway Clarence Brown	Unassigned H. Tate Johnny Waters Charles Dorian Earl Taggart Unassigned Harry Boquet	Clyde DeVinna Bill Daniels Tony Gaudio Harold Wenstrom Arthur Edson Unassigned Oliver Marsh	"Eskimo" "Rasputin" "Mask of Fu Manchu" "Let's Go" "Flesh" "Pig Boats" "The Son-Daughter"	Peter Freuchen Chas. McArthur Uncredited Byron Morgan Uncredited Uncredited Goodrich-Gordon	C. S. Pratt G. A. Burns A. MacDonald F. Morgan J. Brock C. Wallace R. Shirley	Shooting Shooting Shooting Shooting Preparing Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Eagle Prods. All Star All Star All Star Bob Steele All-Star	J. P. McCarthy Al Herman Unassigned Phil Rosen R. Boleslavsky Phil Rosen Al Ray	Paul Malvern Gordon Griffith Unassigned Unassigned Unassigned Paul Malvern Gene Anderson	Archie Stout Geo. Meehan Unassigned Unassigned Unassigned Archie Stout Harry Neuman	"Rangers Ride Again" "The Big Chance" "Jungle Bride" "Man's Law" "Black Beauty" "The Fighting Champ" "West of Singapore"	Robert Quigley Mauri Grashin Harry Hoyt Tristram Tupper Lee Chadwick Wellyn Totman E. Morton Hough	D. Stoner H. Ellmacker Dave Stoner	Shooting Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A.M. to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	All Star Hopkins-Gable Lowe-Gibson All-Star Carroll-Dee Brook-March	Erle C. Kenton James Flood Ben Stloff Thornton Freeland Norman Taurog Roberts Schoedsack	R. Mathews Art Jacobson Raoul Pagel Unassigned Unassigned Unassigned	Karl Struss Unassigned Henry Sharp Unassigned Unassigned Unassigned	"Island of Lost Souls" "No Man of Her Own" "The Devil is Driving" "In For a Penny" "The Good Thing" "The Lives of a Bengal Lancer"	Young-Wylie Watkins-Leagy Wolfson-Rivkin Josephson-Marlow Hazard-DeLeon Boylan-Gates	M. M. Paggi E. Kerr H. Lewis	Shooting Preparing Preparing Preparing Preparing Preparing
	All Star Sidney-Grant George Raft Marlene Dietrich Kate Smith Robt. Adair Scott-Blane Jack Oakie Armstrong-Morgan Brent-Maritza Miriam Hopkins Cooper-Raft	Staff Directors Marion Gering James Flood Josef von Sternberg Wm. A. Seiter H. B. Humberstone Henry Hathaway Wm. Beaudine Harry Joe Brown Erle C. Kenton	Various Arthur Jacobson Unassigned Unassigned Unassigned Unassigned Unassigned	Various David Abel Victor Milner Unassigned Unassigned Ernest Haller Arthur Todd Unassigned	"If I Had a Million" "Madame Butterfly" "Under-Cover Man" "Hurricane" "Moon Song" "King of the Jungle" "Wild Horse Mesa" "Crime of the Century" "Billion Dollar Scandal" "Luxury Liner" "The Song of Songs" "Fly On"	Uncredited Lovett-March Fort-Harris Jules Furthman Dorothy Yost Marcin-Doty Shumate-Clark Ryerson-Bohem Towne-Baker Markey-Scala Birinski-Lawrence Oliver H. P. Garrett	P. Wisdom H. Lindgren J. Goodrich H. Mills E. L. Kerr	Shooting Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing

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R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A. M. to 12 Noon Except Monday & Saturday. Dick Stockton, Asst. 9 A. M. to 10 A. M.	Harding-Howard Irene Dunne Barrymore-Ratoff Tom Keene Keene-Boyd John Barrymore	E. H. Griffith J. Walter Ruben John Cromwell Robert Hill Ralph Ince Harry D'Arrast	Tommy Atkins Jim Anderson Unassigned Unassigned Unassigned Unassigned	Lucien Andriot Edward Cronjager Unassigned Unassigned Unassigned Unassigned	"Animal Kingdom" "No Other Woman" "Sweepings" "Land of Six Shooter" "Lucky Devils" "Topaz"	Horace Jackson Tuchok-Schubert Cohen-Estabrook Jack Jungmeyer Markson-Robinson Benchley-Cormack-Estabrook	D. Cutler Clem Portman	Shooting Shooting Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Our Gang	Geo. Marshall Bob McGowan	Unassigned Don Sandstrom	Unassigned Arthur Lloyd	Untitled Untitled	Uncredited Uncredited		Preparing Shooting
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod. All Star Rin-Tin-Tin, Jr. Bela Lugosi	Unassigned Louis Lewyn Unassigned	Unassigned Unassigned Unassigned	Unassigned Otto Himm Ernest Miller Unassigned	"Lost Continent" "Hollywood On Parade" "Wild Heart" "Whispering Shadow"	Isadore Bernstein B. Granaham Ford Beebe Gittens-Clark	L. Tope	Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Jack Oakie Unassigned Ken Maynard	V. Schertzinger Unassigned J. P. McGowan	Ed Marin Unassigned Mike Eason	Norbert Brodine Unassigned Jack Young	"Uptown New York" "The Death Kiss" "Drum Taps"	Warren B. Duff Gordon Kahn J. P. McGowan	Joe Kane	Shooting Preparing Shooting
UNITED ARTIST Bobby Webb, Casting. GR-5111 Bill Schenk, Asst. GL 4176	Ronald Colman	King Vidor	Unassigned	Unassigned	"Masqueraders"	Uncredited		Preparing
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting R. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Karloff Gibson Gowlan Birell-Douglas Sidney Fox Lew Ayres O'Brien-Stuart Tom Mix Karloff Lew Ayres Trenker-Banky	John M. Stahl James Whale Edward Luddy Carl Freund Dr. Arnold Fanck Ernst Frank Unassigned Ed. Cahn Art Rosson James Whale Unassigned Edwin H. Knopf	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Eddie Snyder Chas. Stumar Hans Schneeberger George Robinson Unassigned John Stumar Jerry Ash Unassigned Unassigned Unassigned	"Only Yesterday" "The Road Back" "Happy Dollars" "Imhotep" "S. O. S. Iceberg" "Nagana" "Next Door to Heaven" "Ships of Chance" "Laughter in Hell" "Oh, Promise Me" "The Invisible Man" "Out on Parole" "The Rebel"	Lehman-Hecht R. C. Sherriff Lehman-Marks Schayer-Balderstone Lt. Comm. Wead Van Every-Ryan Edward Luddy Mary McCarthy Tom Reed Jack Cunningham Preston Sturges Uncredited Luis Trenker	Joe Lapis R. Pritchard W. Hedgcock J. Moulin F. Feichter	Preparing Preparing Preparing Shooting Shooting Preparing Preparing Shooting Shooting Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst.	D. Fairbanks, Jr. Ruth Chatterton Warren William Atwill-Farrell Daniels-Brent Barbara Stanwyck Joe E. Brown James Cagney Young-Lukas George Arliss Bebe Daniels	Al Green William Wellman Roy Del Ruth Michael Curtiz Lloyd Bacon H. Bretherton Unassigned Unassigned Unassigned Unassigned Unassigned	Fred Fox Dolph Zimmer Chuck Hanson Frank Shaw G. Hollingshead Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	James Van Trees Sid Hickox Barney McGill Ray Rennahan Sol Polito John Seitz Unassigned Unassigned Unassigned Unassigned Unassigned	"Parachute" "Common Ground" "Employees' Entrance" "The Wax Museum" "42nd Street" "Lady No. 6142" "Elmer, the Great" "The Inside" "Grand Slam" "The Adopted Father" "Radio Girl"	John Francis Larkin Mizner-Lord Robert Presnell Mullaly-Erickson Seymore-Bolton Mackaye-Miles Geraghty-Bolton Mizner-Lord Gelsey-Boehm Uncredited Uncredited	R. Lee A. Riggs E. Brown D. Thomas C. Althouse	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing

HOLLYWOOD filmograph



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VOL. 12, NO. 41

HOLLYWOOD, CALIFORNIA, SATURDAY, OCT. 29, 1932

PUBLISHED WEEKLY

Warner Bros. Are Working At Top Speed On The West Coast Why Do They Pick On Poor Hollywood?

**EIGHT PICTURES ARE NOW
IN PRODUCTION WITH
FIVE SOON TO START**

Production has been speeded up to top notch on the Warner-First National lot with three new pictures just starting, making a total of eight now in production.

"The Inside," "Grand Slam" and "Blondie Johnson" are the latest to begin shooting at the Burbank Studio. James Cagney and Mary Brian will be seen together in "The Inside" with a large supporting cast which includes Claire Dodd, Allen Jenkins, Ruth Donnelly, Emma Dunn, Gavin Gordon, John Sheehan, and Robert McWade. Mervyn LeRoy will handle the megaphone on the picture.

"Grand Slam," which puts the bridge fiend on the spot, will feature Paul Lukas and Loretta Young with Frank McHugh, Glenda Farrell, Helen Vinson, Reginald Barlow, Harry C. Bradley and Charles Levinson in the supporting cast. William Dieterle will direct "Grand Slam" from the pen of B. Russell Herts.

Joan Blondell will be starred in "Blonde Johnson" an original by Earl Baldwin. Her supporting list of players will include Chester Morris, Claire Dodd, Harold Huber, Allen Jenkins, Toshi Mari, and John Wray. Earl Baldwin adapted his own story for the screen. Ray Enright will direct.

Meanwhile, George Arliss is in conference with studio executives selecting a cast for his next starring vehicle "The King's Vacation." Joe E. Brown is also getting ready to step back into his baseball uniform for the title role in Ring Lardner's "Elmer the Great."

Other stories preparing for early shooting include "The Sucker," "Common Ground," and "Grand Central Airport."

GEORGE RAFT SCORES

With the showing of "Night After Night" at the Paramount theatre in which George Raft appears as one of the outstanding leading players of an all-star cast, he was instructed to make some personal appearances on the stage. You can take it from one who knows, George Raft proved his right to stardom on both stage and screen.

Paramount has one of the best bets since the days of the late Rudolph Valentino. Strange as it may sound, the one and only Valentino started his career in the very self-same way that did George Raft. His fame really came through the very company that is today what was then the Famous Players-Lasky Corporation.



NORA LANE

Here is, to our way of thinking, a very fine screen personality who should find little or no time of inactivity in Filmdom. Miss Lane is sweet, knows her cinema, has made many friends in and out of the industry, and is being managed by Jack Gardner and Frank Vincent, veteran stage and screen representatives.

**FINE, TALENTED PEOPLE,
ARE NOW LIVING AND
WORKING HERE**

By HARRY BURNS

Nearly every time someone gets into a mix-up with the police they pick on Hollywood and claim the movie city as their home and place of employment. If as many people who lay claim to being part and parcel of us actually belonged here, there wouldn't be any homes for those who actually live and are employed in the film capitol.

Hollywood is so sinful and full of the world's worst people that if you should happen to shoot a cannon up Hollywood Boulevard about 10 p. m., you might strike our good old friend Henry Bergman sticking his head out of Henry's to see what is keeping Charlie Chaplin from dropping in and having a chat with him.

Whenever the Federal Government wants to break on the front pages of the Los Angeles newspapers, they raid some place in Hollywood. It is the easiest way to get the attention of the public to the apparent attempt of doing their so-called duty. Hollywood is the goat of almost every publicity seeker.

Why pick on poor Hollywood? It is feeding more down and outers than many of the key cities of the world. There is more charity work being done by the hour than there are in a year's time elsewhere.

KILL AMENDMENT NO. 5

A trick amendment is coming up on the ballot next week which will in effect legalize gambling in California as well as place all forms of racing whether collegiate foot racing or horse racing directly under the supervision of another state commission.

Each racing association under this bill would be required to pay from \$1500 to \$2000 a day license fee which in itself disposes of all other forms of racing but horses.

It is suggested that all lovers of sports and other forms of speed contest than horse racing use their best efforts to DEFEAT AMENDMENT NO. 5.

Suzanne Wood

**Have Just Finished My 28th
Picture In Hollywood
Phone HO 2154**

Recent Pictures:—"Rasputin," "Flesh," "Walking Down Broadway," "Back Street," "Man About Town," "Day Break" and many others for the leading studios

The Innocent Bystander

By

HAROLD ORLANDO WEIGHT
PREVIEWS AGAIN

There seems to be quite a bit of excitement lately about previews and "old meanie" audiences who do not "yes" as readily as studio assistants do. In all by preview experience, I cannot recall half a dozen instances when an audience "razzed" a picture which did not deserve such treatment. On the contrary, the average preview audience is likely to be overenthusiastic because it feels on the "inside" of the picture making game. But even enthusiastic audiences must have something to be enthused about. And it is the sad truth that half the pictures being previewed today should never be released.

AUDIENCES KNOW

Preview audiences, just as other audiences, know what they want. They express themselves on the things they dislike—but equally on the things they like. Just for an example, I have never known Zasu Pitts to appear on the screen at a preview without being applauded. Just as "Smiling Through" at its Glendale preview received a tumultuous greeting and approval.

Of course, many pictures are received coldly in preview and achieve success afterwards. Don't blame the preview for that—thank it. The flaws which the preview audience finds must be corrected before the picture can be a success. That is the reason for the preview.

"FAKE" PREVIEWS TO BLAME

Of course, I am talking about real previews. The present ill repute of previews in certain theatres in Southern California cannot be blamed on audiences. Certain unscrupulous theatre managers, realizing that motion picture fans have a real and sincere interest in previews, have cashed in on that interest by advertising as Studio Previews cheap, fifth-rate pictures which they have rented for the occasion. You cannot cheat an audience long without unfortunate results. In this case, the result has been the rising of a cynical attitude towards all previews, held in or near those theatres.

This attitude does not, however, extend to an unfair "razzing" of good films. Of course, in most audiences, there are a few children and adults with children's minds who attempt to spoil not only previews but all entertainments. But I have never known these hecklers to succeed unless the sympathy of the audience was with them. That sympathy is never granted if the picture or program is good and entertaining.

DISTANCE WONT HELP

No, Hollywood, in most cases of "razzing," the picture and only the picture is to blame. A preview audience isn't mean, but it is not fooled by ballyhoo and fake praise. It sees the picture "in the raw" and says what it thinks about it. The preview audience's position does not depend upon its approval of the picture. Rather, the studio's future depends upon audience approval.

This is a period when audiences are seeing through sham and hooey. They haven't much money to spend on entertainment and are demanding good pictures. You can take your preview as far away as Peoria or Oshkosh, and the average audience will "razz" it if it is bad.

DAD SAYS-

Kent Taylor, ex-extra, spotted for lead in Paramount's screen version of Zane Grey's story, "The Mysterious Rider"; Henry Hathaway directs . . . Paramount will team George Raft and Sylvia Sydney in "Pick Up" . . . Tay Garnett will direct Boris Karloff in "Destination Unknown" for Universal . . . Randolph Scott, Frances Dee, Richard Bennett and Ardenne Ames have spots in "The Good Thing," which Norman Taurog directs for the same studio . . . Tom Buckingham to direct Lew Ayres in "Out on Parole" for Universal . . . Willard Mack "hired" by Charles R. Rogers to write screen play of "The Billion Dollar Swindle."

Jean Harlow slated by M-G-M to star in "Nora," and original by Anita Loos, and Roland Brown will direct . . . Universal changes title of "Im-Ho-Tep" to "The Mummy" . . . James Gleason plays the role of "pick-pocket" in "The Billion Dollar Swindle" . . . Robert Wyler slated to direct "Left Bank" for Universal . . . Eugene Palette in cast of "Pigboats" at M-G-M . . . Paramount will team Alison Skipworth and Roland Young in "Good Company" . . . Ian Keith leaves for New York, to appear in "The Fire Bird," Gilbert Miller production . . . William Farnum and George Hackathorne have roles in Tom Mix's picture "Oh Promise Me" at Universal.

Elissa Landi plays opposite Roland Colman in "The Masquerader," Sam Goldwyn's production for U. A. . . . Jobyna Howland added to cast of "The Inside" at W-F-N . . . Paramount "chalks" Lother Mendes and Norman McLeod to direct "If I Had a Million" . . . "Havoc" screen version of Henry Wall's play bought by Fox, perhaps for Elissa Landi . . . Frances Dee has the feminine lead in "King of the Jungle," Paramount . . . George Irving added to cast of "Island of Lost Souls" at the same studio . . . Richard Bennett added to cast of "Luxury Liner," Schulberg's production . . . Universal will co-star Boris Karloff and Paul Lukas in "The Invisible Man" so it is said.

Jean Hersholt has a spot in "The Crime of the Century" . . . "Lady of the Bar," and original by Lou Breslau, bought by Columbia . . . for Constance Cummings . . . Katherine Hepburn and Anita Louise have good spots in "Little Women" at RKO-Radio . . . Universal buys screen rights to William Anthony McGuire's story "Why Do We Live?" . . . Lillian Roth replaces Dorothy Sebastian in "Women in Prison," Howard Bretherton, not Archie Mayo directs; latter to get another assignment.

THROUGH MY FRENCH WINDOW

By JACQUES LORY

"Tom Brown of Culver," a William Wyler production, is having a sensational success in France. *Cinemonde* devotes a page to it, linking it to "Kadetten," a German film. Robert Wyler will be back shortly . . . Also Maurice Chevalier . . . Henry Garat is still working in a French film: "Simone Is Like That." He married an American dancer four months back. He and Lillian Harvey will be here in December for Fox . . . Nices has been half inundated by a 14-day rain. Damages amount to a half million dollars. There is a cinema in Magdebourg, Germany, showing three films at each performance . . . When I was in Buenos Aires, before the talkies, movie palaces changed their entire program every two hours. You could buy six tickets and sleep inside all day . . . There is a new studio in Hungary: Hunnia . . .

Henry de la Falaise has written a scenario and both Constance and Joan would like to play in it . . . Pierre de Ramey left town a fortnight ago. He is Paris bound via Broadway . . . Pierre Denney is also trying to leave for the Great White Way . . . If this goes on I shall recite a famous verse by Victor Hugo: "If there is only one left—I shall be that one."

Wellesley Wong, English author, will leave shortly for Singapore and points north. He will head a Universal unit. His story, "Pagan River," will be produced in the Federated Malay States. His home address is Kuala Lumpur. The company will be gone four months . . . My favorite waitress in Hollywood is Velma Walkins of Bell's Bell . . . My favorite actress is Frances Dee . . . Two theatres on Vine street had to change their bills last week ahead of schedule, because the films were not pulling people in . . . Goethe wrote that "Great minds knew the value of silence." A countryman of his was a sort of master of ceremonies last week in a local showhouse. That gentleman should read his Goethe, and in so doing profit by it . . . After having seen "The Jewel Robbery," at the Mirror, and "Six Hours to Live," at its preview, I feel certain that Wilhelm Dieterle is very much on his way to become a great director . . .

William Roy Neill was leaving for Europe to direct three films when Harry Cohan stopped him. Roy's last film: "Father and Son," had just been previewed. The result is that Mr. Neill is now under a binding long term to Columbia . . . Max Ree will be back inside of a week . . .

The Beau Brummel restaurant across from the Pantages Hollywood, is owned by an Americanized Frenchman, Edward Queyrel. His father paid three hundred francs a number of years ago so that Edward would be educated in the art of Brillat Bavarin. In other words—so that he would become kitchen-conscious. Edward says that he worked two years without pay. He did not have to pay for kicks in the pants. He has been a chef in Chicago and New York. He still speaks French, but not his three sons and his one daughter.

Somebody told somebody else that Radio was going to make French pictures in six weeks. That started what is known as a rumor. The rumor, alas, is untrue . . . That studious young man, Dick Stockton, is Fred Scheussler's first assistant at Radio. Bob Palmer is there also . . . I would like to see Tom Ford in a casting office again . . . D'Abbadie D'Arrast is in New York conferring with Ben Hecht about Topaze. The story is about a small town teacher who starts virtuous and ends crooked.

Radiolites

By

LOU JACOBS

Hey, you sticklers for correct English! Do you know there is no such noun as the word "radio"? According to the best authorities the word is only a colloquial synonym for "wireless" an adjective, such as radio station. As a noun it can or should only be used as a combining form such as: radiophone, radiocast, radiogram, etc. It is derived from the Latin "radius" meaning a ray or radiation.

Now that that is settled, what are we going to call those funny little contraptions in our homes that either delight us or give us the jitters? Will all the godfathers come early to the christening.

A new menace besets the American family's fireside. Here is something that both political parties have failed to take cognizance of and it threatens an internecine strife of fearful proportions. The battles that are being waged nightly over the twist of a dial have taken on gigantic proportions.

With the increase of the number of mystery serials that have been added since the fall season, together with the new concerts, the political speeches and the jazz, son, sister, mother and father are going round and round for the privilege of hearing their favorite at any given period. Nobody in the family is talking to anybody else and all sit around the silent radio and glare at each other and it only takes a slight move to precipitate anything from simple assault to mayhem and murder.

The new KHJ Quartette is a pip of a lineup. Glen A. Rabe, sings a little tenor; Cecil Wilcox sings a little baritone and Fred L. Harter, also sings a lotta bass. Wait a minute, what's missing. I nearly forgot, Richard Davis, a tenor if ever there was one. Now all together, sing sompin!

There is always somebody to take the joy out of life. Now a snooper writes that Vernon Rickard en route to San Francisco stopped over two nights to dance with Zoila Connan at the Grove at the Biltmore before joining Earl Burnett at the Mark Hopkins. Zoila! Zoila! How could you? And I always thought—! Ah, me! But then nobody ever invited me to march in the "Pacific on Parade." Zoila, I hope your radio tubes develop grid leaks.

Jean Delmour, presently in Paris, is working in a film starring Andre Luguet. Luguet will be back here in five months . . . "Liebe ist Liebe," shown at the Filmarte, was very good, and Kate von Nagy, very sex-appealing. But "Barcarole" was far from being even tepid. How can such a terrible mess be produced? "Kamarazov" was a masterpiece! . . . Al St. Johns, new Hollywood editor of *Photoplay*, tells us that he is stampeded with work . . . Women almost never tip their waiters. The waitress who told us that added: "They find a sadistic pleasure in not doing it." . . . People have to wait too long at the Hollywood library. There should be more girls working there. And the public should be told not to use their fountain pen, nor their pencil to write silly remarks on the pages of the books. I am one of those who read the remarks, and that is bad for my education . . . Otto K. Olesen's daughter is a fan of Robert Montgomery. Otto came to Hollywood with a few dollars and an idea and look at him now . . .

20 Weeks Headlining Stark's Bohemian Club

BUDDY FISHER

AND HIS GREATER ALL-STAR ORCHESTRA

Management Mayer-Lancaster Agency

Mario Nogales thanks
Alva Carlson

For her beautiful poem recently
published in the Hollywood Filmograph
which was credited to Vera Larson
thru an error

Academy To Make Short Reel Awards At November Banquet

Tom Tyler Again Starred By U--Ray Taylor Directs

Filmograph Will Again Crown King Of Make Up Artists

What It Takes To Make Good Pictures And Plays

OCTOBER 24-26 TO BE DATE OF SCREENING SHORTS FOR COMMITTEE

Short subjects, which rival the longer feature films for popularity with motion picture patrons will be given appropriate recognition for the first time in the annual awards of the Academy of Motion Picture Arts and Sciences this year.

From more than 50 short films, which have been submitted by 17 companies, three pictures will be chosen to receive certificates of honor at the Academy's annual awards banquet in November.

The short subjects have been divided into three groups for awards consideration: 1, mechanical or animation; 2, comedies; 3, novelties, including all educational, news, travel, animal and scenic films.

The pictures submitted will be screened during October 24-26 before a committee of the Academy, who are engaged in the production of short subjects. The committee has been divided into groups of five, each group to vote on a type of film in which its members are not interested. The nomination groups are:

Comedies: Walter Disney, Leon Schlesinger, Sol Lesser, Jack Cummings, Walter Futter.

Animations: Louis Brock, Warren Doane, Stan Laurel, Mack Sennett, E. H. Allen.

Novelties: Arthur Ripley, Roy Disney, Oliver Hardy, Henry Ginsberg, Charles Christie.

Three subjects chosen in each class then will be put before the committee and the executive secretary of the Academy for a final elimination vote.

PHIL HARRIS
and his
Orchestra
"Follow the Trail of the Elite"
to the
Cocoanut Grove
AMBASSADOR HOTEL

N.B.C. Chain Hookup Nightly

Lucky Strike Dance Hour "Monthly"

'MEN OF THE MOUNTED' TO BE SUPERVISED BY HENRY MAC RAE

"Men of the Mounted," Universal's forthcoming serial of the famous North-western Canada constabulary, will be placed into production immediately with Ray Taylor at the directorial helm and Tom Tyler and Jacqueline Wells in the leading roles.

The story is based upon Robert W. Service's well known poem, "Clancy of the Mounted," and has been picturized by Ella O'Neill, Basil Dickey and Harry O. Hoyt.

Earl McCarthy, William Desmond, Rosalie Roy, William Thorne and Francis Ford will appear in the chapter thriller with Tyler and Miss Wells.

Henry MacRae is supervising production.

BACK

Fanchon Royer and her husband, Jack Gallagher, returned Tuesday (Oct. 25th) from a month's eastern trip, and will start work almost immediately on a new picture. Three Fanchon Royer productions have been showing locally the past week and her latest film, "Heart Punch," will be released here early in November.

* ASSISTANT DIRECTORS *
* SUBMIT NEW WAGE *
* SCALE *

The discrepancy between the wage scale of the assistant directors of the New York local and the Hollywood organization will be ironed out here upon the arrival of Pat Casey, early in November.

The minimum scale which Local Representative Dick L'Estrange has submitted, and which has met with the approval of the local membership, is as follows: \$125 per week for eight-hour day for first assistants; \$60 per week for eight-hours for second assistants; \$50 per week for eight hours for script clerks with time and a half for overtime and double time on holidays.

ERN WESTMORE WON LAST YEAR'S CUP BY WORK ON "CIMARRON"

Last year Ern Westmore was crowned the king of makeup artists and was given a loving cup by *Hollywood Filmograph* for his makeups on Radio's best picture of the year, "Cimarron," starring Irene Dunne and Richard Dix.

This year it will be a greater question as to who has the right to be crowned the king of make-up artists. *Hollywood Filmograph*, with its next issue, will publish some of the outstanding accomplishments of the best make-up artists to date. The winner will be announced in our Yuletide issue which reaches the streets on New Year's Eve. Ye Editor invites any makeup man in any part of the world, who feels that he has a picture to his credit which should be proclaimed the best makeup of the past year, to send a copy of the makeup to Harry Burns, Editor, *Hollywood Filmograph*, 1606 Cahuenga Blvd., Hollywood, California. There is no entry charge. The winner will receive a loving cup with his name, the date of his winning the contest, the name of the studio and picture for which the award is made by this publication.

SEEN

Leon Waycoff found himself doing scenes with two Miss Greys this week for he has been appearing in "Uptown New York" with Shirley Grey, and was seen with Jane Grey in the one act play, "Held," presented at the Writers' on Wednesday and Thursday.

JANET CHANDLER CLICKS
Scoring quite a hit in "The Golden West" for Fox Films, Janet Chandler was signed for "Born to Fight" with El Brendel, Onslow Stevens and others in the cast. Miss Chandler has never seen herself on the screen.

ROBERT BURNS DOING WELL
Over on the Paramount lot Robert Burns played a fine part in "If I Had a Million," directed by William Dieterle. Bob migrated from the stage to the screen and has been doing well in our midst.

London release for "Rome Express" featuring Esther Ralston Conrad Veidt, Joan Barry, Cedric Hardwicke and others, and directed by Walter Forde is scheduled for January 16th, 1933. It is a Gaumont Picture.

HERE IS SOUND ADVISE TO HOLLYWOOD'S PICTURE PRODUCERS

By LOU JACOBS

There is no excuse for making a bad picture. While all pictures cannot be exceptional and it is conceded that economic conditions have much to do with the degree of goodness yet, there is absolutely no reason why any picture should be bad.

There are certain elements that are under control. Intelligence and experience can be bought at comparatively nominal cost. Given those factors to start with the selection of a proper story for a capable cast is not difficult.

What is a proper story can be determined in advance. It must have an interesting locale, sustained interest, a plot of popular appeal with dramatic values and climaxes naturally arrived at; it must develop naturally and finish logically. It should not be too mawkish in sentimentality and ought to have a liberal sprinkling of comedy with human and likable characters.

A capable cast is one that fits. Names mean nothing if the roles are not suited to the players. A well balanced cast is far more acceptable to the public than one with a big name and a lot of misfits.

The production values are governed by the expenditure allowance. A good technical director who knows how to put effective scenes together inexpensively is indispensable.

These factors under a director who knows what it is all about cannot help but produce a good picture—and he will not turn in a bad one. Rushes aid in determining daily results so it can be seen what quality is entering into the opus. The director editing or supervising the cutting and assembly himself, will also contribute to the general merit.

The writer, interviewing E. H. Sothern upon the occasion of his last appearance with his wife, Julia Marlowe, in Shakespearean revivals, asked him whether the public were most interested in seeing Sothern and Marlowe or was there yet an interest in Shakespeare. The great star in reply said: "Neither. The public are principally interested in seeing a play well done."

That is one of the greatest truisms ever expressed and should be pasted prominently in the office of every producer in Hollywood.

HEADING TOWARDS EUROPE
Jimmie Howe, the Chinese ace Fox Cinematographer, is heading Europe-ward. Leaving here October 24, he sails on the Bremen from New York to Germany. He will visit France, Italy and other countries. He, no doubt, will be on the same boat with William K. Howard, Fox director.

"Marry Me," Gainsborough satire, is getting great reviews and a lot of three sheeting.

HARRY NEUMANN

Has Just Finished Photographing
"THE INTRUDER"
With MONTE BLUE

... This Is The Twelfth Feature For ALLIED PICTURES

HOLLYWOOD filmograph

Subscription Rate: \$4.00 Per Year

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Make It a Merry Xmas for All

Throughout the year FILMOGRAPH asks nothing of you but the privilege to serve you. Weekly, it fights your battles, extols your merits and offers gentle criticism for your betterment.

Great and small, star and extra, producer and executive are the recipients of infinite favors in the way of news items, editorial advice as well as constructive comment on matters of general interest.

FILMOGRAPH has always extended the hand of brotherhood to labor and those bodies affiliated with the national federation sponsoring their causes for betterment.

It has tried its utmost on behalf of writers, artists, and musicians to further their best interests.

FILMOGRAPH is not subsidized; it is not supported by any element, nor any cause. Its dependence has never been for sale and its policy has always been RIGHT IS MIGHT.

The time has now arrived wherein you can show your appreciation. Once a year, the YULETIDE NUMBER is published for the dual purpose of further serving YOU and permitting you to serve US.

Advertising for that number is NOW being solicited. Buy space to wish your friends, throughout the industry, the COMPLIMENTS OF THE SEASON and thereby insure FILMOGRAPH, Ye Editor and his staff likewise, a MERRY CHRISTMAS.

Moving Movie Throng by John Hall

And now comes the preview to annoy the unhappy Hollywood producer.

The preview of a new picture has ceased to be a joke—or is it just beginning to be a joke to a preview-saturated community?



JOHN HALL

You may take your choice. To some, the preview has always been a joke. Others, like a certain young producer, more serious minded, see nothing funny in submitting an unfinished picture to public opinion. This young man personally spoke his mind to an audience seemingly unappreciative of the time, money and effort expended to entertain them.

Psychologically, the preview is wrong. What producers seek is audience reaction—normal audience reaction, without warning. A press report of this reaction should be sufficient return. "Try it on the dog," as theatrical producers have been doing for generations. Release the picture to several neighborhood theatres for one or two nights; study the press reports of audience reactions, then cut for final release.

Cut out all the ballyhoo usually accompanying previews. The present method is a CHALLENGE to audiences, who know from the ballyhoo that the house is full of studio people. Human nature, challenged for an opinion, is inclined to be hostile. The presence of the makers of the picture invites whatever sarcasm the film creates, audible sarcasm, which, under normal conditions, would remain unexpressed and forgotten if the greater part of the story satisfies. Crowds take fiendish pleasure in baiting all seeking a pet on the back. The average studio ex-

ecutive's hunger for glory is the great motive back of all the silly ballyhoo connected with previews. "Try it on the dog" and leave the rest to press reports, and the public will give its verdict without malice.

CURRENT PICTURES: "Red Dust" contains no red dust; throughout the picture torrential tropical rains make impossible any kind of dust. This one, a M-G-M feature, attempts to carry on the hopeless job of exploiting Jean Harlow as a wanton; a vampire if you will. This time "The Redheaded Woman" appears on a rubber plantation bossed by Clark Gable, and she does everything the "Redheaded Woman" did. No use, gentlemen; Jean Harlow, in this kind of thing, is not the type. She is too young; she is too—everything. What is this, a gag?

Tin can orchestra music in a million-dollar theatre lined with gold leaf, plush seats and presided over by ushers in gorgeous flunkey uniforms is indicative of a directing mind totally lacking a sense of the fitness of things; A dash of one-time familiar, and welcome, shoddy that just will not stop rattling family skeletons.

HELPFUL HINTS HARD TO TAKE: Using the cash-paying public to advertise a theatre is a stupid practice—and a boomerang. It is stupid because a man who BUYS a theatre ticket, when he realizes the cheap trick, angrily resents standing on the sidewalk herded with a crowd OUTSIDE when there is room INSIDE. And it is stupid because it is against the law, a matter too frequently winked at. Theatres sell ENTERTAINMENT and SERVICE. The man who does not know this is not fit to run a theatre.

TO THOSE WHO DO NOT KNOW, it is stated that, in all U. S. military services and at all Federal public functions, "The Star Spangled Banner" is accepted as the National Anthem. This may be news to the makers of "The Wet Parade," a picture now on exhibition. In this film "The Star Span-

JACKIE TAYLOR PASSES AFTER USEFUL AND INTERESTING CAREER

Jackie Taylor has led his last orchestra. His work in the years gone by has gladdened the hearts of many a night club lover. He has worked in many prominent theatres, hotels, cafes and clubs. It was Jackie who years ago helped to build up such places as the Montmartre, Coconut Grove and other high spots of cafedom in the Southland. About a year ago he returned to Hollywood from the east. Nine months of this time he spent at Stark's Bohemian Club. Later he went to the Breakers Club in Long Beach. At the time of his passing he was visiting in Long Beach. Those who knew Jackie Taylor, numbered him among their best friends. He never did a thing to harm a soul. We, also, numbered him among our best friends and join many others at this time to pay tribute to a man, who knew his music, his friends and co-workers, and loved them all to his very last. Little did we think that we would be writing this farewell to Jackie Taylor, who but a week ago shook hands with us in the very spot that he worked the longest since his return to California.



JACKIE TAYLOR

—HARRY BURNS

gled Banner" shares honors with a batch of merry-merry concoctions, all recognized as night life cheerio stuff. The commercial use of "The Star Spangled Banner" is the rottenest kind of rotten taste.

Two things that fascinate us: Ruth Chatterton's piquant nose and Jimmy Durante's schnozzle.

There are several big he-man stars in Hollywood: Clark Gable, George Bancroft and Charles Bickford have something on all others. Flappers, staid matrons and dignified dowagers go for this trio in droves.

There is only ONE TOM MIX. This western star, with Tony, stands out over all others. Tom and Tony are just as popular today as ever.

A "Yes" man of the press has dubbed Carl Laemmle a "Genius." Look out, young fellow; that youngster despises that kind of pap. The younger Laemmle has no delusions about himself. He is just a hardworking man—and lets it go at that.

AUTO RACES

Every Sunday at 2:30 P. M.

LEGION ASCOT SPEEDWAY

1000 MAIN ST. OFFICE - 5410 CADILLAC BLDG. MILL 5000

HOLLYWOOD IN N. Y.

By Bud Murray

Hello, everybody! Looks like every second house will be an exclusive Nite Club—Six opened last week—and so the El Garron



BUD MURRAY

—what a spot—Our ex-pupil, June Knight, doing pretty good around this man's town—Some of our "Hollywood celebs," Pola Negri, Dorothy Jordan, Irene Rich, Charles Butterworth, Mr. and Mrs. John Gilbert (just in for the day), Norma Shearer and Irving Thalberg (also in for the day)—Hal Roach just flies thru this town—Helen Morgan, still playing in "Show-Boat" which leaves this week for a road tour—and so, after the show, TO LINDY'S, where the stage and screen folk get their little "snack"—Frank Orth entertaining some friends—Arthur Freed, song-writer—Lew Cooper, a pretty busy radio booker—Archie Mayo finally leaving, and still wearing the iron hat—Harry Delf getting stout—and sweet Toe-Dancer Vivian Fay, who is playing at Roxy's this week—and the biggest surprise we received was to see our little pal and ex-pupil, LEON JANNEY, and his mother—How Leon has grown—getting to be a regular HE-MAN—Wally Beery better look to his laurels—It's funny how a person from Hollywood greets you here—like a long lost cousin or something—It's just that good old home-town custom from HOLLYWOOD, NOW.

Dashing thru crowds, bump into Richard Keene, who wants all the news from Hollywood in one breath—Harry Bannister, just bought a play in Europe, which he intends to produce here real soon, in the interim he flies to Hollywood and back—Our ex-boss, Harry Carrol, dashing to his Nite Club Lido—Pearl Regay still dances as graceful as ever—George Brown, former RKO publicity man in Los Angeles, taking a stroll with our boy friend, Abel Green—but they are wise to Broadway, they walk up Seventh Avenue.

To the Preview of "The Big Broadcast"—(midnight) Sid Gary anxious about Hollywood—In the lobby, seen but not heard, Belle Baker, Herman and Sammy Timberg, Ruth Etting, Gus Edwards and his portage Armida, Mildred Harris, Sammy Cohen and his bride, Frances McCoy, the luscious blonde—At another exclusive Nite Club, "Montparnasse," Tony DeMarco and Renee La Blanc—The DeMarcos dance here nightly—Lois Moran is excellent in "Of Thee I Sing"—We bumped into Eddie Foy, Jr., and Margart Young—What an ovation Jack Dempsey received as he stepped into the ring at Madison Square Garden, at the Kid Chocolate-Feldman Fite—Joe Humphries still announces in his stentorian tenor tones—Whenever anyone comes to town they never forget The Biltmore, where chubby Paul Whiteman holds them in the palm of his hand—Louella Parsons and the good old Doctor—yoo remember the Boxing Commissioner of Hollywood, Dr. Harry Martin—Norma Talmadge, Phylis Haver—(yes, Georgie Jessell was there, too)—Open faced Joe E. Brown is in town—now I know why it has rained continually here for five days—Jack Dempsey, Bing Crosby, Arthur Franklin and Helen Featherstone, and many others—of your Hollywood playmates are around town—we'll give you the low-down, but don't look for any dirt—and can we dish it—we'll be seeing you HOLLYWOOD.



Beau Brummel Cafe
Op. Pantages-Hollywood
Famous For It's Cooking

Noonday Lunch, 25c-35c
Evening Dinner
50c-65c-75c
French Table d'Hote
Dinners, 75c

As Seen and Heard

by
Arthur Forde

SPANKY LOSES SPUNKY—is perhaps not important to you, but to the youngest and merriest membe of Our Gang at Roach's studio it is really a tragedy.

ONLY A DOG—but the little chap brought it all the way from Texas to share in his triumph in that celebrated group of youngsters who work in Culver City.



ARTHUR FORDE

BOTH IN HOSPITAL—are Zasu Pitts and Thelma Todd, who make those screaming comedies for Roach-M-G-M, and serious ones on the side.

COLLAPSED ON THE SET—of "Happy Dollars" at Universal did Zasu, who has not quite gotten over her 16 hours in a plaster cast in "Walking Down Broadway."

WE'VE OFTEN WONDERED—if a special theatre for children would be a practical idea, but from a recent research the vote is NO.

SPECIAL PRODUCTIONS—must be made, says Al Lightman, and the great outlay would not be justified.

SAN FRANCISCO FIGHTS—the dog races, after seeing and hearing of the great number of people it kept out of the Theatres and other legitimate places of amusement.

A CHEAP RACKET—and theatre owners, as well as managers, should do everything possible to encourage legislation along these lines.

ASSISTANT DIRECTOR ON 14—productions for Allied and M. H. Hoffman, is the record of Wilbur McCaugh, who will again assist George Melford in "Officer 13."

LOANED BY BRISKIN—of Columbia is Wilbur, who seems to know exactly what the Allied Directors want in the way of cast and production details.

"THE PENAL CODE"—is the latest romantic yarn of high finance and Edward T. Lowe has almost completed it for Burton King.

INTERNATIONAL STUDIOS—will have it added to its list of fine productions, that will go into work shortly under the skilful hand of E. Mason Hopper.

ONCE MORE TO THE FRONT—is Chester Morris, who had such a meteoric career for a long time, but hasn't been seen recently on the screen.

"BLONDIE JOHNSON"—a Warner picture, will next have Chester, in which Joan Blondell will be featured. Ray Enright will direct.

"STAGE DOOR JOHNNY"—will always be an attractive title for a show, and Lillian Roth has written a yarn around that subject. Lillian has had a lot of experience.

A GREAT COMEBACK—for this talented player, should a producer buy it, and we hear that the Universal has dickered for it already.

"FOR MEN ONLY"—seems to be in great demand, when you hear that both Paramount and Warners are bidding furiously for the rights for picture purposes.

A BETH BROWN NOVEL—that from all accounts is particularly suited to the screen. Just think of the title that has brought people to the theatre for years.

LITTLE STORIES

"Semper enim ex aliis alia proseminal usus" (Experience is always sowing the seed of one thing after another)—Manilius-Astronpmica.

Do you remember an actor in that clever picture "70,000 Witnesses," that the Chas. R. Rogers Productions gave us a short time ago? If so, you will be reminded of the character that David Landau portrayed so vividly—"The Detective" who solved the mystery of the boy that was killed; and that the parts of the radio announcer and the detective carried the success of the picture on their shoulders.

David Landau arrived in Hollywood about 18 months ago. Since that time he has played in 23 pictures, which is quite a record in so short a time. We might mention a few of the prominent ones with which he has been identified: "Street Scene" for United Artists, "Bird of Paradise" for Radio, and "70,000 Witnesses" for Paramount. At the present time he is filling a prominent part in "They Had to Get Married" for Universal which Edward Ludwig is directing.

This splendid actor is no stranger to Los Angeles. He was featured in the famous Belasco Stock company when that organization had its headquarters on Main Street many years ago and played in "Bird of Paradise" at that time on the stage. Then to New York where he played in several prominent productions, as well as a number of stock companies.

Eventually he was featured in "Street Scene," which was the reason for his return to Los Angeles, as he came here when that play was a decided hit on the local boards. David Landau found while he was here, that the pictures had advanced so that a celevr actor could easily get an engagement as the day of the ingenue was over, and that character roles were being featured.

It was experience that counted and fine players who had served their apprenticeship in stage plays were constantly in demand and David Landau can certainly be classed under that head, as witness the great number of good productions that he has been in recently.

A MARVELOUS MIMIC—is Eddie Garr, who kept the audience at the huge Paramount Theatre in screeches of laughter while playing there a week ago.

LEE MOORE FROLICS—put Eddie in his new Revue, and he is getting over his wonderful imitations even bigger than ever, at the popular resort on Washington Boulevard.

AL ROGELL DIRECTS—for Columbia, commercial aviation yarn "Air Hostess" with Milton Raison on the adaptation, which we hear is shaping up to perfection.

WOULD YOU have Evelyn Brent or Margaret Livingstone in the featured role? Both are being considered for the lead, but we would like to see Margaret appear once more.

A CHAPTER EACH—by famous writers will be added to the serial of Polan Banks, that will have a run in a famous magazine and afterwards be made into a motion picture.

"PASSAGE TO PARADISE"—is the title Banks has given it for the screen, and Rupert Hughes, Zane Gray, Vina Delmar, Irvin Cobb and Gertrude Atherton will each write an addition. This should be interesting.

"BILLION DOLLAR SCANDAL"—that is being made at the Paramount studios, have added a couple of seasoned players to the already large cast, with Olga Baclanova and Mahlon Hamilton.

WILL TOP THE OTHERS—is expected of this picture, one which Chas. R. Rogers

has made on the Paramount program, and are getting particular raves from fans everywhere.

BROOKLYN AND NEW YORK—will see Lowell Sherman at their Paramount Theatres at the same time in "False Faces" as he both directed and played the principal character.

THE HIT OF THE SEASON—is the latest K-B-S production, which has the theme of a charlatan plastic surgeon for the main character.

"THE DEATH KISS"—sounds very weird but K-B-S Productions at the Tiffany Studios, promise an unusually interesting story that Barry Barringer is working on for early production.

ED MARIN, A NEW DIRECTOR—will wield the megaphone on this one, which is a reward this studio gave him for the good work he has done on their other productions.

THE NEXT TOM MIX—will be "Riders of Terror Trail" and Jack Cunningham is getting the story into shap, which promises to be as good as the other ones Jack has written.

HENRY HENIGSON SUPERVISES—and he has appointed our old friend and good director, Armand Schaeffer to direct, and from what we have seen of Armand's others it will be good.

"DISAPPEARING ISLAND"—a yarn that centers around an island that was lost by underwater disturbances, and not a vestige remained, is quite an uncanny yarn.

"BOYS WILL BE GIRLS" SHOW STILL PACKS 'EM INTO B B B CELLAR

B. B. B. has for years given cafe lovers something that is different and entertaining in any night club or cafe that he has had anything to do with. His tenth edition of the "Boys will be Girls" revue is a knockout, and cafe-goers will hate to see them leave the B. B. B. Cellar. But, you can depend on it, anything that follows this show will top the last effort of the present entertainment. And if you have not seen these boys perform, by all means go and have the time of your life.

MOOSE CAFE

Well, folks, the boys at the Moose Lodge are preparing for the repeal of the Volstead Act, and they plan to open election night to the public, one of the niftiest cafes on the Boulevard. If beer is to be had, says DAVE and GUS, the two head men, we will be the first to serve it. It is their intention to serve the best of food at all times at the lowest possible prices. Well, we are wishing them all kinds of good luck, and rest assured, we will be in attendance for their Grand Opening which is ELECTION NIGHT.

WORLD WIDE PICTURES—thought enough of this production that Joe Rock owns, to give him a release on their splendid program which assures success.

UP IN THE RATING—is Frank Albertson who was one of our favored juvenile players, and has been making great headway with the Independent pictures for some time.

HARRY JOE BROWN DIRECTS—the "Billion Dollar Scandal" for Chas. R. Rogers unit at the Paramount Studios, and he selected Frank for a featured role.

"THE TRUMPET BLOWS"—for Paramount, is being adapted by O. H. P. Garrett, on account of his former successes. Here is a bull fight yarn of a father and son.

THINK THIS OVER—when you hear that George Raft is to be placed in the featured role, which should be just the right thing for the slick haired George.

"THE QUITTER"—is based on a story that revolves around the now infamous Insull. Jo Swerling is adapting it for Columbia. This should be just the right subject after all the publicity that Insull has been getting.

SUCH GOOD WORK—with Fox Pictures and especially in his latest, "Rackety Rax," now showing at two local theatres, has given him the lead in the Insull yarn, with Roy Neill directing.

REALLY BEAUTIFUL PHOTOGRAPHY—was shown in a recent Independent production, that we reviewed and merits special attention to producers.

"GIGOLETTE"—an Alphonse Martel picture, which was a little gem but we forgot to mention the fine photography which was by Henry Cronjager. A veteran cameraman.

FRANK CRAVEN ACTS—after signing a contract with The Fox Films, to write and adapt stories, but was prevailed upon to go into "State Fair."

"PHILOSOPHER STOREKEEPER"—is the part that Frank will interpret, and Winnie Sheehan could not see any other player for this difficult and sympathetic role.

LONDON LOVES IT—and Harold Lloyd is so elated with his success in "Movie Crazy," and the manner the staid Britishers received his latest effort.

HIS FATHER CELEBRATES—the event by getting married, and for a honeymoon, he will go over to dear old London and find out the reason why.

THE GREAT DISCUSSION—as to whether George Jessel would be allowed to make "Wunderbar" seems to be making a settlement at last, with all parties satisfied.

AL JOLSON GENEROUS—and only too delighted to let George do his play, when he made such a great success of Jessel's "Jazz Singer." The first successful talkie.

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Wampas Plans Special Annual Awards Of Merit

ENTERTAINMENT IN GREAT
VARIETY IS PROMISED
ALL WHO ATTEND

Tonight (Oct. 29) will see the unveiling at the Ambassador Auditorium of the most brilliant motion picture exposition and Ball which has ever been staged. The International Photographers of the Motion Picture Industries, including every first rank cinematographer and still cameraman in the profession, thus institute the first of a series of annual events which they hope will become a standard yearly attraction in the Cinema City.

The myriad secrets and technical stunting of studio cameramen will be revealed for the first time at this show. The studio make-up men will also be on hand to show how they co-operate with the cameramen to produce such scenes as the transformation of "Dr. Jekyll" to "Mr. Hyde," of Boris Karloff to "Frankenstein." Lighting effects, achievements of aerial stunt men, the art of angle photography, all will be shown on this occasion.

Acting as masters of ceremonies at this show will be Frank Fay, Ben Bard, Eddie Borden and Glen Tryon. Cupid Ainsworth will sing "Am I Blue"; Babe Kane will do the Varsity Drag; Cliff Clark and Leo Cleary, the stars of KFI's Gilmore Circus, will enact their specialty; Vince Barnett will portray "Stars I Have Seen"; Jill Dennett, the Million Dollar Personality Girl, will strut her stuff.

The Beverly Hill Billies will present a show of their own. Mickey Conti, accordionist and entertainer. Ken and Sally, stars of the KFWB Sunday Night Hi-Jinks will appear in "I Wanna Go Home." Impromptu acts by picture celebrities present on this occasion will also be seen.

There will be a make-up demonstration by masters of the cosmetic art loaned by major studios. The associated motion picture pilots will present motion pictures portraying their air stunts on the screen and follow it with a personal appearance. Regular motion pictures will be shot by those who have never seen a motion picture camera in action. Many brilliant celebrities will grace the occasion—this is one gala event you should not miss.

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PR-5481

Running a Dancing School Is Some Job for a Woman—Ask Mrs. Bud Murray, She Knows

When one can say that business is picking up, then certainly a little praise is due to the man or woman at its head.

Mrs. Bud Murray, in this case, is the competent manager. While Mr. Murray is in New York, his wife is shouldering the responsibility of their dancing academy, located at 3636 Beverly Blvd. Under her able supervision the school is running along very smoothly and instruction in all types of dancing as well as training for stage and screen is being given. Mary Korman, talented Miss of the Our Gang comedies, is now rehearsing an act for the stage under the able supervision of Mrs. Murray.

Mrs. Murray said, "I am satisfied, as things are going along very well. Many new pupils have enrolled, thus making it impossible for me to complain."

Such well known luminaries as Mary Brian, Corinne Griffith, Alice White, Mary Pickford and many others have all improved their dancing ability at Bud Murray's school.

—EVELYN GLATT

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FRANK WHITBECK HOLDS
ORGANIZATION MEETING
AT WRITERS' CLUB
LUNCHEON

At the organization rejuvenation meeting of the Wampas, held recently at the Writers' Club, plans were drawn up for a series of annual awards of merit for the purpose of bettering motion picture publicity, advertising and still photography.

At the next meeting of the publicity men, committees will be appointed to settle details of the awards plan, which will embrace the work of theatres everywhere in the United States, it is reported.

President Frank Whitbeck presided over the Wampus meeting, at which the rejuvenation program was compiled. Tom Baily of Paramount, Chairman John LeRoy Johnston, of Universal, and George Thomas of Warners-First National Studios, drew up the program.

JOHN REINHARDT IS BACK
IN HOLLYWOOD AND
FOX STUDIOS

Europe has returned John Reinhardt to Hollywood and Hollywood is glad to have him back here for many good reasons. John Reinhardt knows what is needed to synchronize German, French, and Spanish versions and the Fox Studios in the past have done more than their share to retain the foreign market. John Reinhardt is the man who can write the continuity, adaptations, dialogue and direct. Also being an actor of the first waters, Fox Films rightfully should feel glad that so capable a man is back in our midst.

GARDNER AND VINCENT
ARE BUSY

The vaudeville tours of Ernestine Schuman Heink, Monte Blue, Leon Errol and others were arranged by the Jack Gardner and Frank Vincent offices. They are in a position to route real screen names over a circuit of very profitable bookings.

WELCOME NEWS

Bill Saal, who is the "S" of KBS Productions, Inc., returned last night (Sunday) from a three weeks' trip in Hollywood, where he conferred with Messrs. Kelly and Bischoff on production of new World Wide releases.

ENROUTE

Harry Weber informs us that Estelle Taylor left last Monday for the east where she is to start a long tour of personal appearances.

B. I. F. (English) have started production on "Contact." The theme of this deals with the future of the British Empire and its development by the aeroplane. The scenario shows the marvelous organization that enables 14,000 miles of Aero-communication to be run to schedule.

In all, the unit will cover a distance of 24,000 miles. The film will give a dramatic survey of three continents as seen from both the air and the ground. The film will be made by Paul Rotha.

BEST OF LUCK

— and —

SINCERE GOOD WISHES TO Sid Grauman

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RUBINI**

Conductor
United Artists Augmented
Orchestra

DUVAL
MAGICIAN

... Direction ...
William Perlberg

**Henry B.
MURTAGH**

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Moran and Mack Comedy Goals 'Em with "Two Black Crows in Africa"

Moran and Mack, the two black crows who gained fame through the medium of a phonograph record and later in vaudeville, present their black face personalities in this Educational two-reeler. The picture is very funny but most of the credit for the laughs must go to Ernest Pagano and Jack Townley who conceived the book and dialogue and Charles Lamont, who directed the job.

The humor is of the situation species. Two colored men in the jungles of Africa having escapades with lions, leopards, elephants, alligators and gorillas couldn't help but be funny. The sequences with the gorilla, played by Jack Leonard are very well done, particularly the tooth pulling episode when the two guides try to relieve the big monk of a toothache.

The story is just thready enough to hold together. Two explorers are bereft of their safari. The two black crows are shipwrecked and land off their raft in time to take the place of the natives as guides on a lion hunt. They become separated from their employers and thus the fun foundation is laid. The explorers were adequately portrayed by Henry Roquemore and Al Alt.

The picture has many elements of novelty and will provide plenty of humor for all types of audiences. The sound recording of W. C. Smith was entirely satisfactory while the photography of Dwight Warren showed some unique angles and much fine contrast.

—LOU JACOBS

TOMMY ATKINS FINDS USE OF EARLY TRAINING AS WRESTLER BY DIRECTING GRAPPLING SEQUENCES

Tommy Atkins draws an assistant director's pay at the RKO-Radio Studios. However, years ago, he was one of our ace wrestlers—that was before he ever saw a movie camera. The day when Radio Pictures had a wrestling sequence in "Sport Page," which will be released as "They Call It Sport," Director Dudley Murphy had never seen a wrestling match we are told. So it fell to Tommy Atkins, who was assisting Director Murphy, to handle the megaphone on the sequences, which by the way, are the best in the picture. This is not the first time that Tommy Atkins has come through for RKO-Radio. He is directorial material for the biggest of companies and will deliver the goods if he ever gets a shot at a talkie. Years ago he directed some silent pictures to good success we were told by one who knows this man's background.

Columbia's "Night Club Lady" Is a KO for Director Irving Cummings

An intriguing murder mystery with enough comedy relief to keep you from getting the jitters has been capably directed by Irving Cummings for Columbia.

Adolph Menjou gives his usual smooth performance in a part that requires very little. Menjou should really be given more roles fitting to his ability. Mayo Nethot as "Lola" the night club lady who is doomed to die, gives an impressive performance. "Skeets" Gallagher proved himself a sure laugh provoker by relieving every situation that threatened to become too tense. Greta Granstedt is another clever little actress who should be given a break. The rest of the capable cast comprised of Blanche Friderici, Albert Conti, Miles Welsh, Ruthelma Stevens, Teru Shimada, Mme. von Brincken, Nat Pendleton and Ed Brady.

It is a pity that unnecessary footage is wasted in misleading closeups of various characters to make them appear guilty, in an effort to divert the attention from the real murderer. Usually these sequences are unexplained and have nothing to do with the story. With some of this pruned out of the picture, "Night Club Lady" should prove a good program picture.

Robert Riskin is to be credited for his adaptation and dialogue of this picture from a story by Anthony Abbott. Teddy Tetlaff is responsible for the photography.

—CECILLE MILLER

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Let's See Who is Who

by Harry Burns



Veteran Comedy Heavy's Wife Needs a Helping Hand While He Is in Sanitarium

Years ago Kala Pasha was the best comedy heavy that followed the two-reelers. He worked hard for years. One day, in doing a scene, some one was to strike him with a brick. It is true, it was to be a phoney one, and Kala was supposed to take it and TAKE IT HARD. Being an actor at heart, and recalling his old wrestling and strongman days, he refused to have the use of a fake brick—he said he couldn't take it RIGHT. So they finally fixed up one a wee bit heavier, just to satisfy him. Well, he finished up peddling INK, and one day while riding in a street car he got into an argument with the conductor. Imagining something was wrong, he smeared his opponent with the very ink that he was trying to sell. Well, folks, it is court records. KALA PASHA is in a sanitarium and his wife is left with many debts and a wide, wide world in which to shift for herself. SHE CAN TAKE IT and gamely she is knitting and selling ladies' hats for one dollar apiece. THE WIVES OF MEN SUCH AS KALA PASHA should be better provided for than this. SHE NEEDS HELP. She is apt to lose the very roof over her head for a small amount. WHO WILL HELP HER? We started out by doing our bit. You can reach her by a neighbor's phone—NORMANDIE 6764—or address her at 2152 Baxter Street, Los Angeles.

WE SPEND SIX GOLDEN HOURS ON THE HIGH SEAS ABOARD THE S. S. LA PLAYA

Ever since the S. S. La Playa has started her nose to "nowhere in particular" along the Pacific, we have had in our inside vest pocket a standing invitation to board the ship and spend an evening. Somehow or other we failed to take advantage of this glorious trip. However, last Monday night we decided that nothing would stop us, so, as Jimmy Durante would say, we "UPS AND BOARDED OUR FIERCE SPARROW" and motored right straight to San Pedro where we stepped aboard the ship. When she left the pier we started to give the boat the once over. We soon ran into so many people with whom we rub shoulders at the swellest functions and affairs, that we sort of forgot for the moment where we were, and commenced to think back to some very wonderful evenings we have spent with the same folks. Suddenly a familiar voice greeted us. We looked up and saw that from now on we were to be ushered about and shown some of the most interesting parts of this trip. And when we say that we spent six golden hours, we are telling the truth, for our luck was with us and everything we put our hand to seemed to turn to gold. Be careful, Si, you may reveal some inside secrets. To get back to the story of the S. S. Playa, we saw and enjoyed everything. That includes the good eats, dancing to our hearts' content—and the Missus shared our every joy. What more can we say than this. It was an inexpensive night. We returned home just in time to beat the milkman to our front door. But it was well worth it.

Remington Preparing on Three Different Stories for Early Production

Remington Pictures, which has just finished "Manhattan Tower"—the first release on its current season's program, featuring Mary Brian, James Hall, Irene Rich, Hale Hamilton and Nydia Westman among others, announces that it has in course of preparation three stories—"Strange Relations"—a mystery drama based on the theme of mistaken identity; "Legal Defense"—a modern society drama with a "Madame X" twist; and "River Street Kitty," by Norman Springer, well known author and scenarist, who is at present working on the continuity and dialogue. "River Street Kitty" is said to be a virile and colorful story of the San Francisco waterfront with an unusual development of plot. Several prominent screen stars are now being considered for the title role, which is an exacting one, calling for unusual characterization on the part of the screen luminary who will finally be signed for the role.

Russell Mack to Direct "Private Jones" at Universal

With a new contract in his pocket, Russell Mack, Universal director who recently completed "The All-American," has chosen "Private Jones" as his next story. "Private Jones," written by Richard Schayer, Universal scenario editor, was greeted with acclaim as a one-act play presented at the Writers' Club several years ago.

Schayer then expanded it into three acts. Prescott Chaplin and William Robson, Universal staff writers, are now working on continuity.

Universal to Make International Appeal Through More Action and Less Talk

Immediate creation of an "internal talking picture technique" is Carl Laemmle, Jr.'s, instruction to the producers, directors and writers at Universal Studios.

Meeting with 40 executives and artists, before going on a brief vacation, the general manager of all Universal production insisted that major changes in the preparation and picturization of motion pictures be made at once and has announced a definite policy of filming only stories with worldwide appeal.

The Universal scenario staff has been instructed to immediately eliminate at least 25 per cent of the dialogue in all scripts now in process of writing and to insert instead, more natural, dramatic action, eliminating "entrances" and "exits" in short scenes and doing away with dialogue that is merely used to employ sound between active scenes.

"The screen, once a Universal language, has become too American for its own good," says the young Universal production executive. "The fact that the screen now has a voice is no longer a novelty and like public speakers the movies must realize that the best speech is always in a few forceful, impressive words. I insist that in future Universal pictures dialogue be cut to the bare necessity. It seems obvious that the importance of mere dialogue has been over-emphasized; pictures have become too chattery, too much 'talkie' and we have catered too much to American slang, wisecracks and local subjects even for American audiences, which insist on a wide variety of subjects and locales.

"The future of talking pictures is to make them moving pictures of interest to all the world. Producers must at once adopt a greater appreciation of a world viewpoint. Survey of the world situation could not be accomplished in any less time than we have taken to make our analysis but the remedy for the existing ills in production must be provided without delay.

"Returning to a silent picture technique will not solve our problem; there is no reason we should adopt the technique of the stage—we must create our own universal 'style' of story presentation. Universal is not going to rush story purchases. We are only interested in plays, novels and stories that will be as interesting and entertaining to German, French, Australian and African audiences as in America. Foreign countries need our product and we need this market. We must get together on what is best for that market and Universal proposes to be first."

Did You Hear Schinskaya Sing at the Knickerbocker Hotel the Other Evening? If Not, Watch for Her Next Concert!

Many Hollywoodians are very sorry that they missed the charming Schinskaya's recital the other evening at the Knickerbocker Hotel. Wherever artists gather they are talking about this charming ray of happiness who thrilled her 300 listeners. We, too, want to hear her, and promise to pass up whatever other engagements happen upon the evening that she sings. Many great artists such as Miss Schinskaya, come to the Southland unheralded, as far as the press and public are concerned, and leave our midst the same way. There should be an avenue and channel through which proper attention is paid such artists. How to do it is a matter to discuss with lovers of the finer things in life, and a way and means to overcome this disrespect to the world's finest artists that come to our city should be found.

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BLOSSOM ROOM

"All the Stars will be here Hallowe'en Night" (Make reservations now. Phone HO-2442)

Glancing Over The Bay City District News Of The Day

Louise Dresser Plays Opposite Will Rogers At Fox

San Francisco

by

ROBERT A. HAZEL

378 Golden Gate Ave.
Phone Franklin 7984Filmograph's San Francisco
Representative

Just a rumor, of course, but we have it on good authority that Kenny Allen, popular tenor from Los Angeles, is to be added to the personnel of the orchestra within a few weeks. Kenny has made himself an enviable reputation down south and it is expected that his personality and voice will be an even more startling addition to the band at the St. Francis which has the west coast all agog.

The Orpheum Theatre, which had been closed since last summer, reopened Wednesday. J. J. Franklin, divisional manager, has established an entirely new policy offering first-run pictures with Uzia Bermani and his RKO String Ensemble. Richard Dix in "Hell's Highway," directed by Rowland Brown, and the first chain gang story to be shown here, was the feature selected for the opening. Beside other short subjects shown and in keeping with the opera season, there was "Faust," an operetta, "Singing with the Band," a community sing, was another novelty inaugurated by J. J. Franklin . . . Henry Duffy has fixed Monday, Nov. 7, as the opening date for Billie Burke in Noel Coward's gay comedy, "The Marquise." Miss Burke comes here direct from the El Capitan, Hollywood, where she is now enjoying a successful run. David Burton, who staged the play for Miss Burke's New York run, acted in the same capacity for the production in Hollywood. The cast supporting Miss Burke includes Alan Mowbray, Anita Louise, Morgan Farley, William Stack, Herbert Bunston, Virginia Howard, Reginald Sheffield and Cyril Delevani . . . The Geary Theatre, after many weeks of darkness, will reopen Monday, Nov. 14, with Benn W. Levy's fantasy, "Mrs. Moonlight." Margaret Fielding and Body Irwin will head the cast which includes Zeffie Tilbury, Virginia Karmi, Sonny Ray, Eric Snowden, Clare Verdera and Don Koeler . . . The Columbia Theatre, now dark, is to have a revival of "The Merry Widow" some time in November . . . Two local groups of Professional Actors are scheduled to present plays here this month. The Actors' Club, a new co-operative company who recently opened with "Officer 666" as their initial offering, will produce Bjornsen's comedy "Love and Geography" at the Community Playhouse, November 21-22-23. The Pacific Repertory Players will present Channing Pollack's "The Enemy." Baldwin McGraw will direct . . . The Wilbur Players at the Fulton Theatre, Oakland, presented for this week "The White Sister" with Dorothy Shannon and Forrest Taylor in the leading roles . . . Joe Leo and Henry Goldberg have been in town for the past week ironing out matters preparatory to the re-opening of the Fox Theatre which has been closed since last week . . . "Rain" now in its fourth week at the United Artists' Theatre, still draws big houses . . . "Red Dust" with Jean Harlow and Clark Gable, is doing a good business at the Paramount Theatre . . .



CARLOS MOLINA

The winter festive season of the Hollywood Roosevelt Hotel Blossom Room with Mischa Guterson as the impresario, is the topic of conversation in theatrical circles, on motion picture sets, in stars' homes and in the social whirl. "The International Revue," with some 30 famous artists participating, makes the famous Blossom Room easily the smartest place in town. Carlos Molina's Rhumba-Tango orchestra, The Club Michel Jazz Band and The Roving Hungarian Gypsy Troubadors form a veritable feast for music lovers—and a varied array of melodious moments. Mischa Guterson has returned to Hollywood after European tours that evidently gave him a keen money making idea of precisely what Hollywood and environs need in the way of high class artistic showmanship and dance orchestras.

Carlos Molina was the biggest drawing card that the Cocoanut Grove at the Ambassador Hotel has had for years, or will have. His record for time actually spent as the star of the various programs staged from time to time, have proven his great popularity, and Mischa Guterson made a very wise move when he signed Carlos Molina to conduct the Blossom Room orchestra. Mr. Molina is ably assisted by Mario Alvarez which gives the maestra the greatest organization now performing in and around Hollywood.

Dame Rumor has it that two weeks' notices are being handed out at the El Capitan.

Seen and heard on film row:—A. M. Bowles, made a flying trip to Los Angeles . . . The two distinguished screen stars, Robert Montgomery and Douglas Fairbanks were visitors here last Sunday . . . Andy Devine, comedy star of "The All American," while here on a visit this week, was induced by J. J. Franklin to make personal appearances with the picture, the current attraction at the RKO Golden Gate Theatre . . . Al Tieberg was the guest soloist with Hermie King and his orchestra at the Fox Theatre, Oakland, last week . . . The Library Theatre at Fort Bragg is expected to be opened soon . . . Ralph Pincus has just returned from a flying trip to Los Angeles . . . C. D. Garrity has been appointed house manager of the Orpheum Theatre . . . Herman Kersken, former manager of the Fox Theatre here, has been transferred to the Fox Theatre, Oakland . . .

Joe Richards, manager of the Uptown, is recovering from an attack of the flu . . . Harte Wayne, ex-soldier, border rider, ranger and moving picture player, is now operating

a cigar store here. Wayne anticipates returning to Hollywood soon as he is anxious to get back in the pictures . . . J. Fred Miller, former manager of the State, Oakland, has been acting as manager for the Wilbur Cushman Company. Although the company expected to open shortly at the Century Theatre, Oakland, Miller reports that no contracts have as yet been signed between Cushman and the Century management . . . Bob Harvel reports that Commercial Film Enterprises are planning a series of one reels. This concern recently made a featurette in three reels of the Salinas Rodeo, and the ready sale found abroad for this subject brought about the decision to make the forthcoming series . . . The Donner Theatre, Truckee, will be reopened in the near future . . . Ronald Telfer replaced Bramwell Fletcher in the cast of "As Husbands Go" now playing a successful engagement at the Auditorium Theatre, Oakland . . . A. F. Gillaspay, former drama critic and theatre press agent, now free lancing, is handling the publicity for Allen King's Moulin Rouge Theatre, Oakland . . . Arnold A. Shuermann lost more than \$20,000 worth

THEY LAST APPEARED TOGETHER IN "LIGHTNIN'"
HENRY KING DIRECTS

Fox Films have signed Louise Dresser to play opposite Will Rogers in "State Fair," which is the first time they will work together since their appearance in "Lightnin'" for the same company. Henry King is to direct "State Fair," and will have such sterling players as Janet Gaynor, Lew Ayers, Sally Eilers, Spencer Tracy, Richard Cromwell and Frank Craven.

Harry L. Cort, son of the late John Cort, noted theatrical producer, and well known as a New York producer, in association with Sen Jackson and James Henley, will present Louise Dresser in a brand new comedy of American life, "A Plain Man and His Wife," by Sophie Kerr and taken from a story that appeared in the Saturday Evening Post not so long ago. The piece was tried out at the Pasadena Community Playhouse several months ago and played to record breaking crowds for two solid weeks.

Miss Dresser, in "A Plain Man and His Wife," will open in San Francisco Christmas week and come to Los Angeles at a downtown theatre immediately after the engagement in the northern city. The cast will be announced shortly, according to the producers.

Mr. Cort intends in the near future to produce for the first time in America a profound drama by Karl Schluter entitled "Amid the Cheers" and which scored heavily in Vienna last season and is now being translated for American consumption.

of scenery in the recent fire at the American Studios . . . Out of town exhibitors booking films this week included W. Enderts, Crescent Theatre, Crescent City, Charles Kaufman, Gem Theatre Colusa, Ned Steele, Colusa Theatre Colusa, R. Pollock, Playhouse, Calistoga, Barney Gurnett, California Theatre, Santa Rosa and W. Bascome, Shasta Theatre, Shasta City.

Ted Fiorito is packing them in over at the Garden Room of the Hotel St. Francis, where he is proving the sensation of the Golden Gate. With his 16-piece orchestra of radio stars, including the three soloists, Muzzy Marcellino, Vera Van and Stanley Hickman, Fiorito has played a number of Lucky Strike programs which have received very favorable comment all over the country. The last of these, on October 15, was so well received that another Lucky Strike program is being planned for the very near future. Incidentally, negotiations have just been completed whereby Fiorito and his band have obtained the coveted M. J. B. Coffee account. This program will be started Nov. 15, and will be featured with John P. Medbury as master of ceremonies, and "Dumb Elsie." Medbury and Elsie will fly up to San Francisco each week for the MJB program.

On November 11, a big Armistice Day program is being planned for the Garden Room, with Medbury as master of ceremonies. On this occasion features of all kinds will be arranged in one big International Program, in which Fiorito will feature several new songs. Incidentally, his latest song, "In Budapest," is showing up very well, and is following out the successful records established by "College Love."

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SCREEN AUTHORS

LAEMMLE PREPARES FIVE STORIES FOR FUTURE TALA BIRELL FILMS

Anticipating the success of Tala Birell, exotic Viennese actress, in her starring role in "Nagana," African story of sleeping sickness, Carl Laemmle, Jr., Universal general manager, has ordered that several scripts be prepared for her. In work at present are:

"The Red Pawn," by Ayn Rand, in which she will play the role of a Russian princess who fights to save her husband from prison; "Revolt," in which she will be a spy against England in India; "Black Afternoon," and "Russia." She is also reported as being considered for "She," dramatized by John L. Balderston, noted British playwright.

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"LITTLE WOMEN" TO BE FILMED IN THE SETTING GIVEN BY AUTHOR

The voice of the American public has spoken.

"Little Women," from the memorable works of Louisa M. Alcott, will remain in its true period of the early eighteenth century when it goes into production as a Radio Picture. Recently film fans the world over were asked, in substance, this question:

"Do you want 'Little Women' filmed in the period designated by its author or do you want the romantic story told in a modern setting?"

Fifteen hundred men and women wrote the Radio Pictures executives, asking that the story be modernized.

Forty-five hundred men and women wrote, beseeching that the story be laid in its true and original locale.

And thus it will be, according to David O. Selznick, executive vice-president in charge of Radio production.

John Robertson, who recently directed "Little Orphan Annie," is to direct "Little Women," under the supervision of Kenneth MacGowan, associate producer.

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RADIO TO MAKE REX BEACH'S "THE GOOSE WOMAN"

"The Goose Woman," an original by Rex Beach will be made by Radio Pictures, it was announced today.

This film was made as a silent motion picture years ago and was a sensational success with Jack Pickford and Louise Dresser as the leading players.

The woman's lead offers a role of great character value. The cast has not yet been chosen by the RKO Studio officials.

Bartlett Cormack will be the associate producer on the new picture.

Samuel Ornitz will write the screen play from Beach's story while Del Andrews and Harlan Thompson will co-direct.

• • • • •

THE GRAVES OF FORGOTTEN SCRIPTS

Somewhere out in the North Atlantic there is a great morass of sea-weed known as the Sargasso Sea. Ships drifting helplessly into its coils are heard of no more.

There is a Sargasso Sea for scripts here in Hollywood. Scripts representing hours of toil and thought, presented in good faith that they might bring fame if not fortune to their hopeful creators, are heard of no more.

Entreaty, pleadings, threats all go for naught. They are lost hopelessly. Scarcely an author who has submitted manuscripts to our studios but has this complaint. They neither can get them returned, nor paid for. The reason? In some cases it is sinister. Many have claimed to have seen their ideas in other men's stories while their scripts were still among the missing.

In most cases however, it is downright carelessness and thoughtlessness. Scenario personnel changes and the newcomers cannot locate the works; improper filing methods and readers who take the scripts home and fail to return them.

Something should be done about it. A housecleaning in every script department is in order and an attempt made to make the authors happy by returning their valued property.

Tay Garnett to Direct "Destination Unknown"

Tay Garnett, until recently assigned to direct "Men Without Fear," story of bullfighters starring Lew Ayres, has been switched to "Destination Unknown," an original by Tom Buckingham, Universal staff writer.

"Men Without Fear" was called off temporarily because no important bullfights have been scheduled for Mexico City, where company was going on location, for several months.

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BURBANK TO STAGE GALA BENEFIT

A monster vaudeville performance of 20 professional acts and a galaxy of motion picture stars are to hold the lime light over in Burbank on Friday night, Nov. 4. The benefit performance is to be given for the unemployed and will take place in the auditorium of the John Muir High School.

Sponsored by the Burbank Co-operative Relief Association, the benefit will feature Clarence Muse, Meglin Kiddies, Jack Leonard, Three Musty Steers, Harmony Trio, Max Asher, the Filmland Magician, Dorothy Phelps, and many others.

Among those stars who are scheduled to be in attendance include Slim Summerville, Syd Saylor, Frances X. Bushman, Jr., Wanda Hawley, Kenneth Harlan, Sam Hardy, Pat O'Brien, Tom Brown, Fifi Dorsay, Alberta Vaughn, Andy Devine, Stanley Fields, Bert Wheeler, Lew Ayres, Lola Lane, Richard Arlen, Reginald Denny and Jobyna Rolston.

S P O R T S

Sprint Races to be Featured at Legion Ascot Speedway Sunday Afternoon

With a 50-lap main event for Class "A" cars, a 15-lap main event for Class "B" cars, and five other events on the program, the Legion Ascot Speedway promises another great day of racing for the fans of castorway, Sunday afternoon.

Word has just been received that "Shorty" Cantlon is on his way back from the East and will be on hand Sunday. "Wild Bill" Cummings also writes that he is making every effort to be here. Both these boys have been driving on the Eastern tracks all summer and promise to give our local favorites some real competition. From present indications there will be between 40 and 50 cars entered for the events Sunday afternoon.

Last Sunday afternoon will go down into local racing history as one of the most thrilling races ever held here. What masterful driving those boys did. Remember how Wilbur Shaw and Ernie Triplett handled their "mounts" when they had blow-outs?

Chester Gardner, who took the lead early in the race and won the 150-lap main event, never drove a more beautiful race. "Chet" has always been rather a favorite of ours, due to his careful and conservative driving, and he certainly justified that favoritism last Sunday. Only once was he threatened for first position and that was during the last ten laps, when Kelly Petillo "stepped on the gas" and almost "nosed him out" on the last lap, only to have his car revolt at the excessive speed and go into a spin in the north turn, forcing Kelly to be satisfied with third position. Lester Spangler, substituting for Babe Stapp, finished second with Al Gordon fourth, and Wilbur Shaw fifth. Mel Kenealy won the Italian Helmet Dash and was presented with the beautiful Helmet by none other than Miss Rita LaRoy. Art Boyce won the 15-lap main event for Class "B" cars.

Don't forget to make your reservations early for the races Sunday—the time—2:30.

HOLLYWOOD LEGION STADIUM

That mighty man, Tom Patrick, thrilled a big crowd at the Stadium last Friday night when he faced tough, seasoned Jimmy Braddock, who has met the best of them, and punched his way to a decisive win. No other decision was possible. Braddock had the edge in two of the ten rounds, but in the others he receipted for a terrific body lacing; a storm of solid blows a less stouthearted boxer would have wilted under. The bout was hot from start to finish, a real slugfest between sockers. The rugged Patrick is ready for the best of 'em. Braddock was badly cut about the face at the end. Joe Skube outfought Johnny Martinez, winning the semi-final. In the special, Tony Chavez outspeeded Augie Soliz; featherweights. The star bout of the prelims was between Max Malwell and Arthur Astrada, light-heavies. These two fought like tigers, hitting each other with everything but the ring posts. It was called a draw. Jimmy Deluccia and Del Smith, 162, boxed a draw. Tony Rockford won the opener from Russ Beach; welters.

WRESTLING: George Kotsonaros, strong man of the films, and Oki Shikina, Japanese mat star, had them on their feet last Thursday night. Kotsonaros, just back from a wrestling tour of the Far East, lost a fall to the strong, wily and clever Jap, but came back for the second full of fight, crowding his man every second. George finally secured the hold he was after, and flattened Shikina with a terrific body slam, knocking him out completely. His shoulder out of commission, the Jap could not continue, and Kotsonaros was declared the winner. Wladek Zbysko defeated Andreas Castano. The "Masked Marvel" unmasked himself and won his fight in six minutes. Don De Laun won from Frankie Schroll. In the opener, Perry Marter and Bob Printy, middleweights, wrestled a draw.

PAT O'MALLEY says he has about three more days' work on that \$7.50 hacienda he is building solo on the rear of his Hollywood hill estate but he has been kept so busy at the studios that he has not had a chance to finish up and prepare the place for the housewarming. He has even been working nights in Douglas Fairbanks, Jr.'s, new picture, "Parachute" and has so many offers that he is beginning to wonder when he will get those badly needed three days.

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CHAS. B. GELDER, prominent hotel man from New York and Chicago, has recently purchased the Eleanor Hotel at 1057 North Vine Street. He is going to a big expense of re-modeling and re-decorating, and will cater exclusively to theatrical and moving picture trade.

• • • • •

ANDY RICE, JR., and SOLY CARTER have both signed contracts to appear for the Weber Bread Hour over Radio Station KHJ. A 35-piece orchestra and 12 entertainers will supply the amusement.

• • • • •

JACK DUNN and his Rainbow Gardens orchestra are now in their third year at this dance palace, aside from this, they are busy engaged making recordings.

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MINERVA CLARK of the vaudeville act of Ulles and Clark, has forsaken the theatre for a try at pictures. Miss Clark is being handled by the Billy Joy office.

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AL HERMAN, vaudeville headliner, is rehearsing a minstrel show and has the opening set for Pomona for the break-in.

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FLORENCE ROGAN, who was one of the clever golden haired children in Mary Pickford's "Sparrows," has grown into a charming ingenue. Miss Rogan plays the feminine lead opposite Russell Gleason in "The Kick Over," a Norman Sper Production, directed by James Gleason, for Educational release. The story was written by Charlie Paddock, the "fastest human." Miss Rogan, who is an ethereal type, brings to the screen a new sports and outdoor living girl, who has replaced the flapper.

Donald Grant

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Chit, Chat and Chatter by Hal Wiener

Jack Holt Proves Able Equestrian in Columbia's "This Sporting Age"

Columbia picked a subject for "This Sporting Age" that will no doubt find favoritism among the film colony as well as the general public of theatergoers who attend the local flickers. If you are not already aware, this vehicle gives a new slant on that popular horse game, properly titled Polo.

And who should Columbia cast for the starring role but none other than Jack Holt, one of the screen colony's "ace" polo enthusiasts.

From the pen of J. K. McGuiness, "This Sporting Age" treats of an Army captain and his daughter who are catered to by society because of the captain's masterful ability as an outstanding poloist.

The daughter falls in love with the captain of the Riverdale team, but her romance is temporarily interrupted when a philandering young man forces the girl to succumb to his advances. Following several hectic scenes in which the girl is reunited with her lover, after an attempt to commit suicide, all ends happily when her father forces the villain into a spill on the polo field in which he is killed.

It is trite material, however Jack Holt keeps interest stimulated with his marvelous exhibition of horsemanship. Evalyn Knapp and Hardie Albright enact the romance in a delightful manner. Miss Knapp shows her artistry in several of the dramatic scenes. Walter Byron makes a convincing menace. He is a good actor who deserves more important and something better than a thankless role.

J. Farrell MacDonald as the captain's side kick, who loves his whiskey and soda, scores in his own brand of humor. Others who help the production along include Ruth Weston, Laura Lane, Shirley Palmer, and Hal Price.

Andrew W. Bennison and A. F. Erickson co-directed "This Sporting Age" while Dudley Nichols supplied the adaptation and dialogue. Teddy Tetzlaff made fine photography of the entire picture including especially the exciting polo matches.

RESEARCH LABORATORIES REVEAL NEW AND WONDROUS HEALTH SECRETS

The Medical Research Laboratories (Hollywood Health Center, Ltd.) located at 1151 North Madison Ave., in which is located the Sun Ray Health Solarium is, we are informed, quite often visited by members of our film colony. Having heard of many wonderful cures coming from this institution, we spent an entire morning learning of the secrets of health which this institution holds.

One, in particular, is the Sun Ray Health Solarium constructed of Kapis Shell, a wafer-like product of the sea known to science as "Placuna Placenta" and found mostly in the vicinity of Bacoar Bay, Philippine Islands at a depth of 60 feet or more.

This heretofore unknown substance furnished by a bivalve shell fish, whose shells have been perfectly moulded by nature to transmit the Ultra Violet rays of sunlight so necessary to their own, as well as our health, comes as a boon to mankind and his priceless possession of continued health.

These shells transmit the Ultra Violet, Infra Red and other intermediate rays from the spectrum of the sun that reach the earth's surface and, as the shells are translucent but not transparent, exposures of the entire body are made in absolute privacy, and without sun-burn or discomfort of any kind.

Through this treatment, Kapis Shell Solarium exposures are beneficial in the treatment of Arthritis, Neuritis, Colitis, General Debility, Rheumatism, Nervousness, Anemia, Rickets and in the early stages of Tuberculosis.

The Medical Research Laboratories is the only scientifically conducted Heliotherapy institute on the Pacific Coast using the Kapis Shell.

The Sun Ray Solarium is operated by Mr. A. E. Harland and Conchita Harland under the direction of the Medical Specialist, C. S. Hutchinson, of the Medical Research Laboratories.

Treat yourself to a visit to the institute. We guarantee it will be time well spent.

PLENTY OF GOOD ENTERTAINMENT IN "THE FIGHTING GENTLEMAN"

"The Fighting Gentleman" is one of those colorful program pictures that will click with almost all types of audiences.

Taken from Edward Sinclair's story and adapted to the screen by F. McGrew Willis, the story depicts the adventures of a small town garage mechanic who trails a traveling Country Fair show, and after winning \$25 by knocking out the ex-cham, replaces him as the main attraction of the show.

Thus he starts up the ladder of fame which eventually leads him to the welterweight championship of the world. Success goes to his head. He forgets his small town sweetheart, whom he has married, and travels the "gay white way" with midnight parties and gin fizzes to eventually land back at his garage where he takes up domestic duties again.

William Collier, Jr., does excellent as the "fighting gentleman." He seems to be an ideal hero for this sort of story and, unless we miss our guess, it won't be long before he will be back on the screen in many more like it.

Josephine Dunn is as charming as ever as the stay-at-home wife. Though the picture is a typical man's vehicle, Miss Dunn proves her histrionic ability in many of the dramatic sequences.

Others who score include Lee Moran, as the fight manager, Pat O'Mally, James J. Jefferies, who referees the fights, Natalie Moorehead, as the seductive vamp, Crauford Kent as a fight angle, Hughie Owens, Mildred Roger, Peggy Granes, Patty O'Flynn, and Duke Lee.

Fred Newmeyer directed "The Fighting Gentleman" and turned out a worth while picture. Edward Kull handled the camera. "The Fighting Gentleman" is a Monarch Production.

Samuel Goldwyn Achieves Artistic Hit of Season with "Cynara"

It will be a fortunate day for exhibitors when they book Samuel Goldwyn's "Cynara." Here is a picture with a natural box office appeal. The theme of "Cynara" was taken from the immortal words, "I have been faithful to thee, Cynara, after my own fashion." With a story very similar to "Back Street," Samuel Goldwyn has given the picture a pictorially beautiful setting and an excellent cast to enact the tender romance.

Ronald Colman is seen as a happily married and ambitious barrister with a great future, who is inevitably drawn into an illicit romance with a shop girl. Their love proves to be greater than a passing fancy and Ronald Colman is torn between love for his wife and this girl who has grown to mean more to him than life itself.

When the shop girl realizes that her love for this man is futile and only disgrace and misfortune will result, she commits suicide. It is only through the understanding forgiveness of his wife that Ronald Colman finds happiness and they set off for south Africa to start life anew.

King Vidor achieves a distinct triumph. His direction is superb. If it were not for his perfect understanding of delicate situations, the picture might easily have fallen short and not attained the classic distinction it has.

Another pleasant surprise of the picture is Phyllis Barry as the shop girl. She is lovely in appearance and through her efforts in this production should be on her way to bigger and better roles (if there are any) in Hollywood.

Ray Francis presents a very charming personality as the understanding wife, who forgives and forgets. Ronald Colman, need we say more, surpasses any of his previous roles. He is a fine actor who will doubtlessly become the matinee idol of millions.

Henry Stephenson, Viva Tattersall, Florine McKinney, Clarissa Selwyn, Paul Porcasi, George Kirby, Donald Stewart and Wilson Benge are seen to advantage throughout the entire picture.

"Cynara" was adapted to the screen by Frances Marion and Lynn Starling and photographed by Ray June. Art direction, which was outstanding in the picture, was under the supervision of Richard Day.

"MAKE BELIEVE" AUNT PROVES HER WORTH AS FAMED CHARACTER WOMAN

One of the better known and beloved character women of Hollywood, who has probably portrayed more aunt roles than any one on the screen today, is Elizabeth Patterson.

When we chatted with Miss Patterson in the lobby of the Roosevelt Hotel, it was just prior to her engagement in "No Man of Her Own," the Clark Gable and Miriam Hopkins vehicle which goes into production this week at Paramount with Wesley Ruggles directing.

You will remember Elizabeth Patterson as Aunt Vergie in Lew Ayres' "Heaven on Earth"; as the maiden aunt in Maurice Chevalier's "Love Me Tonight"; and as the aunt in RKO's "Bill of Divorcement" which is playing the local rialto currently.

Sounds as though Miss Patterson might be fated as Hollywood's proverbial aunt, though we assure you not. For she is a graduate of the old school, and has probably forgotten more about acting than most of the current fly-by-night thespians will ever know.

Miss Patterson is still of that old fashioned belief, which will, we feel sure, prove itself—that ability to act is what really counts. We are prone to be of the same idea. But it must be proven to Hollywood, and if anyone can do it, Elizabeth Patterson can. Having had several years with the Stuart Walker troupe, and the Theater Guild, to say nothing of her long record of achievements behind studio kleigs, Miss Patterson should be in line for bigger and better achievements.

FORMER CHILD PORTEGE NOW BLOSSOMS FORTH AS PROMISING STAR

Child proteges . . . when does their career end? . . . it has been a question not very difficult to answer in the past . . . they have been known to outgrow their usefulness as screen entertainers . . . there have been many . . . Wessley Barry . . . Jackie Cooper . . . Baby Peggy . . . remember them . . . yes, and many more.

. . . among the few child stars to survive the severe tests which the talking pictures demand today include Helen Mack . . . this delightful Miss, just out of her 'teens, is hailed today as one of the promising stars of tomorrow . . . having been in the thespic art since the tender age of seven years, one has little doubt but that she has already won her place in Filmdom.

. . . Helen was born in Rock Island, Ill., Nov. 13 (very lucky), 1913—(what, again!—no it wasn't a rainy Friday) . . . her first stage appearance was in "The Idle Inn" with Jacob Ben Ami . . . her young screen days included "Pomeroy's Past" with Roland Young . . . "Zaza" with Gloria Swanson, "Grit" with Glenn Hunter, "Under the Red Robe," "Little Red School House" and "Pied Piper Malone."

. . . Recently she was lauded for her fiery role in "Louder Please," the satire on studio publicity departments, which was staged at the Pasadena Community Playhouse.

. . . she likes to portray characters which require histrionic ability . . . and, possessing that ability, we see no reason why she shouldn't be given the opportunity . . . Hollywood, let's see Helen Mack more often on the screen . . . having successfully spanned that chasm between child and full fledged grown up roles . . . a chasm so difficult to span . . . she is deserving of the best Hollywood can offer.

O'BRIEN WEARS STRIPES WRONG WAY

PAT O'BRIEN'S IRISH WIT caught up with a film magazine fashion-writer this week, and left her without a comeback. Photographing fashions at Universal studios, the writer was accosted by O'Brien who strolled on the set during a lull in camera work on nearby "Laughter in Hell," in which he is featured.

"Don't you want a picture of me?" asked O'Brien seriously, pointing to his stripes and ball and chain used in the chain gang film.

"Why?" bit the fashion writer.

"This is what the badly behaved man will wear this season," replied the actor, edging out of the door.

Jenner and Joyce Featured—
AT PARAMOUNT THEATRE ALL THIS WEEK DANCERS...

Tom Buckingham To Direct Lew Ayers For Universal

Hal Roach Productions Up With 50 Per Cent Completed

"OUT ON PAROLE" IS STORY SELECTED FOR POPULAR STAR'S NEXT VEHICLE

Tom Buckingham, originally a director but for the past year a scenarist, has been assigned to direct "Out on Parole," a prison story designed for Lew Ayres, following his role in "State Fair" for Fox, according to an announcement by Carl Laemmle, Jr., at Universal City.

Buckingham is working with Richard Schayer, scenario editor, in whipping the script, an original by Max Trell, into shape. Buckingham recently sold his own original, "Destination Unknown," to Universal. Tay Garnett will direct this.

THE PRODUCTION OF FOREIGN PICTURES at the Western Avenue Studio of the Fox Film Co., is certainly making great headway under the supervision of John Stone. The principal reason seeming to be the co-operation of his associates.

The latest move is the assignment of Gene Forde, John Stone's assistant, to direct "Springtime in Autumn."

This romantic and interesting story was written by the most famous playwright in Spain, Martinez Sierra, the same author who wrote the famous "Cradle Song." The selection of Mr. Forde as director was after a careful elimination of several others, and the final decision of Fox executives that he would be eminently suited to this romantic tale.

The studio has selected a great cast, but the one that interested us most was our own Antonio Moreno, for one of the featured roles.

Catalina Morsono is another famous Spanish player to be featured and a number of other famous foreign players that hadn't been decided upon at the time we visited this busy studio.

It seems like old times at the corner of Western Avenue and Sunset Boulevard these days, with John Stone and his foreign staff hard at work and the visiting companies from the mammoth lot at Westwood.

During September, 24 films were released or "previewed" in Paris. Twelve were French productions; three were American dubbed in French; two were German in French versions; three were German language talkies and two were American in English.

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THE GATEWAY PLAYERS—now occupying the former Jail Cafe on Sunset Blvd. are making a sensational hit with a play that has been a favorite with Spanish speaking people.

TRANSLATED FROM SPANISH—by Michael Storm, and with Alba in the featured part. Perhaps you'll remember this artist from the late Alice Pike Barney's theatre.

BERT GLENNON IS WORTHY COMBINATION OF CINE- MATOGRAPHER AND DIRECTOR

There have been many combinations of the various arts with the old masters of which we will mention Michaelangelo as a vivid example. He was a combination of three—sculptor, painter and architect.

The combination of the two great arts of the motion pictures—director and photographer—have never been combined in one person at one time. However, a few days ago we met a man with that great ambition in the person of Bert Glennon, who has the determination to be both the director and cameraman of the same production.

Before we go too far into this subject we wish to say that Mr. Glennon has been a director of note. He has the first talking picture for RKO Studios to his credit. Since that time he has directed 12 talking pictures. As for his ability as a cameraman—we have viewed so many fine pictures that were photographed by this artist, that we will just mention two of the outstanding ones and leave it to your judgment whether our opinion is correct. "The Patriot" and that epic of all times, "The Ten Commandments."

LAUREL AND HARDY AND CHARLEY CHASE COM- EDIES NOW READY FOR RELEASE

Production is hitting its stride at the Hal Roach Studios where more than 50 per cent of the current season's product has been completed, according to a statement issued by Henry Ginsberg, general manager.

Since returning from Europe, Laurel and Hardy have put the finishing touches to their latest comedy, "Their First Mistake," and Charley Chase has completed his fifth short, "Fallen Archers," under the direction of Gus Meins.

To date Our Gang has completed four comedies under the direction of Robert McGowan, Zasu Pitts, and Thelma Todd three, and Charley Chase three. Ben Blue, latest addition to the Roach roster, has been appearing in the Taxi Boys series, and is being groomed for stellar roles.

James Morton, it is also announced, has been engaged by the Hal Roach studios as a combination actor and writer. He has been playing minor roles in the Pitts-Todd comedies.

"ABIE'S IRISH ROSE"—is to make us another visit on November 6th, as it will replace the present attraction on that date, at the El Capitan Theatre.

THAT GREAT TEAM—Charles Murray and George Sidney, will once more give us plenty of laughs and some tears with this old play which seems to live for ever.

WE NOTICED THALBERG—on the M-G-M lot a few days ago, just after he arrived from his vacation in the eastern metropolis.

MANY NEW PLAYS—being considered after this dynamic producer arrived, and while the production schedule is high, it received another boost after Irving's arrival.

To get right up to date we will just mention that Bert Glennon was responsible for the recent picture in which Marlene Dietrich was starred—"Blonde Venus," and by his fine work received the unstinted praise of all the critics.

However, to get back to our original subject of the combination of director and photographer. As we talked with Mr. Glennon we found him most enthusiastic. For instance: where one mind directs a picture, and another photographs the subject, there is apt to be a clash of opinion. Quite often in reading reviews of pictures we notice that "the story and direction was poor but the photography saved the production." For this reason we cannot see why the same man should not direct and photograph the picture to avoid any clash that may occur.

Here is an entirely new viewpoint in the art of picture making, and there is no doubt that with an exhaustive preparation, men of the high calibre of Mr. Glennon, who has performed both positions successfully, should not give us fine productions.

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NIGHT HAWK

Stark's Bohemian Club Leads All Other Nite-Spots This Week with Celebs

Sitting at about 20 different tables and booths the other evening at Stark's Bohemian Club, were so many celebrities that it looked like a night of a round table affair at one of the leading studios, with stars, directors, authors, executives sitting, breaking bread and talking over their next productions.

Chuck Riesner and Leo McCarey were at one table, Ralph Ince and party at another. Then there were Mr. and Mrs. Vince Barnett and Mr. and Mrs. Max Munn Autrey in a booth; Sam Mintz and a large party; Noah Beery not only sat and dined, but sang a song, "WHY DARKIES WERE BORN." This was requested by all of the screen celebs present. There was James Hall and Merna Kennedy and a party enjoying themselves, Dave Daggett, the latest of leading men finds, sat there with his brother, Chester Kernard, and their charming mother; Blanche Mahaffey and her hubby; Ralph M. Like, the well known independent producer, came over to Ye Editor's table and met Miss Bettye Lou Blount and her manager, George D. Strine, of Dallas, Texas, who are here to produce features.

Morgan Galloway had a fine party in a booth. Buck Jones dropped in for a short visit. We could go on and on and on. It surely was a night of nights and the host, Eugene Stark, was on the job every minute.

Ralph Arnold, who holds the title of the heavyweight champion of night clubs for good fellowship, was running Mr. Stark a race for first honors to see who could do the most to keep everybody happy. Monday night we enjoyed the amateurs. This is a weekly affair and well worth seeing. BUDDY (JOY-BOY) FISHER went from table to table on request of the stars, to play special numbers for them. He reminded us of the good old Billy Morrissey. There were many requests for Buddy's impersonation of Ted Lewis playing the clarinet, and alongside of the personal hit that Buddy Fisher made, his orchestra came in for the highest kind of praises.

In the great lineup of talent heading Stark's Bohemian Club entertainers we noticed particularly Nat Spector, who added just a touch of the Jolson atmosphere with his Mammy songs. Is this boy good? There's only one answer. Moret and Erita did some tango dances that won them applause of the entire gathering. Dorothy Rolls, a cute Blonde Hooper, does some terpsichore that rings true of big time. A very clever Miss, if you should ask us. The boy acrobatic dancer, Drury Bar, executed some very difficult numbers while Renee held the spotlight with her oriental and specialty dances.

Le Roy Prinz Proves "Man of the Hour" at Lee Moore's New Frolics Cafe

Everyone who has visited Lee Moore's New Frolics Cafe since LeRoy Prinz staged the show says that never before have they viewed such an entertaining, refreshing and high class evening of amusement as they have at that popular playspot. It is the most costly revue ever created by any in the Southland. LeRoy Prinz, who is responsible for it, has a background of years on New York's Broadway, where he staged the biggest musical comedy shows. Heading the New Frolic's Funfest is Eddie Garr, who has taken Hollywood by storm. Noted showmen say that never before has an artist of Eddie Garr's ability come to us and built a place for himself in our hearts as he has. A producer of some of our best pictures sat and watched the show the other night and happened to drop in just about the time David and Hilda Murray started their act and he shook his head and said, "WHAT CLASS. Did you ever see such dancing artists, worthy of any spot in any place in the world." Nitzza Vernille made the self same man go into further raptures. "Gorgeous," he raved on. Inez King started off quietly and crooned her way into the strictest of attention and was forced to take encore after encore. They went for her in a big way, and our neighbor and yours truly fell right in line with 'em. When the 12 girls came on for their numbers we thought our friend would just about pass out of the picture. Especially when the cuties posed in a tabloid up over the Slim Martin orchestra. And while on the subject of Mr. Martin and his entertainers, you will never lose Slim Martin and his boys no matter how great the show it. He more than holds up his end, and his trio of boys who harmonize, is a knockout at every show. Slim proved every inch as big as the big show. He handled it with a master hand. Eddie Prinz's dance numbers with the prettiest girls in this good old town, were gems for beauty, life and animation. Lee Moore has a winning show and you will lose by it if you fail to drop down there any night (including Sunday and except Monday, when the place is closed to prepare for the new week's business).

"Guilty or Not Guilty," a M. H. Hoffman-Monogram Picture, Is Big B. O. Bet

Good old melodrama will always be popular with theatregoers as long as the world lasts, and Monogram Pictures showed us their latest effort as produced by M. H. Hoffman.

Here is an interesting story by Arthur Hoerl, and splendidly adapted by Frances Hyland, of a young girl—Ruth—convicted and sent to prison for the murder of her piano instructor, for the reason that she was found in his apartment when the police arrived. In the prison she has for a cell mate—Maizie—who, having much experience with the underworld, decides that the young girl is innocent and as soon as she gets released gets a confession from a near-suicide, whom she has befriended, that it was she that murdered the musician. In this manner she gets her former girl friend out of jail. The district attorney's son, who was at the examination of the accused girl, had fallen in love with her and constantly meets her in Maizie's apartment. Some bootleggers and friends of Maizie want to get something on the district attorney and frame the son so that he is accused of the murder of another crook. Maizie however, upsets their plans by making an agreement with the police to betray them and in an ambush the gang is wiped out. The district attorney's son and the wrongfully accused girl are re-united and Maizie, like women of her kind, mourns the lover whom she betrayed.

Chock full of dramatic surprises that proved excellent entertainment and ably directed by Al Ray.

The cast was perfectly selected as each one fitted nicely into the unwinding of the yarn. While Betty Compson portrayed "The Moll of Bootleggers," she gained a lot of sympathy by her naturalness and clever handling of the difficult role. Claudia Dell was quite pleasing as the girl who was wrongfully accused and Tom Douglas played the district attorney's son with a manly spirit of youthfulness. George Irving was very fine as the district attorney and father of the boy, while the crooks were skillfully played by Wheeler Oakman, Luis Alberni and Walter Percival. Wm. P. Davidson was a great police chief, and we even noticed George Medford as judge.

This looks like another good release for Monogram Pictures as the production was high class and the cast and direction of the best. Exhibitors need not be afraid to book this one for popular approval, as we feel sure that audiences generally enjoy good melodrama.

—ARTHUR FORDE

PHIL HARRIS CONTINUES TO SCORE HEAVILY AT COCOANUT GROVE

An attempt to describe the Cocoanut Grove, the atmosphere, the charm, and romance, one would needs be an artist and draw a beautiful picture, for the Cocoanut Grove is truly a lovely picture.

Beautifully gowned women, handsomely dressed men, social satilites and movie stars, all mingled together in gay parties. Phil Harris and his famous orchestra are a tremendous hit. Their music lingers long in your memory, and one usually leaves the Grove in happy anticipation of an early return.

Xavier Cugat and his Tango Rhumba Band are always greeted with a round of applause. Vocal entertainment is of the highest order. Geoffrey Gill, newest recruit, is virtually wowing 'em with his fine singing voice. Leah Ray (one cannot say enough about the beauty of this girl) has a repertoire of songs that have Grove visitors clamoring for her. Leah is a decided hit. The original Biltmore Trio are skyrocketing in public favor, and Carmen Castillo with the Rhumba band is charming.

Phil Harris and his gang have just finished a short for Radio, titled "So This Is Harris."

BILTMORE GARDEN ROOM

Hollywood's screen colony gives promise of turning out en masse to welcome one of their own, Stanley Smith, whose new 15-piece Biltmore Hotel orchestra, featuring "Skippy" Fleming, and the Islanders, makes its formal debut in the Garden Room on Wednesday evening, Nov. 2nd.

As guest artists for the formal opening, the entire Merrymaker's Program for KHJ, featuring Raymond Paige and his renowned radio orchestra will present a novel program in the Garden Room.

Smith's orchestra, which will be heard on a coast hookup nightly, will also be heard every Saturday night on a national broadcast over the Columbia chain.

People have been clamoring for reservations to attend the Garden Room this week, which is Jimmie Grier's farewell to Southern California. Jimmie will long be remembered for his fine showmanship, and an orchestra that has the whole town talking.

Gogo Delys, Dick Webster, Ray Hendricks, and as yet an unselected male voice are to accompany Jimmie and his famous orchestra to the Adolphus Hotel in Dallas where they will open with a premiere on Friday night, Nov. 4.

The time has come to say "Good-bye" to this famous person. Good-bye, Jimmie Grier, and all the success in the world.

TOM COAKLEY RETURNS TO ATHENS CLUB

After a most successful engagement of many months at the Blossom Room of the Roosevelt Hotel, Tom Coakley and his fine orchestra have finished their engagement here and have returned to The Athens Club in Oakland by special request, for a run that will take them until New Years. We wouldn't be at all surprised if Tom Coakley and his boys return here for another extended run. When seen by Ye Editor, Tom, who hates to talk, couldn't for a moment resist when we asked him if he wasn't sorry to leave here. "Sorry?" he fairly roared. "Why, how can we help but feel sorry after the way everybody treated us here? Dave Boice, manager of the Roosevelt, and Joe Mann, the General Domo of the cafe, are a couple of peaches, and we surely hate to leave this man's town and hope to be back after the first of the New Year."—So, we ask you, what could be sweeter than this? Tom Coakley is a regular fellow. His boys are true artists and Virginia Hoag, his sweet little singer, is too sweet and capable for words. So that is that!

JIMMIE GRIER

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say Au Revoir

*To Their Many Friends
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Pacific Coast*



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GALA PREMIERE, NOVEMBER 4

Alfred E. Green Adds Another Directorial Triumph via "Silver Dollar" Starring Edward G. Robinson

"SILVER DOLLAR" is a Warner Brothers-First National production which is based on the novel by David Karsner, screen play was by Carl Erickson and Harvey Thew, directed by Alfred E. Green and was photographed by James Van Trees. Once more Edward G. Robinson proves his ability as one of our most sterling stars in his role of Yates Martin. With Sarah Martin, played by Aline MacMahon, they set out from Kansas in quest of gold. They encounter many hardships in their westward jaunt for gold. Instead of finding gold, they discover silver mines in the wilds of Colorado, and settle in a town called Leadville where Yates Martin establishes himself as a merchant. With his riches came his entry into politics which brought him much fame. His climb is so rapid that we soon find him as Lieutenant Governor of Colorado. Lily Owens played, by beautiful Bebe Daniels, comes into his life and soon replaces Sarah Martin. His new found love brings him much happiness for a short time, but he soon begins to fall and is almost forgotten by the same people who helped him in his rapid climb to fame. We find him returning to the beginning of his start as the big man of Colorado when he suddenly collapses. Just when it seemed that he has lost everything and is lying on his deathbed he receives an appointment as postmaster of Denver, but too late. "SILVER DOLLAR" is very good screen entertainment, and marks another good picture for Warner Brothers. Edward G. Robinson, Bebe Daniels, and Aline MacMahon are wonderful in their respective roles. Also in the cast we see Edward J. McNamara, Berton Churchill, Jobyna Howland, DeWitt Jennings, Harry Holman, Robert Warwick, Russell Simpson, Marjorie Gateson, Lee Kohlmar, Christian Rub, Leon Waycoff, Charles Middleton, Teresa Conover, Wm. LeMaire and Walter Lang, all doing their bit to add to the wonderment of another good picture.

This is another directorial triumph for Alfred E. Green, whom we consider among the leaders of cinemaland. He could easily have allowed the story to have gotten even beyond him and his adroit screen mind. It is, too, a credit to the Warner Brothers, for it is a fine picture worthy of the biggest theatres throughout the world.

"GITTA DISCOVERS HER HEART." GERMAN MUSICAL PRODUCTION SCORES HIT

Another of those clever, tuneful, musical productions for which Germany is becoming famous, is showing at the Home of the Foreign Cinema Art—The Filmarte Theatre.

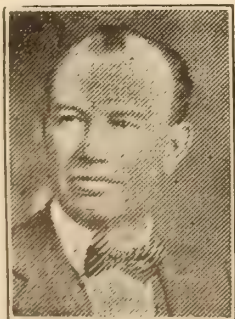
This time there is a splendid and interesting story that is well told, and carries you from the romantic peasant life of rural Hungary to the artistic life of Berlin.

The story centers around a Hungarian peasant who becomes well known for her lovely singing. She comes to the notice of a musical comedy producer who offers to take her to Berlin to star in one of his forthcoming productions. On the way he offends her with his attentions and she leaves the troupe in dire trouble until she meets a young man of a wealthy family—a composer of note. His family will have nothing to do with the young couple and they leave his home and encounter all the troubles with which young artists are usually assailed. Of course, there are many complications, both amusing and tragic, but eventually they overcome all obstacles and the end justifies their efforts.

It is not the story as much as the lovely production with which Carl Froelich has invested it that is important. A great deal of catchy and lilting music, both Hungarian and German, is played and sung and which was composed especially for the film by Nicholas Brodsky. There is a theme song that is a delight to hear.

Gitta Alpar, who plays the principal feminine role, is extremely captivating as well as having a beautiful voice. As for Gustav Froelich, who plays opposite Gitta, he is as well known as many of our own stars in Hollywood. He excels in this picture. Paul Kemp, Leonard Steckel, Tibor van Halma, Oscar Sabo and Blandine Ebinger are other noted players of the European screen that share in the honors.

While the dialogue is in German, it is so well told pictorially, that it is easily understood. The lovely music, an elaborate production and scenes in the romantic countryside of Hungary, as well as the artistic side of Berlin, make it a cinema treat.



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REFERENCES:—Famous Motion Picture People

KIDDIES

PICKANNINIES STUDY LESSONS AS LIONS AND LEOPARDS LOOK ON AT UNIVERSAL STUDIOS

No children ever attended a stranger school than 12 little pickanninies who worked in scenes last week for "Nagana." Universal's wild animal which presents Tala Birell in the starring role.

The scenes were laid in an African jungle village, and the dusky youngsters were a part of 300 negroes who appeared as natives. The California law provides that all children working in motion pictures must receive at least four hours of schooling each day, so a school room, presided over by Mary West, the Universal school ma'am, was conducted between scenes in a temporarily unused portion of the "set" representing the interior of a great laboratory built of bamboo. Since, in the story, this laboratory was erected for the purpose of enabling scientists to extract from some wild beast a serum which might act as a cure for sleeping sickness, there were many wild animals confined in cages about the walls.

And while lions roared, leopards snarled and hyenas laughed, 12 pickanninies, dressed only in G-strings and with eyes like saucers, studied readin', writin', and 'rithmetic, afraid to look around lest they find that some terrifying beast had escaped from its cage.

MORE THAN 100,000 KID CANDIDATES anxious to become members of Our Gang have been interviewed by the Hal Roach studios during the past ten years, according to director Robert McGowan.

About 37 youngsters have enjoyed the distinction thus far. This reveals that one in approximately 3000 kiddies has a chance to become a film rascal. Birth of Our Gang is Jan. 3, 1922.

NAOMI STEVENS has just finished her role in "Wild Rushing River," an original three-act drama. Naomi has three outstanding legitimate stage leads to her credit during the past few months. Producers and critics alike have been very kind to this child actress in the past.

FOUR MEMBERS of the Our Gang alumnus have been called back to the Hal Roach studios to play roles in the latest gang comedy, "Fish Hookey," under the guidance of their old director, Robert McGowan.

Mickey Daniels, Mary Korman, Joe "Fatty" Cobb and Farina are back in film harness. Mickey is portraying the part of a truant officer, Mary as a school teacher, and Farina and Fatty a couple of vagrants who like to fish.

In short, the first generation of Our Gang is now hobnobbing with the third generation!

LUCILLE POWERS LOSES HER MOTHER

The devoted and loving mother of Lucille Powers passed away Saturday morning. Mrs. Powers was a great help to Lucille during her most trying days in pictures. When the end came and Lucille's mother realized what was about to happen, she felt contented that she had played her part in her daughter's life with real satisfaction, for Lucille Powers has made a name for herself in Film-dom. And Mrs. Powers has lived through it all right here in Hollywood.

"RACKETY RAX," A FOX PICTURE, IS GOOD ENTERTAINMENT

At last they have taken "Rackets" and made a satire that is refreshing and a welcome fare after viewing the stories that gave you the idea that racketeers run the nation.

The film is cleverly adapted by Ben Markson and Lou Breslau from the amusing story of Louis Sayre. Fox Films have given us some fine pictures so far this season, but this one is quite different—being even better. They have invested it with an elaborate production, some peppy music and plenty of genuine laughs. Alfred Werker directed skillfully, and the photography of L. W. O'Connell is matchless.

The story concerns a master racketeer, Victor McLaglen, who discovers that he has missed a good bet in college football, and so decides that the only way he can get into the game is to own a college. He makes himself the president and his thugs from the jails form the college football team. We'll let you guess just what that means, by the amusing complications that ensue.

Everything goes merrily along. The only drawback is that his rival gangster, Stanley Fields, decides to cross him by a rival college, in which his band of crooks use the same methods in a football game. It all ends by the police being called in when one of his "dumb" henchmen sets off a charge of dynamite, and so ends the game in a puff of smoke.

But why try and tell the story. Sufficient to say it is all good entertainment; with clever dialogue, smart wise cracking talk of the racketeers, and politics, cleverly intermingled. The large cast was certainly carefully selected and Victor McLaglen and Stanley Fields couldn't have been better.

Others who fitted nicely into the supporting roles were Allen Dinahart, who portrayed "Counselor for the racketeers" with a great amount of humor, Greta Nissen, Nell O'Day, Arthur Pierson, Allen Jenkins, Vincent Barnett, Marjorie Beebe, Esther Howard, Ivan Linow and John T. Medbury. We think you'll enjoy "Rackety Rax," which opens a new field for the sordid racket theme and Fox Films have done full justice to the idea by an elaborate production.

P. S.—Since we previewed this picture it has gone into two of the largest theatres—Pantages in Hollywood and United Artists Downtown—which vindicates our judgment in saying it was good entertainment, by the excellent re-action at the box office.

—ARTHUR FORDE

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey Murray-Knapp Unassigned Dinehart-Hamilton Buck Jones	Ralph Staub Eddie Cline Al Rogell Lew Seiler Roy Neil Lambert Hillyer	Scudder Buddy Coleman Art Black Unassigned Sam Nelson Unassigned	Staub Len Smith Joe Walker Unassigned Unassigned Unassigned	Screen-Snapshots "That's Africa" "Air Hostess" "Marquesa of Queensbury" "Acquitted" "Trail Maker"	Norman Krasna Coldway-Riskin Damon Runyon Uncredited Uncredited	E. Berns G. Cooper	Shooting Shooting Shooting Preparing Shooting
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Baby Stars Esther Coombs Tryon-Collins	Charles Lamont Howard Higgins Chas. LaMont	Unassigned Unassigned Ralph Nelson	Dwight Warren Unassigned Dwight Warren	"Kiddin' Hollywood" "The Brahmin's Daughter" "Hollywood Merry-Go-Round"	Jack Hays Uncredited E. Pagano	W. C. Smith	Shooting Preparing Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Clive Brook Clara Bow Gaynor-Farrell Rogers-Gaynor Brendel-Stevens James Dunn Norman Foster Harvey-Boles McLaglen-Lowe Foster-Cortez Farrell-Nixon Joan Blondell	Frank Lloyd J. Francis Dillon Alfred Santell Henry King Walter Mayo David Butler Sidney Lanfield Al Santell John Blystone Unassigned Harry Lachman Unassigned	Billy Tummel Jack Boland Marty Santell Unassigned L. Selander Ad Schaumer Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ernie Palmer Lee Garmes Hal Mohr Unassigned S. Wagner John Schmidt Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Cavalcade" "Call Her Savage" "Tess of the Storm Country" "State Fair" "Born to Fight" "Handle With Care" "Pleasure Cruise" "His Majesty's Car" "Hell to Pay" "The Giant Swing" "Face In The Sky" "Broadway Bad"	Berkeley-Levien Edwin Burke Behrman-Levien Strong-Green Jackson-Asher Craven-Mintz Uncredited Hans Kraly Nichols-Johnson W. R. Burnett Humphrey Pearson Lipman-Pezet	J. Aiken E. C. Ward W. D. Flick G. Costello A. Protzman	Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	Jack Hoxie All Star All Star Tom Tyler	Lew Collins E. Mason Hopper Unassigned J. P. McCarthy	Bill Quinlin Harry Knight Unassigned Harry Knight	Bill Nobles Ed Kull Unassigned Unassigned	"Trouble Buster" "The Penal Code" "A Kiss in Araby" "When A Man Rides Alone"	Oliver Drake Hugh Herbert Uncredited F. McGrew Willis	Earl Crain	Shooting Shooting Preparing Preparing
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 9:00-11:30—9 to 12 Leonard Murphy, Asst. Frank Ranaldi, Asst.	Unassigned The Barrymores Wm. Haines Wallace Beery Unassigned Novarro-Hayes	W. S. Van Dyke B. Boleslavsky Harry Pollard John Ford Jack Conway Clarence Brown	Unassigned H. Tate Charles Dorian Earl Taggart Unassigned Harry Boquet	Clyde DeVinna Bill Daniels Harold Wenstrom Arthur Edeson Unassigned Oliver Marsh	"Eskimo" "Rasputin" "Let's Go" "Flesh" "Pig Boats" "The Son-Daughter"	Peter Freuchen Chas. McArthur Byron Morgan Uncredited Uncredited Goodrich-Gordon	C. S. Pratt E. A. Burns F. Morgan J. Brock C. Wallace R. Shirley	Shooting Shooting Shooting Shooting Preparing Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Rex Bell Eagle Prods. All Star All Star All Star Bob Steele All Star	J. P. McCarthy Al Herman Unassigned Phil Rosen R. Boleslavsky Phil Rosen Al Ray	Paul Malvern Gordon Griffith Unassigned Unassigned Al Alt Paul Malvern Gene Anderson	Archie Stout Geo. Meehan Unassigned Unassigned Unassigned Archie Stout Harry Neuman	"Lucky Larrigan" "The Big Chance" "Jungle Bride" "Man's Law" "Black Beauty" "The Fighting Champ" "West of Singapore"	Wellyn Totman Mauri Grashin Harry Hoyt Tristram Tupper Lee Chadwick Wellyn Totman E. Morton Hough	D. Stoner H. Ellmacker Dave Stoner	Shooting Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A.M. to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A.M. to 1 P.M.	All Star Hopkins-Gable Lowe-Gibson All Star Carroll-Dee Brook-March	Erle C. Kenton Wesley Ruggles Ben Stollhof Thornton Freeland Norman Turog Roberts Schoedsack	R. Mathews Art Jacobson Raoul Pagel Unassigned Unassigned Unassigned	Karl Struss Unassigned Henry Sharp Unassigned Unassigned Unassigned	"Island of Lost Souls" "No Man of Her Own" "The Devil is Driving" "In For a Penny" "The Good Thing" "The Lives of a Bengal Lancer"	Young-Wylie Watkins-Leahy Wolfson-Rivkin Josephson-Marlow Hazard-DeLeon Boylan-Gates	M. M. Paggi E. Kerr H. Lewis	Shooting Preparing Shooting Preparing Preparing Preparing
	All Star Sidney-Grant George Raft Marlene Dietrich Kate Smith Dee-Adair Jack Oakie Armstrong-Morgan Brent-Maritza Miriam Hopkins Cooper-Raft Dee-Karns Skipworth-Young Sylvia Sydney Kent Taylor	Staff Directors Marion Gering James Flood Josef von Sternberg Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Harry Joe Brown Erle C. Kenton Unassigned Unassigned Norman Turog Norman McLeod Unassigned Henry Hathaway	Various Arthur Jacobson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Various David Abel Victor Milner Unassigned Unassigned Ernest Haller Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"If I Had a Million" "Madame Butterfly" "Under-Cover Man" "Hurricane" "Moon Song" "King of the Jungle" "Crime of the Century" "Billion Dollar Scandal" "Luxury Liner" "The Song of Songs" "Fly On" "Eleven Lives" "Good Company" "Pick-Up" "Mysterious Rider"	Uncredited Lovett-March Fort-Faragoh Jules Furthman Dorothy Yost Marcin-Doty Ryerson-Bohem Towne-Baker Markey-Scola Birinski-Lawrence Oliver H. P. Garrett Tiffany-Thayer Putnam-DeLeon Terrett-Storm Anthony Caldway	E. Merritt H. Lindgren J. Goodrich H. Mills P. Wisdom	Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing

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R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A. M. to 12 Noon Except Monday & Saturday. Dick Stockton, Asst. 9 A. M. to 10 A. M.	Harding-Howard Barrymore-Ratoff Tom Keene Keene-Boyd John Barrymore	E. H. Griffith John Cromwell Robert Hill Ralph Ince Harry D'Arrast	Tommy Atkins Unassigned Bob Margolis Unassigned Unassigned	George Folsiey Unassigned Nick Nusraca Unassigned Unassigned	"Animal Kingdom" "Sweepings" "Land of Six Shooter" "Lucky Devils" "Topaze"	Horace Jackson Cohen-Estabrook Jack Jungmeyer Markson-Robinson Benchley-Cormack-Estabrook	D. Cutler	Shooting Preparing Shooting Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Blue-Gilbert	Geo. Marshall Del Lord	Unassigned Unassigned	Unassigned Art Lloyd	Untitled "Taxi Boys' Series"	Uncredited Del Lord		Preparing Shooting
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151	Stone-Beebe	Babe Stafford	George Sherman	George Umholz	"Bring 'Em Back Sober"	The Staff		Shooting
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod. All Star Rin-Tin-Tin, Jr. Bela Lugosi Elene Aristi Marion Marsh	Unassigned Louis Lewyn Unassigned Unassigned Jack Townley Christy Cabanne	Unassigned Unassigned Unassigned Joe Murphy Sam Neufeld	Unassigned Otto Himm Ernest Miller Unassigned Bob Dornt Harry Forbes	"Lost Continent" "Hollywood On Parade" "Wild Heart" "Whispering Shadow" "Innocent" "Wise Girl"	Isadore Bernstein B. Granahan Ford Beebe Gittens-Clark Jack Townley Uncredited	L. Tope	Preparing Shooting Preparing Preparing Shooting Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Ken Maynard Padden-Harlan	Unassigned J. P. McGowan Richard Thorpe	Unassigned Mike Eason Unassigned	Unassigned Jack Young Unassigned	"The Death Kiss" "Drum Taps" "The Woman Nobody Knows"	Gordon Kahn J. P. McGowan Lela E. Rogers		Preparing Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Gibson Gowland Birell-Douglas Sidney Fox Lew Ayres O'Brien-Stuart Tom Mix Karloff Lew Ayres Trenker-Banky Ralph Bellamy Tom Tyler	John M. Stahl James Whale Edward Ludwig Dr. Arnold Fanck Ernst Frank Unassigned Unassigned Ed. Cahn Art Rosson Tom Buckingham Unassigned Edwin H. Knopf Tay Garnett Roy Taylor	Unassigned Unassigned Unassigned Unassigned Unassigned Fred Frank Phil Karlestine Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Eddie Snyder Hans Schneeberger George Robinson Unassigned Unassigned John Stumar Jerry Ash Unassigned Unassigned Unassigned Unassigned John Hickson	"Only Yesterday" "The Road Back" "They Had to be Married" "S. O. S. Iceberg" "Nagana" "Next Door to Heaven" "Ships of Chance" "Laughter in Hell" "Oh, Promise Me" "The Invisible Man" "Out on Parole" "The Rebel" "Destination Unknown" "Men of the Mounted"	Lehman-Hecht R. C. Sherriff Lehman-Marks Lt. Comm. Wead Van Every-Ryan Edward Luddy Mary McCarthy Tom Reed Jack Cunningham Preston Sturges Max Trell Luis Trenker Tom Buckingham O'Neil-Hoyt	R. Pritchard W. Hedgcock J. Moulin F. Feichter	Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst.	Atwill-Farrell Daniels-Brent Barbara Stanwyck Joe E. Brown James Cagney Young-Lukas George Arliss Bebe Daniels Joan Blondell	Michael Curtiz Lloyd Bacon H. Bretherton Unassigned Mervyn LeRoy Wilhelm Dieterle Unassigned Unassigned Roy Enright	Frank Shaw G. Hollingshead Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ray Rennahan Sol Polito John Seitz Unassigned Barney McGill Sid Hickox Unassigned Unassigned Tony Gaudio	"The Wax Museum" "42nd Street" "Lady No. 6142" "Elmer, the Great" "The Inside" "Grand Slam" "The Adopted Father" "Radio Girl" "Blondie Johnson"	Mullaly-Erickson Seymore-Bolton Mackaye-Miles Geraghty-Bolton Mizner-Lord Gelsey-Boehm Uncredited Uncredited Earl Baldwin	E. Brown D. Thomas C. Althouse A. Riggs O. Garretson	Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Shooting

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VOL. 12, NO. 42

HOLLYWOOD, CALIFORNIA, SATURDAY, NOV. 5, 1932

PUBLISHED WEEKLY

W. Ray Johnston Orders Bigger And Better Pictures From Monogram

Let's Have A Protective Tariff Against Imported Movie Talent!

ARE IN MARKET FOR "BIG NAME" AUTHORS AND HIGH CLASS SCREEN WRITERS

Encouraged by the enthusiastic reception accorded the current product by the larger first-run theatres throughout the country, Monogram Pictures, through its president, W. Ray Johnston, now in Hollywood on his semi-annual visit to the production headquarters, announces an immediate increase in the Monogram negative cost with more money than ever before to be devoted to securing the works of "big name" authors and high class screen writers for the coming year's program.

Centralization of the melodrama story supervision with the creation of a new scenario department to be installed before Johnston's departure for the east, will be the first move in the new Monogram set-up, according to Johnston.

Recognition of the fact that story weakness has been the major factor in failure of many of the highest priced major productions during the past year, has been the guiding motive in Johnston's determination to devote more time and money than ever before in the adequate preparation of Monogram's coming melodrama program.

Practically all of the large increase in the Monogram negative cost will be devoted to story development, Johnston declared.

In line with the new policy melodramas now shooting or scheduled for immediate production include a Tristram Tupper adaptation of Peter B. Kyne's story, "The Just Judge," "Black Beauty" from the Anna Sewell classic to be directed by Richard Boleslavsky, director of "Rasputin," and "West of Singapore," from the E. Morton Hough novel.

Accompanied by Herman Rifkin, Monogram franchise holder for the Boston territory, Johnston will leave for New York early next week.



BODIL ROSING

Stage and Screen producers have learned to respect Bodil Rosing for her charming personality and ability. Backed by years of experience that dates back even to the silent picture days, she has made a place for herself in the amusement world. Right now Miss Rosing is working in the "Son-Daughter" at M.G.M. Studios directed by Clarence Brown.

SLOGAN OF "EUROPE FOR EUROPEANS" ANSWERED "HOLLYWOOD-AMERICA FOR AMERICANS"

By HARRY BURNS

The Republicans and Democrats are getting hot and bothered about the tariff issues. And we hear lots of squawking these days from political candidates about safeguarding the American laborer against foreign aggression.

What we need in Hollywood is a high tariff against imported movie actors. It's high time that the Land of the Free and the Home of the Brave rose up on its feet and demanded a wholesale exportation of those foreign actors and technicians who have invaded Hollywood, and stolen the bread and butter from American citizens.

France, England and other foreign countries are watching out for their own people, and they haven't shown any love for Americans, either. Theatrical performers who go to Europe from the United States always find the going very tough. There are so many regulations and bans over there, to protect European workmen, that Americans always get it in the neck.

Yet our Hollywood producers don't show any backbone. Not one European movie star can be produced, who could not be replaced by an American. But the producers still go to Europe, and send out their scouts to import talent. If the movie business was considered in the same light in Europe, it wouldn't be so bad. But Hollywood is overrun by a lot of Englishmen and Dutchmen who have no especial talent that cannot be equalled, or perhaps surpassed in the United States.

If the producers fail to protect the American citizen, particularly in these times of stress, then it behooves us to go to competent labor-union or federal sources to weed out this over-supply of imported talent.

They talk about "Europe for the Europeans"; well, let's have Hollywood and America for the Americans.

MARION DAVIES' NEXT

"Peg o' My Heart" was definitely selected yesterday as Marion Davies' next picture for Metro-Goldwyn-Mayer. This delightful romance by J. Hartley Manners which made Laurette Taylor world-famous, is considered perfect for Miss Davies. It will go into production as soon as work on the screen adaptation is completed.

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Here is a jovial gathering of celebrities posed especially for the *Filmograph* cameraman. They are, left to right, Mischa Guterson, Leo Carrillo, Tom Mix and Carlos Molina, who were among those present when the entire company of the Hotel Roosevelt's "International Revue" presented a performance for the entertainment of members of the Breakfast Club, Wednesday morning.

Mischa Guterson is presenting Carlos Molina and his Rhumba-Tango Dance orchestra in the Blossom Room nightly for the enjoyment of his many patrons.



CHRISTY CABANNE

The latest picture to get into swing at the Republic Studios on Melrose Avenue is "Wee Girl," which has a great cast and one or two unusual angles. The story is of two working girls, their trials, tribulations and temptations, and final winning out against great odds. This is something that the theater going public is always interested in and a sure winner at the box office.

We talked with Christy Cabanne on the set a few days ago and he told us that of all the pictures that he has made this one came nearer his ideals. One of the odd things in the casting of the production was that the two Marsh girls, Joan and Miriam, were placed under contract to portray sisters.

Then they have Allen Vincent, Bert Roach, Kenneth Thompson, Noel Francis, Richard Tucker, Matty Kemp and Arthur Hoyt—Quite a list of famous names.

The photography is being taken care of by Harry Forbes, who has always given splendid results in the past.

Premier Productions have made some good picture for the independent market, but from all accounts of the story, cast and director, this one should surpass all others.

"You Said a Mouthful"

Warner Brothers have tried hard to find a suitable vehicle for Joe E. Brown. "You Said a Mouthful" comes the closest to overcoming the boresome attempts of this star to play in the same kind of pictures that gained him his first attention. In his present opus there is little if any thing new. The story has been done and redone so many times that the audience can almost tell you at the very beginning just what is going to happen to our hero and chief funmaker. However, outside of the fact that we never hear or see anything of the JOE HOOD, (Guinn Williams) after his first appearance and JOE E. BROWN impersonates him to a finish. The audience laughs heartily throughout the picture. Snap up the opening where all the tomfoolery happens between Joe E. Brown and Harry Gribbon, which is just to establish the character of the funmaker, and get down to the business at the Wilmington Steamship offices, and you will start the ball a rolling—Messrs. J. L. Warner and Darryl Francis Zanuck. We liked the quiet easy mannered way that Joe E. Brown worked. Who knows but it was Lloyd Bacon's direction that kept him from working all over the place. Then there was always pleasing Ginger Rogers, well suited to the part she played and if you ask us, Ginger worked well with Joe E.. She caught our eye with her first appearance. Harry Gribbon had a small but well acted part, too bad he isn't given more things to do. Walter Walker, Oscar Apfel, Preston Foster, Edwin Maxwell, Sheila Terry and many others were in the eye of the camera for enough footage to catch our attention. Joe E. Brown, in two spots, allowed risqué touches to creep into his work. This will help to kill his popularity quicker than anything we know. Joe E. is too likeable and lovable a comedian, has oodles of admirers, and is worth too much to Warner Bros. to kill off with bad or vulgar stories. Lloyd Bacon certainly handled the direction in a very capable manner. The photography, especially the water sequences, was well handled by Richard Towers. The original story was credited to William E. Dover. With the screen play by Robert Lord and Bolton Malloroy. Fair enough—they found the material and the audience laughed their heads off—So. WHAT?

FRITZI RIDGEWAY ONCE MORE BACK IN PICTURES

Fritzi Ridgeway, who used to furnish us with many thrills as leading woman in the days when Westerns were popular, and who deserted the screen to become a full-fledged business woman via the route of managing a fashionable hotel in Palm Springs, is back in pictures again. This time in character roles.

She will soon be seen with Ruth Chatterton in her new picture "Common Ground," a colorful story of San Francisco's old Barbary Coast. Fritzi has also been signed for the part of the hard boiled nurse in James Cagney's latest film of the dance marathons, "The Inside." Both pictures are Warner Bros.-First National productions.

In private life, Miss Ridgeway is the wife of Constantin Bakaleinikoff, musical director at Paramount.

MONTE CARTER JOINS SHAGRIN-SOLINGER AGENCY

Monte Carter, for years a producer of legitimate shows, as well as starring in and producing many musical comedies, and later an actor-author and director of screen comedies, has affiliated himself with the Shagrin and Solinger Agency as an associate and will look after the legitimate and musical comedy shows, vaudeville, clubs and other amusements. Mr. Carter's 20 or more years in this field certainly fits him to be quite an acquisition to the agency field and we join in his legion of friends and wish him success.

NOW AND THEN CLUB

Thursday evening found one of the finest gatherings that have assembled in Los Angeles in some time. Otheman Stevens, K. C. B. (Beaton), Billy Sharples, Harry Weber, Herman Weber, Frederick V. Bowers, Lee Parvin, Richard Carle, Banks Winters, Harry English, Art Levy, W. C. McClaughan, W. E. (Bill) Oliver Rufus Dickey, Irving Fogel, Frankie Bailey, James Gordon, Harry Burns, and an even two dozen others broke bread and formed the "NOW AND THEN CLUB" in JOE CAROTHER'S DIXIELAND CAFE, 1660-1602 North Western Avenue. Tales of yesterday were in order and every one had the time of their life. It is to be a monthly affair. We will have more about this great organization in our next issue.

CHANEY'S GOLDEN HOBBY

AN EXPLANATION OF CREIGHTON CHANEY'S mysterious disappearance between pictures was explained today.

The son of the late Lon Chaney and Radio Pictures featured player, admitted he went prospecting for gold when time permitted.

So far he hasn't discovered much gold, but "there's some in them thar hills where I go," he said.

Creighton won't tell where his claim is located, but it's somewhere up near the Sacramento River, near where Sutter's celebrated Mill is, or was, located.

Creighton recently completed a starring role in the serial, "The Last Frontier," and in "The Most Dangerous Game," in support of Fay Wray and Joel McCrea.

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Eddie Cline Directs Wheeler And Woolsey On Columbia Lot

Why Put Off Until Tomorrow What You Can Do Today?

Play Dumb And Win Success --- Warren Doane

Howard Higgin To Direct Kendall--De Valley Short

FAMOUS COMEDIANS TO GO
TO MEXICO—TO STAR IN
STAGE PLAY UPON
RETURN HERE

The elusive, difficult-to-cast Mrs. Martini has been found, so now Bert Wheeler and Bob Woolsey can go into the jungle for their latest rollicking comedy, "That's Africa." Esther Muir, widely-known featured player in the movies, has been signed to play the role of the tall, voluptuous blonde who forces a love pact upon Bob Woolsey, while he and his comic partner, Wheeler, are busy hunting in the vine-grown jungle in "That's Africa," produced by Columbia Studios.

She joins hands with Raquel Torres, Henry Armetta, Eddie Clayton and many others in the huge cast of this hilarious travesty on jungle pictures. Eddie Cline, who directed "Hook, Line and Sinker" with Wheeler and Woolsey, is megaphoning on this Columbia production. Lew Lipton receives credit for the story idea and Norman Krasna for the screen play and dialogue.

Upon the completion of "That's Africa" Messrs. Wheeler and Woolsey are to take a rest in Mexico, and upon their return they are to appear in a stage play that they will produce. Two of the best known stage writers are now preparing the stage play which will serve as a vehicle for the famous fun-makers.

BABE STAFFORD DIRECTS W. C. FIELDS IN SENNETT- PARAMOUNT COMEDY

Babe Stafford has been assigned to direct the first W. C. Fields starring comedy for Mack Sennett which will be released through Paramount.

"The Dentist" is the title of this new short and it enters production tomorrow at the North Hollywood Studios.

Babe Kane, Zedna Farley, Elsie Cavanna, and Baldy Belmont have featured roles in this two-reeler.

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AGENTS WHO SIT AND
WAIT FOR THINGS TO
BREAK SHOULD
BE OUSTED

Most everybody asks: "What's wrong with Hollywood? What's wrong with the pictures?" The correct answer is there is NOTHING wrong with either Hollywood or with pictures. However, there are some people living here who are at fault.

Hollywood is the real Land of Manana, the city of work undone. There are more geniuses, real and potential here than in any other spot on the globe—only most of them don't work at it.

With the actors who sit around waiting for telephone calls; the writers with stories they intend to write; the producers with pictures they hope to make, there is no complaint. It's their time, their effort and their money and if they see fit to waste any or all of it, it's nobody's concern.

There is a tribe however, whose waste of time and lack of effort is a crime, for it does not only injure them but is a sorry abuse of others. The AGENTS.

This must not be construed as a criticism of agency in general. The agent is a very necessary individual and a very important aid to the industry—when he works.

It is at the slacker agent that this is directed. The fellow who ties a client up under a term contract and then waits for that client to sell himself, when in steps Mr. Agent for his ten percent. Agents who cannot or will not try to place ALL their clients should grant them their freedom. No agent's contract should be binding until after the agent has secured a sale. If he fails within a reasonable time and the artist succeeds himself, the agent should have no claim upon that salary.

Among the author's representatives the abuse is even more flagrant. The agent's offices in Hollywood are stuffed with unsubmitted manuscripts,—aye, even unread works while the studios are needing material daily. Many authors trust their agents to attend to their interests but nothing is done for them. Weeks and months pass, the author is tied under a term contract and his stories lay dormant. Speak to them about it and they will tell you: "I intend to attend to it but haven't gotten around to it."

Too many people like that here, that's all that's wrong.

COMEDY PRODUCER GIVES
ADVICE TO AMBITIOUS
FUNMAKERS

If you want to be a good screen comedian, learn to look "dumb." Such is the advice of Warren Doane, veteran comedy producer in charge of all two-reel humorous films at Universal studios. How dumb? Enough so that the average screen audience will immediately feel greatly superior in intellect, explains Doane, who has studied the reactions of audiences for many years and analyzed the things which "bring laughs."

"Every great comedian," continues the producer, "knows that stupidity, thick-headedness and mental mistakes on the part of his character are essential to start and maintain the self-satisfied chuckles of an audience. They must sense at once his slow brain and be several jumps ahead of him all the time. They must see how he could avoid his scrapes and predicaments and secretly gloat in the fact that they would never make the same errors in judgment or thinking. If they placed him on their own mental plane then his troubles would no longer be comic to them—they would be tragic."

"Chaplin's forlorn character is funny because he is a simple soul. Laurel and Hardy are perhaps the best examples. Laurel plays very, very dumb, and while Hardy presumes he is mentally superior, the audience knows he isn't—and laughs. Vince Barnett is a past master at mental blunders on the screen. Even James Gleason, who is very cocky and self-confident in his roles, sees to it that he shows himself up as no mental giant, and Louise Fazenda and her convulsive giggles convince her audiences that she is an adulated person of the first order.

"That is what makes these comedy artists stand out, and what makes audiences settle back with a superior chuckle the minute they come on the screen.

"It's one case where it's smart to be "dumb."

"THE BRAHMIN'S DAUGHTER" TO HAVE GREAT
CAST OF PLAYERS

One of the most ambitious "short subject" productions ever contemplated, is now in rehearsal at the Kendall-DeValley studios where Howard Higgin is rehearsing, "The Brahmin's Daughter," an Educational Operalogue based on Delibe's grand opera "Lakme."

Esther Coombs, winner of the Atwater-Kent National Singing Contest will enact the title role of Lakme; Ettore Campana, Metropolitan Opera Company basso sings Nilakantha; Willow Wray, sister of Fay Wray is cast as Mallika, and George Stinson known as the Los Angeles "singing-cop," draws the leading tenor role as Gerald.

A ballet of nautch dancers, bayaderes and Oriental dancers under the direction of Alice Reawold and a large ensemble of trained singers, will appear in this condensed 20-minute version of this most colorful Hindu grand opera.

DANCE RECITAL

Music lovers will be happy to learn of a dance recital to be given by Cornelia Niles at the Wilshire-Ebell Theatre the evening of Saturday, Nov. 26.

All dances and music offered will be interpretations of the classic and peadant of Spain. Artists on the musical portion of the program will include Raymond McFeeters, Dorothy Robinson, and Ricardo's Spanish Troubadours.

It has been the endeavor of Miss Cornelia Niles and her sister Doris Niles to encourage the ambitious younger dance artists and give them an opportunity in concert.

It seems to be impossible to pick up a British Trade sheet these days without reading about Harry Green, formerly of "Big Time" vaudeville fame and more lately under the Paramount banner. He is at present under contract to Gainsborough Pictures in London.

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Worry and Fear

"Don't worry, it may not happen anyway!" What a wealth of wisdom in that aphorism. How insignificant our fears of last year appear to us today, and how little will shrink our troubles of today under the gentle ministrations of Old Father Time.

Fear and Worry have killed more humans than all the wars in history. They put men in fetters on the vastness of the desert while Faith has banished prison walls.

Look up and keep looking upwards and your feet will never falter. Those WERE hard times but we lived through them. These ARE glorious days with the bright sun warming and the sweet flowers growing. God supplies ALL needs. Think and act as if the Horn of Plenty were yours. It IS yours if you claim it.

Be grateful, be helpful and you will be surprised how richly you will be rewarded. There is no evil, only an ABSENCE OF GOOD. Find the good in everything and neither Fear, Worry nor Poverty can affect you.

Moving Movie Throng by John Hall

Is the movie cheapening the greatest of all motivating forces, Love?

Woman's own attitude, plus movie plots, we are told, combine to detract from the immemorial moral supremacy of womanhood.



JOHN HALL

Ministers, from the pulpit, and Chautauqua lecturers, from the public platform, accuse the movie of doing these things.

If this result is being achieved by motion pictures, the desire is far from the minds of the men making the pictures. There is reason to believe that this frankenstein child of

the motion picture is one result of overplaying the sex theme; the triangle.

The birth of drama is a thing of crossed human emotions. If the female of the species is part of the story the introduction of the sex angle is practically inevitable. A powerful added complication is adherence to or violation of the marriage vows. These things are fundamental. Concluding that the movie machine turns out too much of this for public consumption—and proper digestion—seems logical.

Putting it briefly, there are too many triangle plots; plots in which man's most powerful emotion, love, is the chief ingredient; for in all such plots one or more of the characters MUST do something to cheapen what man calls love; the mating instinct, which is supposed—and does—involve whatever nobility man may possess. Shattering the dreams of budding love is a serious business. Psychologists might fairly ask: How many love-shattering triangle plots can a young man or woman view without growing cynical about the sweetest illusion given to man by the gods?

To the adolescent human, love is no illusion; it is a glorious consummation to be attained at any sacrifice. It is the "Ne plus ultra" of all earthly things. Older minds know it for what it is. Disillusioned, adolescence, in its adolescent way, turns cynical. Of course, an adolescent cynic is an anomaly;

but the harm done by one of these hybrids among other adolescents is far from inconsequential.

Perhaps our Hollywood producers have not thought of this as observers in the pulpit and on the public platform think. The ministers and lecturers have the advantage of being sideline students of RESULTS. Their studies, when properly foundationed, convince them before they go before the public. Perhaps they are wrong. There remains the fact that they are publicly protesting. The movies need more variety in plots.

CURRENT PICTURES: "The Bird of Paradise"—on the two-feature circuit in infancy—shows what can be done to a classic. In the making of this film somebody didn't know—or care—what happened. There was the choice of producing "The Bird of Paradise"—or just another South Sea movie. The latter plan was followed. And it is the least interesting of several South Sea pictures made during the last several years. It is a gorgeously plumed bird of paradise turned into a moulting crow.

ECONOMY: "He's off the weekly payroll" is sweet music to production men. It kills overhead. Said a production man to an employee: "We'll carry you on day check," thereby raising the man's pay a fifth. At last report the day-checker was merrily day-checking. The big boss, looking at the reduced weekly payroll, smiles happily; the production exec smiles happily; the day-checker smiles happily—and wonders who's nutty.

A fortune awaits the man who shows the producers how to put over remakes of silent pictures with sound.

One producer says: "The public has an exaggerated fondness for many old pictures and stories that causes them to be antagonistic to any new effort in the same direction."

Bowing to a public "exaggerated fondness" would seem to be good business. Would it be possible to reprint the pictures in question and add sound? Would it be possible to give the public what it wants? Or is it better business to risk a fortune giving the public what it does NOT want? Who can answer this? The man who CAN is worth his weight in gold to the industry.

DAD SAYS-

Tom Mix slated to star in "Riders of Terror Trail" screen version of Grant Taylor's magazine story, which Armand Schaefer will direct for Universal



DAD

R. Rogers production for Paramount . . . Sandor Kalley, Hungarian actor, in cast of "Madame Butterfly" . . . Lew Ayres loaned to Fox by Universal for Juvenile lead in "State Fair," Will Rogers' picture.

'Tis said that Paramount, W-F-N, and RKO-Radio trying to sign Jimmy Walker . . . Louise Dresser, Sally Eilers and Spencer Tracy have spots in "State Fair"—Fox . . . Minna Gombell leaves for New York, on vacation . . . Albert Gran and Kenneth Thomson added to cast of "Let's Go," William Haines' picture which Harry Pollard is directing at M-G-M . . . Larry MacGrath plays a referee in "The Inside"—W-F-N . . . Wilbur D. Steele, ace short story writer, signs with RKO-Radio . . . Dorothy Mackaill has an important role in "No Man of Her Own" . . . Neil Hamilton in cast of "Acquitted" at Columbia . . . Constance Bennett plays Jo in "Little Women" and George Cukor, not John Robinson, directs for RKO-Radio . . . Warren William to star in "Mind Reader"—W-F-N.

Stuart Erwin has a spot in "The Face in the Sky"—Fox . . . Alan Dinehart has the lead in "Acquitted," Roy Neill directs for Columbia . . . Ruth Donnelly replaces Jobyna Howland in "The Insider"—W-F-N . . . Universal dickering to buy Lillian Roth's story, "Stage Door Johnny" . . . Dudley Murphy slated to direct "Now You See It"—RKO-Radio . . . Leo Carrillo to star in "East of Fifth Avenue"—Bryan Foy production . . . William Powell and Kay Francis to be co-starred in "Keyhole," Al Green directs—W-F-N . . . Chester Morris plays opposite Joan Blondell in "Blondie Johnson," Ray Enright directs . . . John Graham, RKO-Radio scenarist, writes an original screen story for Brampool Pictures, England . . . W-F-N buys film rights to "Lilly Turner" stage play. Perhaps for Barbara Stanwyck. . . Genevieve Tobin signs term contract with Fox.

William Dieterle, not Al Green, directs "Grand Slam"—W-F-N . . . Robert Warwick real old timer in cast of "Women in Prison" at same studio . . . Richard Dix to star in "The Great Jasper"—RKO-Radio.

Cha ley Chase—himself—will direct the next Thelma Todd-ZaSu Pitts comedy at Hal Roach's studio . . . Paramount buys screen rights to "Passage to Paradise," the work of over half dozen writers . . . Sheila Terry has second lead in B. P. Schulberg's production, "Madame Butterfly."

AUTO RACES

Sunday, Nov. 6th, at 2:30 P. M.

LEGION ASCOT SPEEDWAY

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HOLLYWOOD IN N. Y.

By Bud Murray

What price show business?—When IN HOLLYWOOD, question arises, "What has become of Show Business?"—After a few weeks in Noo Yawk — The same question arises, and after careful deductions — Here's what—All the legit's are in pictures IN HOLLYWOOD—and in Noo Yawk, the legit's are on the Radio programs— So, folks, get up in your Radio technique, and then when you have that set—



BUD MURRAY

Get ready for TELEVISION—Right now contracted stars, here—Ed Wynn, Jack Pearl, Al Jolson, Fred Allen, Allen & Burns, Ruth Etting, The Boswell Sisters, and those Maestros—Whiteman, Lyman, Bernie, Columbo and Cab Calloway—Wait until Cab gets out Hollywood Way—Here is something new—A streak of Black Lightning—What energy—as we dropt into the opening of the new COTTON CLUB revue, by that trio, who have done six of them—Healy, Kohler and Arlen—Our old Pal and playmate, Dan Healy, whom we workt with in the good ole Winter Garden days, looks as youthful as ever, and has done most everything in show business—When he comes to HOLLYWOOD, soon, you agents and producers, don't hurt yourself in the rush—Opening Nites at the Elite Harlem Cotton Club were—Eugenie Leontovich, Paul Muni, Jay C. Flippen, Jack Benny, Sally O'Neil, Abe Lyman, California's boy, Helen Morgan, Frances Williams, Georgie Hale, Duke Ellington, Aunt Jemima and many others from and to HOLLYWOOD.

Jack Osterman, who also writes a column has turned legit, having signed for the new Billy Rose production "The Great Magoo," a new Ben Hecht-Gene Fowler play, being staged by George Abbott—Stella Mayhew, whom we workt with years ago in the Winter Garden in same show—Remember Jack Hazard—and your humble correspondent is with the same show—Here is a Dramatic show with plenty of musical comedy people—so if Osterman's column goes literati—or Stella Mayhew's coon-shouting becomes a la Barrymore—or Billy Rose writes a lyric for h's forthcoming revue, which will be produced after the Drama—and this lyric rhymes "Einstein theory" with "Ein stein beery" (Ouch!)—Or if we come out with a new craze called "The Dramatic Drag"—blame Billy Rose.

Around the town—Al Jolson to sign his Radio contract and right back to Hollywood —The sorriest man in Noo Yawk who missed Joly was Al, the colored elevator boy, who has been running the Shubert elevators for 15 years—Eddie Cantor just got in town—Bumped into Fred Allen—Max Sheck, formerly at Warner's, who is going back to Hollywood, soon—Herman Paley, Arthur Freed, Cliff Friend, Lew Pollack, Andy Rice, Sr. (now writing Jack Pearl's Radio material)—and several others longing to get back—and don't forget our personal wail for HOLLYWOOD.

Some others seen in places and things—Davey White, Margaret Padula, Ian Keith—a flock of them in LINDY'S on Broadway —the Henry's of Noo Yawk—Georgie Price—Lew Cooper— Billy Rose— Billy Reed of Reed & Duthers—Bill Langham, now on Radio known as Bill Hall—Dave Woolf, the beeg restaurant man from Culver City—Bobby Agnew, soon going back and Cy Kahn who is playing a few dates with Paul Ash—and fond farewell to you all, HOLLYWOOD.

"Britain 'going Colour'" headlines "Cinema," "500 Cinemas Equipped with Lenses. Another 700 before Christmas." It is a process called Raycol that is going over so big in the English houses.

As Seen and Heard

by
Arthur Forde

"FIFTY MILLION WOMEN"—is the title that Thomas Burtis has written for Paramount Pictures, and this original yarn is expected to be made with an all woman cast.

THREE, SO FAR—picked by casting Alison Skipworth, Nancy Carroll and Carol Lombard—not so bad for a start and ten others under consideration.



ARTHUR FORDE

OUR FAVORITE ACTRESS—Judith Voselli, played the role of Madame Goro in the great Paramount production of "Madame Butterfly," with Sylvia Sidney starred.

"DIAMOND LIL," another of Paramount's best pictures of the year, is considering Judith for a prominent role with that other great actress, Mae West starring.

"THE JUST JUDGE"—is the story that Trem Carr will produce and bring back to the screen another of our favorite players of some time ago.

CLAIRE WINDSOR RETURNS—in this Peter B. Kyne story and to help things along, three other favorites—Pauline Frederick, Barbara Kent and George Hackathorn have signed with Trem.

REPUBLIC STUDIOS—is the new name of the Melrose Avenue studios that housed the Clune Company and Premier Pictures, where they are making great headway with Christy Cabanne directing.

"WISE GIRL"—sounds interesting and from what we have seen and heard on the sets, it looks as though the two Marsh girls, Joan and Miriam, will give us a great surprise.

JESSE LASKY, OF FOX—sounds interesting. His first story by Melville Baker and John Kirkland is reported to be something different from anything attempted before.

"ZOO IN BUDAPEST"—was chosen, as in play form on the New York stage, it received great praise from all critics. Lasky chose this one after looking over several hundred.

ANN HARDING—waited for a good vehicle before getting back to her regular place with picture fans who had worshipped her for such a long time.

"WHITE MOTH"—is to be adapted by Zoe Akins who has been borrowed from Paramount, and the only woman director for pictures, Dorothy Arzner, is to direct.

"NOW YOU SEE IT"—is to be the next that Dudley Murphy will direct for RKO Studios. It looks as if Dudley will be rewarded by another success to top the others.

HOUDINI'S LIFE—is to be the theme of the story and anyone who knows anything about that colorful figure can easily realize that the general public will be interested in the picture.

"A PLAIN MAN AND HIS WIFE"—the play that had such a great success at the Pasadena Community Playhouse with Louise Dresser, will have a run in Los Angeles shortly at a downtown theater.

A NOTED THEATER MAN—Harry Cort, with Ben Jackson and James Hanley have formed a producing company and will show Louise and her play in San Francisco during the holidays.

LITTLE STORIES

MUSIC—God is its author, and not man; He laid the key note of all harmonies; He planned all perfect combinations, and He made us so that we could hear and understand—J. S. Brainerd—Music.

A few days ago we had the pleasure of attending a luncheon at the Biltmore Hotel to meet a new star in the musical firmament, Amri Galli Campi.

After being introduced to this charming lady, we were just as much impressed as the musical critics of the Eastern cities, where this marvelous coloratura soprano had been heard.

Here was an attractive and beautiful young lady who had made a name in other large cities of America, but always wanted to be known in what is becoming the musical center of the Pacific Coast, Los Angeles.

What particularly struck us, was the fact that this artist, who had made a name in other large cities of America, was more than anxious to make a favorable impression on music loving Los Angeles.

What perhaps struck us was the fact that while this artist had a marvelous voice, she also possessed a beautiful soul, as during an interesting talk by her manager, Mr. Freeman, instead of talking about his protegee, he extolled the virtues of that great impressario, L. H. Behymer. A man, he told us, that had done more for the Pacific Coast musical circles, than any other man alive today.

His speech had such a stirring effect on the musical critics present when they heard of the great tribulations that this great man has gone through in his effort, that some of them were in tears. The charming little singer could hardly speak when she told us of the wonderful encouragement that she had received from him.

The city that has given this lovely singer special adulation is Cincinnati where she gave 12 performances including the role of "Queen of Night" in Mozart's "Magic Flute," as well as the leading roles in "Rigoletto" and "Mignon."

However, what we were particularly interested in was a rumor that music would shortly come back to the screen on a large scale. If so, this latest discovery in the World of Music, Galli Campi, would certainly be a great success with her marvelous voice and charming personality.

THE UNIT SYSTEM—will be tried out the first of the year at Universal Studios. This is the word that Junior Laemmle let forth recently. It will mean that all employees will be hired by the picture.

ASSOCIATE PRODUCERS' REAL BOSS—of the production when this goes into effect. We shall soon see then just how many real producers there are by the pictures they give us.

WOMEN IN PRISON—at Auburn, New York would rather see a picture with little Janet Gaynor featured than any other blase star, which was a surprise to prison officials.

ON THE OTHER SIDE—Greta Garbo is the most popular star in Constantinople, where Harems ruled for centuries and women went about with veiled faces.

"I LOVE AN ACTRESS"—was one of the recent hits of the Pasadena Community Playhouse where Sharon Lynn was featured. She became a great social favorite at the same time.

THEY WANT MORE—of this clever girl who was featured in Fox Pictures for a long time but retired after marriage until Paramount prevailed upon her to play in one of their features.

ROB WAGNER GETS AN ASSIGNMENT—on Liberty Magazine as a film reviewer. This on account of the amusing manner in which he sometimes lampoons studio efforts.

CONSTRUCTIVE CRITICISM—is much needed in film reviews and Rob's work has always been on that order. We are always glad to receive the Script.

"HIS HIGHNESS COMMANDS"—something after the order that the Filmarte Theater gives us in their German films, has been bought by Winnie Sheehan for Fox Films.

WILL JANET GAYNOR MATCH—the piquant Kaethe von Nagy or Lillian Harvey, who have amused European audiences so long. This story is along the lines that these two clever women have shown us.

THE WORLD WILL LISTEN—to Jimmy Starr, now that he is to go on the air

via a National broadcast, and at a National advertiser's hour, with his film chatter.

JIMMIE DESERVES IT—as he has worked mighty hard and gradually arrived pretty near the top. Our other reason is that he was on our staff at one time.

JIMMY DURANTE'S PERSONALITY—will aid the great John Barrymore in one of the future productions that John will do. Jimmy has laugh provoking ability.

"CLEAR ALL WIRES"—is the name of the story that was produced as a stage play by Belle and Sam Spewak. From all accounts it looks like a good story for pictures.

BACK FROM THE WEST INDIES—is Joseph von Sternberg and Jules Furthman, with plenty of interesting shots for his forthcoming picture starring the glamorous Marlene.

LOOKING FOR A STORM—were these two, but the greatest storm in the Paramount company occurred while they were away, when Sam Katz resigned.

UNIVERSAL WEEKLY—used to give the exhibitors plenty of news from the big studio, and Carl Laemmle, Jr., must have thought so too, as they are to resume publication.

TWO YEARS SUSPENSION—seemed a long time. We remember the sheet when it used to give such a kick to the stars of the old days before there was so much dignity in picture making.

A COUPLE OF FISH PEDDLARS—are Laurel and Hardy in their present picture now in the making at the Roach Studios, with George Marshall directing.

WE SAW HARDY—with a weird make-up on the set a few days ago and the sight of him would make plenty of laughs. These two matchless comics always deliver the goods.

LEVY'S TAVERN CROWDED—while we were there a few days ago and Lillian Roth, Richard Arlen, Paul Lukas, Edmund Lowe and Gene Raymond were present enjoying Al's hospitality.

EXCITEMENT FOR THE FANS—on

another day when Louis B. Mayer, Edgar Norton, C. B. DeMille, Lester Howard and ZaSu Pitts all came along. But Al is used to celebrities.

"EAST OF FIFTH AVENUE"—has secured that cute youngster, Dickie Moore, for a featured role but the Roach Studios loaned him on account of Our Gang having finished.

BRYAN FOY PRODUCTIONS—is making this interesting story. They couldn't see any other kid but Dickie after his great triumph with Marlene Dietrich.

M. H. HOFFMAN ENTERTAINS—Herman Rifkin, who has charge of all Allied Productions in the New England states, and who makes his home in Boston, the hub of the universe.

CELEBRATED PICTURES LIMITED—of Australia made a deal with M. H. Hoffman, Jr., entirely by cable whereby the entire 26 Allied pictures would be used in Australia.

JACK OAKIE SAD—when "Pigboats" company pulled out for Honolulu and especially when Robert Montgomery and Jimmy Durante laughed Au revoir at the docks.

BUT "FLY ON"—the airplane yarn that John Monk Saunders wrote for Paramount, is consoling Jack as he has a featured role along with George Raft and Gary Cooper.

"THE MOON COMES OVER THE MOUNTAINS"—the song with which Kate Smith made such a great hit, will reach the screen in a short time with Songstress Kate featured.

AN OLD TIMER WINS—a fine role in this one, in the person of Charlie Grapewin, who used to amuse and delight us on the stage quite a while back.

GREAT SINGERS IN FILMS—are certainly coming into vogue rapidly. We hear that the famous Jeritza has been persuaded to have her glorious voice reach more people.

IT'S IN VIENNA—that this famous singer is to produce one of the famous operas, via the silver screen. This will surely prompt Hollywood to follow suit.

CHRISTMAS IN HOLLYWOOD—announces the glamorous Garbo, which is a surprise to us but the place gets in your blood even though the old world seems good for a time.

"CHRISTINE FROM SWEDEN"—is being especially written by Mrs. Berthold Viertel who really understands the great star's personality better than anyone else.

AT LAST!

"A Film with an original story—a unique Gift of the Gods!"
—N. Y. Times.



Its melody is sweeping the country, "Tell Me Why You Smile, Mona Lisa"

THE THEFT OF
MONA LISA

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Trude von Molo

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REVIEWS AND PREVIEWS

By ARTHUR FORDE

Radio's "Secrets of the French Police" Fails to Impress

The stories in the Sunday Magazine as told by H. Ashton Wolfe was interesting reading but when transferred to the screen they did not show up favorably.

Two stories were combine—"The Secrets of the Surete" by Wolfe and "The Lost Empress," which was evidently something about the royal family of Russia, written by Samuel Orwitz. The stories became so mixed at times that very little resulted except the old formula of secret dungeons and trap doors.

Edward Sutherland is credited with the direction, which was not outstanding by any means. While Radio Pictures assembled a great many players with fine reputations, there was not one that stood out and none of them got into the spirit of the story at any time.

This is the first time we have seen Gwili Andre on the screen, and while she undoubtedly is a beautiful girl, she seemed to be in a trance most of the time.

As for Frank Morgan, he was quite negative as "Francois St. Cyr," the great detective. They gave Gregory Ratoff a new characterization, that of a Russian general with Mongol blood in his veins. We like him better in comedy. John Warburton has a pleasing personality but he had little to do while Murray Kinnell, Lucien Prival, Julian Swayne Gordon, Kendall Lee and Christian Rub wandered around in other negative parts.

To sum it all up, the great cast of players were hampered with a poor story and mediocre direction. We hardly think that "The Secrets of the French Police" will redound to the credit of Radio Pictures who produced it.

THE SPOTLIGHT THEATRE HAS MANY OLD FAVORITES

The little show case theatre on Cole Avenue opened the season with a crowded house of distinguished people, many of them celebrities of the stage and screen, who came to see Mrs. Wallace Reed, Gladys Hulette and Ruth Clifford. These are not the only attraction however, as the present show, a bright comedy, "Goodnight, Sweethearts," is splendid.

The story of a young philanderer, who on the evening before his wedding, gives a dinner party to his old sweethearts, but the girls in revenge, arrange to have his fiance call at the wrong time, which causes a rift.

Just for good measure, the various sweethearts and husbands of the girls come to the apartment in search of their women and many amusing complications result, with hilarious situations, which are finally adjusted.

The comedy was written by John J. Bassett and splendidly directed by Stanley Price, who received a full measure out of the clever lines with his players. The cast is the best that has been seen at this little theatre since it was opened and Stanley Price, carried off the honors of the men players. Otto Yama, Milton Erie, Ivan Christy, Paul Ellis and Ken Howell ran him a close second, by their natural method of playing the various roles assigned them.

Ruth Clifford surprised us with her vivid rendering of a chorus girl type and Mrs. Wallace Reid was extremely clever as a designing widow, and incidentally she looked lovely.

Gladys Hulette played the fiancee with finesse. Rose Stone, cleverly portrayed the wife of a jealous South American and Betty Wolleston was quite cute as an ingenue, with leanings towards wickedness.

There's certainly quite a few players here that would do credit to most of the talking pictures, and we wonder why some casting director doesn't sign some contracts.

However, outside of that, it's a good show at the Spotlight Theatre and anyone can spend an enjoyable evening and have a good laugh there.

"THE KID'S LAST FIGHT" PROVES GOOD FILM FARE

Pictures with very small children are seldom interesting, but the series that Jack Hayes is making for Educational are certainly getting plenty of laughs from the adults, as well as being a delight to the juvenile members of the audience.

We previewed one of them at the Fairfax Theatre a few evenings ago. The story by Jack Hayes gave us impressions of the fight game, from the training quarters to the eve of the big fight, and a championship battle, with the principals being mostly seen in diapers.

Out of the many hearty laughs that this production received, the final presence of the leading lady and sweetheart of the champion, after his rival had kidnaped her, was the reason for his winning of the fight, and how the kids in the audience got into the spirit of the scene.

Charles Lamont did a splendid bit of work directing his juvenile charges, and the excellent photography of Dwight Warren were two of the reasons for the success of this short subject.

As the individual members of the cast deserve individual mention, we will say that Shirley Temple, Georgie Smith, Lawrence Harris, Arthur Meskany, Ralph Brunner, Phillips Hartie, Johnnie Milliken, Herman Krech, and Harold Guivar did creditable work.

Keep up the good work, Jack Hayes, as these little comedies, with the cute children you have on hand, will be a welcome addition to any program.

"THE THEFT OF MONA LISA" GIVEN BEAUTIFUL PRODUCTION

The story of a strange robbery that astounded the world is being shown at the Filmarte theater this week. It was produced by the famous Tobis Films of Berlin, Germany.

This exciting drama is woven around a strange love story which prompted the thief to accomplish the daring deed of stealing the world renowned painting which hung in the Louvre at Paris where it was thought to be invulnerable.

The production has an added attraction in that there is some lovely music, including the song that is sweeping two continents, "Tell Me Why You Smile, Mona Lisa?" The song was composed by Robert Stoltz, the man who was responsible for the music in "Two Hearts."

Another attractive feature is that the story is told in the English language, which should attract those who have no knowledge of German.

The cast is quite large, and contains some of the best known players in Europe. Willy Forst is one of them.

Then they have Trude von Molo, who not only has the reputation of being exceedingly beautiful but is an actress of note in Germany.

You will enjoy this production from one of the largest studios in Europe as it has drama, love interest, and a production on a subject of international interest.

GLORIA TORRENT, a versatile lil' seven-year-old dancer from the east coast, recently arrived in Hollywood to make her film debut.

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PR-5481

Del Lord Directs Ben Blue In New Comedy "Bring 'Em Back A Wife"

Jack Conway Directs "Pig Boats" For M. G. M.

Demand For More Comedy Brings A Reaction From Studioland

Casting Directors To Be Given Recognition At Last

ROACH'S LATEST COMEDY "FIND" IS FAST MAKING SPOT FOR HIMSELF

"Bring 'Em Back a Wife." That's what the Taxi Boys do in their latest Hal Roach comedy under the direction of Del Lord. Ben Blue, Billy Gilbert, Geneva Mitchell and James Morton have been assigned the leading roles.

Ben Blue is Hal Roach's latest comedy find and is fast making a spot for himself in the hearts of every one that he comes in contact with. Theatregoers, too, will soon make a place for him in their hearts, for he is the type of a funmaker that grows on you with each appearance. He was given his first opportunity to appear on the stage by George M. Cohan in a musical show.

CAST SAILS FOR HONOLULU WHERE EXTERIORS WILL BE SHOT

An entire cast, together with a crew of 20 cameramen, technicians and sound experts, sailed from Los Angeles harbor yesterday on the steamer Malolo, beginning one of the most interesting "location trips" ever made for a motion picture. The voyagers are bound for Honolulu, Hawaii, where they will film "Pig Boats" at the naval submarine base in Pearl Harbor.

This Metro-Goldwyn-Mayer company will be directed by Jack Conway in the film production of Commander Ellsberg's book about life aboard naval submarines. Robert Montgomery, who last played a sailor in "Shipmates," and Walter Huston, hero of "Kongo," "American Madness" and other pictures, head the cast.

Others on the Malolo are Jimmy Durante, who will be the comic gob in the picture, Eugene Pallette, noted for his work in "Dancing in the Dark," "Shanghai Express" and other films, and Robert Young, who played in "The Wet Parade."

The company will be away approximately a month, filming actual submarine operations, through co-operation of the navy department. They will return to the studios in Culver City for interior scenes and closeups.

"Pig Boats" will show the thrills and perils of undersea craft as the background of a story.

PRODUCERS TAKE SIDES AS TO REASON FOR LACK OF INTEREST

By LOU JACOBS

The Filmograph drive for more comedy in pictures has brought out another side of the question. From various sources, we have received letters of encouragement to continue the campaign. That most of the people want something to laugh at is true, but there is a goodly number of picture patrons who prefer to cry.

One large studio claims that their success was founded on sentimental romance and rugged he-man stories, that they never go in for comedy and put as little of it as possible into their productions. They point that most of the studios which have devoted themselves exclusively to humorous fare have fallen out of existence or into financial difficulty.

An executive of an important studio tersely remarked: "If the public is so avid for comedy, why don't they support it. Our last two big comedies with important stars grossed exceedingly small box-office." So there you are.

The solution is no doubt a generous mixing of both the serious and funny side of life. There are all sorts of people and if we all thought alike there would be just one great human confusion.

CHRISTIAN SCIENCE THE STATEMENT OF ISAIAH

"Woe to the rebellious children, saith the Lord, that take counsel, but not of me; and that cover with a covering, but not of my spirit, that they may add sin to sin," constituted the Golden Text in the Lesson-Sermon on "Everlasting Punishment" on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston.

Among the Scriptural selections in the Lesson-Sermon were these words from The Book of Job: "For wrath killeth the foolish man, and envy slayeth the silly one . . . I would seek unto God, and unto God would I commit my cause: . . . He disappointeth the devices of the crafty, so that their hands cannot perform their enterprise . . . Behold, happy is the man whom God correcteth."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, said: "Divine Love corrects and governs man. Men may pardon, but this divine Principle alone reforms the sinner."

TROPHY WILL BE GIVEN THE CASTING DIRECTOR RESPONSIBLE FOR BEST PICTURE OF YEAR

FILMOGRAPH is to conduct a little prize award of its own supplementing the awards of the Academy. There is one branch of workers in the industry whose efforts are of exceeding importance yet whose credits are only too few.

There is no harder worked executive than the casting director. Few are aware of the vast amount of detail and the tremendous intimate acquaintances he must possess as his stock in trade.

Types, linguists, performers of every classification from trained mice to tragedians, he must have at his finger-tips. Sometimes the demands made of the casting office are prodigious almost impossible and it is an every day occurrence for most casting directors to accomplish the impossible as part of their every day's job.

In recognizing the casting directors, FILMOGRAPH is offering a loving cup to the casting director who has accomplished the most outstanding job in providing the talent for the ten best pictures selected by the Academy or Photoplay Magazine. It will not necessarily mean that the winner of the best picture title will have the most outstanding job of casting but the picture among the ten that presents the most difficulties for the casting director and which was most notably cast, will win the FILMOGRAPH award.

The new moving picture house in Czechoslovakia, belonging to the Bata Company, has been opened.

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IT'S GOOD TO SEE—the Egyptian theater open once more, as it was once the Mecca of the fans when the opening meant something to Hollywood and Sid Grauman ruled.

A PARADE OF SUPERVISORS—we don't mean picture supervisors but of the county, marched from Yucca and Vine to the playhouse to try and revive interest in this once famous house.

England and Canada's "Entertainment Tax" is becoming a real problem to the Exhibitors of those countries. They are putting up a vigorous fight against the alleged unfairness of it.

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TUESDAY NIGHT, NOV. 8

Dr. Nathaniel A. Davis Dr. Clinton Wunder
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Let's See Who is Who

by Harry Burns



"Life Begins"—But Where was Audience? Public Not Going for \$2.00 Premieres

The silk-hat premiere racket seems to be a dead issue where Hollywood is concerned. Times are too tough for Old John Public to shell out one, two and three dollars to see some galloping tintype make its bow amid the fanfare of trumpets, searchlights and the other trimmings.

Came the Brothers Warner with "Life Begins" a few days ago, a long-awaited film with great exploitation possibilities. In the good old pre-depression days, it would have been a "natural" for a swank premiere night. But the Warner execs evidently forgot the much advertised poor times, and as a result most of the customers at the gilt-edged premiere were Warner satellites, stars, execs, Bosses Jack L. Warner-Darryl Francis Zanuck, who told the stay at homes via KFWB all about what they were missing and what to expect in the future, and close friends.

Even our old pal, Sid Grauman, probably will admit that the first-night stuff "aint what it used to be." Grand openings were many and brilliant a few years ago, but in recent times, there has been a decided apathy upon the part of the populace for this sort of thing. And it's a cinch that the studio boys and girls can't support these regal debuts.

Even if a picture warranted a special opening price in the dollar-and-up brackets for the first night splurge, there are too many counter attractions these days. People are scrambling for grub money, worrying about the presidential election, and wondering when good times are coming back to Hollywood.

Ho, hum! "Life Begins," but it didn't get away to such a grand start in Hollywood.

PROMOTED

Paul Wilkins has been promoted at the M-G-M Studios. From now on he will assist Benjamin Thau in the casting, turning over the casting of the extras and bits to Frank Renaldi, who has been with M-G-M Studios casting department for years and who has a good record a mile long for handling the casting of extras that goes back to the silent picture days and before the Central Casting organization was formed. The promotion of Paul Wilkins is a bit of good judgment, for Paul knows what it takes to render a real service to producers and directors alike. And if you ask us, he will be stepping into the casting director's boots one of these days, if not for M-G-M, then for some other major studio. Leonard Murphy works shoulder to shoulder with Frank Renaldi, and he, too, is very popular and knows his end of the business.

ANN HARDING TO BE STARRED IN DIFFERENT ROLE

Ann Harding's next picture will present her in a role entirely different from anything else she has ever done in her screen career.

This was announced yesterday when it was definitely decided that her next starring vehicle will be "The White Moth," from an original idea, and adapted to the screen by Zoe Akins, the famed playwright.

While the nature of the character that Miss Harding will portray is being carefully guarded, it was learned that the picture will be laid in an English background.

Dorothy Arzner, renowned woman director, has been signed to direct Miss Harding's next portrayal and is now on the lot working on preliminary preparations.

It is expected that the picture will get into production by about November 21. Pandro Berman will be the associate producer.

GIOVANNI MARTINELLI, ITALIAN TENOR, AT PHILHARMONIC NEXT TUESDAY EVENING

Whether Giovanni Martinelli, who will be heard in concert recital Tuesday evening, November 8, at the Philharmonic auditorium under L. E. Behymer's management, would have become a good cabinet maker or not is a matter of mere conjecture. He certainly disappointed his father by not taking over the latter's shop in the little town of Montagnana, Italy, where Giovanni grew up, the oldest of 14 children.

The insistence of an army officer, who had heard him sing, ultimately resulted in young Giovanni's being sent to Milan to study under Professor Mandolini. In 1910 he made his operatic debut in that city in "Ernani," and two years later, having been "discovered" by Puccini while singing in Ancona, he made a hit in Rome in the great composer's American opera, "The Girl of the Golden West."

From then on Martinelli's rise to fame was rapid. He was featured in opera in Genoa, Milan, Naples, Monte Carlo, Turin, Budapest, Brussels, and finally in London, where he made his British debut in 1912, only two years after his first public appearance. Covent Garden reverberated to the applause which England's music lovers gave the new Italian tenor, and a year later Martinelli repeated his English triumph in the Metropolitan Opera House in New York.

Since then laurels have been heaped upon him. The King of Italy has twice decorated him, and Montagnana, his home town, has dedicated its opera house to the man who might have become its leading cabinet maker. Three continents have acclaimed him as one of the great tenors of all time.

Col. W. S. Van Dyke Sends Radiogram to M-G-M Lot about Arctic Expedition

"We are iced in, Van." This laconic radiogram received yesterday at the Metro-Goldwyn-Mayer studios marks the beginning of perils faced by the polar expedition, under command of Col. W. S. Van Dyke, filming "Eskimo" with a native cast in the far north. It means that the long-awaited hour has arrived. The schooner Nanuk, in which the party of 35 technicians, cameramen, director and crew are housed, is on the last lap of its journey to the farthestmost point inhabited by man.

The ship is frozen in the ice floes, and will drift northward with them, while the company will work out into the ice fields on all sides with dog sleds. It will be spring before the ice thaws, and the boat, wherever she is, freed from its grip.

Airplanes will, if possible, make connection with the ship on its daring voyage into the Arctic icelands.

Van Dyke is accompanied by Capt. Peter Freuchen, author of the story, and the boat is stocked with provisions for the long stay in the ice. Radio keeps them in communication with the outside world.

Caribou and walrus hunts, whaling and other thrills of the Arctic will figure in the picture. It will be practically a year in the making.

The "Arctic Funnel" staged unexpected thrills that resulted in hazardous rescues, flooding of a camp, and a dozen narrow escapes. Col. W. S. Van Dyke, directing the production, was working with a native cast and his crew on a sandpit some distance from the schooner Nanuk, which is the base of the expedition. They camped on the pit for the night, as the season's turn has ended the midnight sun and arctic nights are again dark.

The contraction and expansion of water as ice forms for the winter created the "Funnel." Water rushes northward each year at this time, but cannot flow through the narrow Bering Straits fast enough, hence "backs up," forming a tidal wave. It isolated the camp from the shore, then inundated it.

Edward Hearn, assistant director, saw the rise of the waters and managed to reach the camp with a launch in time to take off the party.

"A MAN WITH A LOAD OF MISCHIEF" SLATED AT THE PASADENA COMMUNITY PLAYHOUSE

Gladys Hurlbut, New York stage actress, will be featured in a limited engagement of "A Man with a Load of Mischief," comedy of romantic intrigue in the cavalier period of England, written in the modern manner by Ashley Dukes, to open the evening of November 8, for one week only, at the Pasadena Community Playhouse, it is announced by Gilmore Brown, producing director, in outlining plans in Pasadena.

The new play opens on election night, and returns will be given between the acts and after the final curtain.

George Melford Is Directing Monte Blue in "Officer 13" for M. H. Hoffman- Allied Pictures

"Officer 13" is the title of the next Monte Blue starring feature to go into production now according to an announcement made today by M. H. Hoffman, president of Allied Pictures Corporation.

The cast selected to support Monte is headed by Lila Lee and includes Seena Owen, Charles Delaney, Florence Roberts, Mickey McGuire, Jackie Searle, Frances Rich, Joseph Girard and Floyd Ingram.

"Officer 13" is an original story by Adele Buffington and will be directed by George Melford. It is the third of the series of four Monte Blue Specials the star will make for the Allied 26 features for 1932-1933.

Monte Blue just finished "The Intruder," and immediately after the completion of "Officer 13" he will resume his Fanchon and Marco tour of personal appearances.

MAKE BOW DEC. 1

The New York Telegraph and The Spectator are due to make their bow here on or about December 1. We learned that the eastern publications are to print a four-page daily and Sunday edition which will bring the New York section with the local supplement thrown in for good measure. Welford Beaton told us that he, too, intends to start publishing about the same time after he had severed all connections with the Hollywood Star.

MAKING GOOD

Virginia Pearson is making good on the radio through some very interesting lectures, plays and original writings for others to use on the air. Miss Pearson is apt to tie up on one of the well known chain hours shortly, and if she does, she will be sitting pretty—yes, better than she has in years in pictures.

Gaumont British Opens American Headquarters

LARGEST ENGLISH PRODUCING CONCERN PROMISES FORTY TALKIES FOR THIS COUNTRY

Gaumont British Picture Corporation, Ltd., England's largest motion picture producing and distributing company, has opened offices at 226 West 42nd street, New York, and is making preparations for nation-wide American showings of approximately 40 British made talking pictures within the next 12 months. Arthur Lee will direct the American activities of the company.

Gaumont-British pictures for the 1932-1933 season, several of which have already been completed, will include the works of several world-famous authors and will present several well known American stars as well as the outstanding British stage and screen players. J. B. Priestley, Hugh Walpole and Edgar Wallace are among the long list of English novelists who will be represented by at least one production on the Gaumont-British list.

T. Hayes Hunter, director of "Earthbound" and other successful American productions, Victor Saville, Walter Forde, William Thiele, Anthony Asquith and Sinclair Hill are among the Gaumont-British directors.

Basil Rathbone, Esther Ralston, Conrad Veidt and Harry Green are included in the list of players who will be seen in the Gaumont-British pictures. Renate Muller, seen recently in "The Office Girl" has been cast for "Marry Me," an early release.

San Francisco Topics Culled By Our Representative

EDDIE MARIN Directs "THE DEATH KISS" For K.B.S.

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By

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Earl Leon Cohen, 32, head of All Star Features Dist., Inc., passed away at his home, 734 45th Avenue, October 26, of a complication of diseases. He was the son of the late Rube Cohen, pioneer film distributor, who operated one of the first film exchanges here. When his father passed on, Earl took over the business which he has been operating with great success for the past 12 years. He had been in failing health for some time and was taken to the Mt. Zion hospital where he underwent an operation. He rallied shortly after the operation and was removed to his home where he suffered a relapse from which he never recovered. He was well liked, made many friends among the film and theatrical people and will be sadly missed by all who knew him. Funeral services were held at Halstead Funeral Parlors and interment was in Hills of Eternity Cemetery. Surviving him are his mother, widow and four children.

Local theatres are gradually eliminating their stage shows and going in for a straight picture policy. The President management was the first to make the move when after a four weeks' run of stage presentations a straight picture policy with a reduction in admission prices was established. With the closing of the Fox the Fanchon and Marco units were moved to the Warfield replacing the Peggy O'Neill Revue and it is rumored that the Fox will reopen shortly with a straight picture policy. The Orpheum, formerly playing vaudeville and pictures recently reopened as a first-run picture house. Last Thursday the stage presentation at the El Capitan was pulled off and a straight picture policy adopted with a reduction in price scale of 25 and 35 cents. This action of eliminating the "flesh" in theatres has thrown hundreds of people out of employment and such conditions do not help matters during the present depression . . . Emil O. Bondeson, manager of the Alcazar, reports a heavy advance sale on Billie Burke in "The Marquise" the Noel Coward show booked by Henry Duffy to open Monday. Miss Burke will come direct from the El Capitan, Hollywood, where she has just finished a most successful long run engagement . . . Ralph Pincus has fixed November 14 as the opening date for the revival of Franz Lehár's "The Merry Widow" at the Columbia. There will be a cast of 50 people headed by Ruth Gillette as Sonia, Alex Callem as Danilo, Florine McKinney as Natalie, Herbert Evans as Popoff and Roland Woodruff as Nisch. Other important players are Frank Hopkinson, William Jeffries, Emily Hardy, Rollo Dix, Paul Sauter, Harold Reeves and Diane Warfield. Carl Hajos, for years with the Shuberts as head of their music department, will conduct the orchestra of 30 pieces. The production is to have modernistic costumes, stage settings and light effects and is to be staged on a lavish scale . . . Another big attraction also scheduled to open November 14 is Benn W. Levy's New York and London stage success, "Mrs. Noonlight," which will come to the Geary for a two-weeks' run. Margaret Fielding, noted New York actress will head the cast supported by Boyd Irwin, Zeffie Tilbury, Virginia Krami, Sonny Ray, Clare Verdera, Eric Snowden and Don Koehler. Chauncey V. Klein, noted New York director will stage the production . . . Joan Crawford in "Rain" still drawing at the United Artists' is scheduled to close Nov-

ember 10 . . . "Life Begins" in its second week at the Warner is doing a good business . . . The Capital, playing Burlesque, Vaudeville and Pictures, is holding up well . . .

Seen and heard on film row:—A. M. Bowles, Fox West Coast Northern Division Manager, recently booked two important stage attractions at the Warfield. Last week Long Tack Sam and his big company of Oriental entertainers pulled in big crowds. This week the drawing card is Victor McLaglen, the star of "Rackety Rax," who is making personal appearances with the picture. McLaglen received a lengthy ovation at his entrance and his stage act in which he gave scenes from some of his best pictures, went over big with the audience . . . Janet Gaynor and George O'Brien, two of San Francisco's Polytechnic High School's most popular alumni, have been invited by the Elks to attend the annual football classic between the Poly and Lowell High Schools, as a part of the rooting section. The game, which will be played at the Kezar Stadium November 12, is sponsored by the Elks, and the proceeds will go to the Elks' public charity fund . . . J. J. Franklin, divisional manager for RKO, just returned from a flying trip to Los Angeles. We'll have to give him a well deserved hand for the way he put over "Whoopie." Never have we seen such a line-up buying tickets at the box office . . . A cargo of stars left here last Saturday on the liner Malolo bound for Honolulu. Robert Montgomery, Walter Huston, Jimmy Durante, Gene Pallette, Robert Young and the director Jack Conway, are on their way to Hawaii to make a picture with a submarine plot . . . The President, which opened September 15, closed Saturday . . . Horace Heidt and his Californians who have been vacationing during the run of "Whoopie" at the RKO-Golden Gate, returned yesterday with many new and novel ideas . . . The Fox Theatre management have signed contracts for the entire output of Majestic Pictures for first-run showing at the Fox, which is to reopen soon . . . Dan McLean, manager of the El Capitan, and Mel Hertz, organist, have been retained under the new policy of straight pictures . . . Dr. Paul Kara, French Mentalist, just returned from the east where he played the principal cities doing capacity business almost everywhere in spite of the depression. Kara is preparing a new Mind Reading and Hypnotic act which he claims will be different from anything he has yet presented . . . Julia Gerity, Singer of Blues, received a royal welcome when she opened at the Bal Tabarin last Wednesday as a feature with Tom Gerun's orchestra. Miss Gerity came direct from the College Inn, Chicago, where she has been a sensational success . . . Jimmie Nasser, manager of the New Mission, had a lobby display on "The Bird of Paradise" that attracted considerable attention and incidentally pulled in business . . . Mike Zar, looking as fat and sassy as ever, just returned from Los Angeles . . . Esther Leon, of the Fox West Coast staff, a vision of loveliness in a new stunning outfit . . . Ward Morris, manager of the Rialto, up to his ears in work putting over his new shows . . . Oscar B. Attkinsson, manager of the Parkside, reports Mrs. Attkinsson is recovering from a serious illness . . . Art Mix, cowboy star, is here from Hollywood making personal appearances at local theatres . . . What has become of "Dutch" Reimer? We miss him on the row . . . Ann Harold and Lois Freeman, the two personality girls, former cashiers at the Fox, have been transferred to the Warfield . . . San Francisco's social elite turned out en masse Tuesday night to welcome Fred Brown, of the original Six Brown Brothers, and his 12-piece orchestra at the Lido. Brown is offering a fine program of dance music and entertainment, featuring the Apache Dancers and the Parisian Beauty Revue . . . Theodore Newman is

swamped with orders since he moved his Motion Picture Equipment in the show windows of his Drapery Studios . . . Jay Brower, master of ceremony and maestro at the El Capitan for the past three years, closed Thursday and is off on a long needed vacation. Brower is a great showman and his unrivaled entertainment proved him a powerful magnet at the El Capitan . . . Will King says there are more acts and films booked every noon hour in his RKO Grill than in all the offices in town . . . Joaquin Garay, who's pleasing voice plus a big personality, have gained him huge popularity during his long term engagements at the Fox, Warfield and El Capitan, will open Friday at the Fox, Oakland . . .

PAULINE FREDERICK IS TO STAR IN "MAN'S LAW" FOR MONOGRAM

Pauline Frederick, distinguished stage actress, was signed today by W. T. Lackey to play the starring role in "Man's Law," the Tristram Tupper adaptation of Peter B. Kyne's famous novel, "The Just Judge." Others featured in the Monogram production are Claire Windsor, Barbara Kent, Theodore Von Eltz, Henry B. Walthall, Robert Elliott, Jamison Thomas and George Hackathorne. Phil Rosen is the director. This is a Monogram production, made at the West Coast Studios where Trem Carr presides as chief executive.

TWENTY YEARS AGO

Thursday, Oct. 21, was a birthday in Hollywood. On this date 20 years ago David Horsley brought the first movie company to the present movie capitol—the Nestor and Centaur units. Horace Davey, now directing at Tec-Art is credited with the honor of actually discovering the location as an ideal spot for picture production. Upon his advice Horsley moved his units to the Coast from New York and New Jersey. Later these units were merged with Universal, Horsley joining Mr. Laemmle's organization as treasurer. Mr. Horsley contemplates re-entering the industry which he helped to found as a producer of independent films.

COMMUNITY THEATERS FLOURISH—in Southern California and the one in Beverly Hills is to stage a novelty in a new play, with a title of "Hold Up in Hollywood."

FAMOUS WRITER—for the screen, Hugh Herbert, is to direct the production and for that reason the comedy by Herbert Marshutz looks promising, which we shall see on Nov. 14.

MESSRS. KELLY, BISCHOFF AND SAAL ENGAGE NEW DIRECTOR ON ALL-STAR FEATURE

Burt Kelly, Sam Bischoff and Bill Saal (K.B.S.) producers, who have made some of the best pictures of the season among the Independent producers, have started "The Death Kiss" that promises to be one of their greatest hits in the way of story and cast at the (K.B.S.) California-Tiffany Studios.

Here is a clever story with a subject that always interests the theatregoers as it centers around a motion picture studio and has a murder mystery theme that is quite intriguing. Eddie Marin, who has been with the company for a long while and has had a world of experience in picture making, both here and in the east, has been given the assignment of director.

Eddie has been fortunate in his choice of a cameraman as they have assigned Norbert Brodin whose work has been synonymous with fine photography for a number of years. The casting of this picture has been given great thought. David Manners was signed for the juvenile lead on account of the good work he did at Warner-First National Studios and more recently at Universal in "The Mummy." Lovely Adrienne Ames, whose splendid work in "Guilty as Hell" will be vividly remembered, is cast for the feminine lead. Another fine player in the person of John Wray, who played "The Cripple" so successfully in "The Miracle Man," was selected for a featured role.

Bela Lugosi of "Dracula" fame will play a sinister role. Edward Van Sloan and Harold Minjir are two other splendid players in the cast.

We are watching with interest the production of this picture for when we talked with the young director, Eddie Marin, a few days ago, he was quite enthusiastic over the splendid story and fine cast assigned his first production for K. B. S. at the Tiffany Studios.

SENSATIONAL ANIMAL FILM READY

David Biedermann, former Westcoast sales manager for Warner Brothers, and now operating the Selected Pictures Exchange, has turned producer and announces as his first picture "Killers of the Chapparral," a sensational novelty in which a rattle snake fights a dual to the death with a ferret, the ferret winning. Plus this there are hundreds of wildcats and other animals. William Allen directed the picture which Harry Gant photographed. Helene Morgan is responsible for the musical score.

GOOD NEWS

Richard Carlyle is rapidly regaining his health and will soon be ready to accept engagements. This is indeed good news. Hurry back, Richard, we need you in Hollywood.

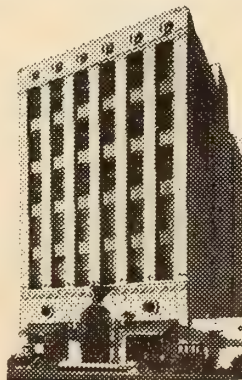
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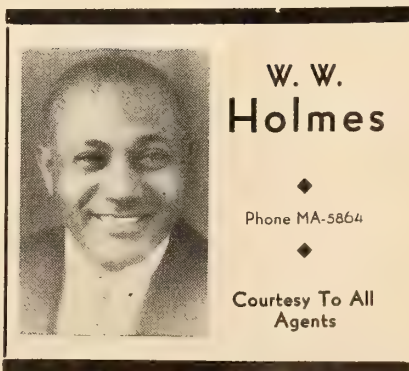
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NIGHT HAWK

Eugene Stark Resigns From Bohemian Club. Cafe Closes Its Doors and Will Start Remodeling for Reopening

Orders of Dr. Harry Martin caused Eugene Stark to resign from Stark's Bohemian Club, and this news no more than reached the streets than it was decided to close Stark's Bohemian Club, which has been running for almost a year and meeting with very good success. Buddy (Joy-Boy) Fisher, who, with his orchestra, has been holding down at Stark's Bohemian Club for almost six months, is soon to make a new affiliation and will have an announcement to make ere long. Cafe lovers will miss Stark's Bohemian Club, which has catered to stage and screen satellites nightly, and has made many friends. The closing night was a sad one indeed.

Ralph Arnold, who is the Major-domo of the place and who looks after every one's welfare, had all he could do to keep from shedding a few tears.

There were some who did, and Ye Editor had a lump in his throat that he couldn't clear away since last Tuesday evening when the doors were closed to the public after the last show. Nat Spector sang like he never sang before, and there we saw, all about us, many faithful workers and friends of Stark's Bohemian Club, who had given their all to help please and amuse their guests. Good-bye, Eugene Stark and Stark's Bohemian Club, hurry back, we need you and all you have to offer to break this spell of OLD MAN GLOOM AND DEPRESSION, who tries to cause us to worry.

BILL HOGAN RETURNS BY POPULAR DEMAND TO LEE MOORE'S FROLICS CAFE

Thursday night, patrons of Lee Moore's Frolics Cafe, on Washington Boulevard, beyond Culver City, witnessed the return engagement of Bill Hogan and his greater orchestra by popular requests along with other new and brighter entertainment features arranged by Lee Moore, king of hosts.

Those of you who remember the lilting melodies for which Bill Hogan and his orchestra became famous during his previous engagement at the cafe, will be pleased with the news that once more they can enjoy the rhyme and rhythm of these talented musicians.

Eddie Garr continues to hand out plenty of laughs as headliner of the greatest floor show yet staged at the Frolics Cafe. Dave and Hilda Murray, Nitz Vernille, Inez King and an ensemble of 16 beautiful show girls are nightly bringing enjoyment to those fortunate enough to patronize Lee Moore's Frolics Cafe.

Here is a night club where one may be sure of seeing notables of cinemaland. It is a rendezvous of the stars as well as those who insist on the best in night club entertainment.

NICK COPELAND PRODUCES AND STAGES CLASSY FLOOR SHOW AT CLUB AIRPORT GARDENS

Night club patrons are finding Nick Copeland's Club Airport Gardens a veritable heaven on earth for after theatre parties and a mecca for fun and frolic.

Headlining in Nick Copeland's revue are Bobbie Callahan, a versatile impersonator, the clever Tango and Waltz team, Kay and Karl, who are a delight of grace and rhythm, The Two Sweethearts, a talented couple who dance their way right into the hearts of club patrons, and The Frazee Twins, who are masters in the art of harmony. They have beautiful voices and certainly know how to blend them in their presentation of various current song hits. Dorothy Lyle also scores a hit.

For further enjoyment there is George Hamilton and his Club Airport Gardens orchestra. Patrons of the famous night club are finding this unique play spot more and more to their liking as Nick Copeland, who officiates as master of ceremonies, is doing all in his power to aid in the comfort and pleasure of his guests.

MANY NEW INNOVATIONS PLANNED FOR PATRONS OF FRANK SEBASTIAN'S COTTON CLUB

Nobody likes a dead party. In evidence of this scores of parties were given with laughter and gaiety reigning supreme during the Hallowe'en celebration at Frank Sebastian's New Cotton Club in Culver City.

Having established himself as the outstanding host in cabaret circles in Southern California after numerous years of prospering in Culver City, Frank Sebastian announces his greatest array of creole talent now holding forth at his gay playspot.

Henry Starr, renowned radio entertainer, is nightly scoring with patrons, as is also the revue presented under the direction of Broomfield and Greely. Baby Mack, Alagretta Anderson, and a bevy of well-trained and talented chorus girls are only few of many innovations nightly seen at the club.

Frank Sebastian also announces on Tuesday night, Nov. 8, a stupendous celebration will be held while results of the general election, that are obtainable at that time, will be given patrons over Host Sebastian's public address system.

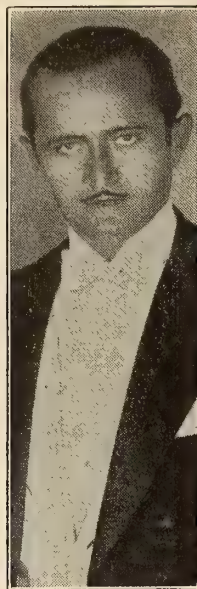
STANLEY SMITH SCORES IN PREMIERE AT GARDEN ROOM

Perhaps the greatest ovation ever received by a maestro in Southern California was given last Wednesday night in the Biltmore Garden Room, where the film colony turned out en masse to pay homage to one of their own—Stanley Smith—the newest musical sensation in the night life world.

The entertainment furnished on a silver platter was superb with that ever lovin' low down "Skippy" Fleming who virtually wow'd 'em. Loretta Sayers (of stage and screen fame) sweet, demure, lovely (this could go on for hours), has a new style in voices that had every one cheering her. "Tiny" Newland sang as he has never sung before and received his thanks from an exuberantly applauding audience. Raymond Page's Syncro-Symphonic radio orchestra produced many "oh's" and "ah's" (and umms) with original arrangements of popular music. The real art of terpsichore was interested for an engrossed patronage by Mr. Roy Bradley and Virginia Dabney. As we left the all-satisfying evenings entertainment behind us long after Cinderella's hour, words came floating from a happy throng—"charming"—"marvelous"—"such lovely voices"—"divine music"—and we agreed in the entirety.

Mischa Guterson Presents Best Show Staged at Blossom Room in Years

The show that Mischa Guterson presents at the Hollywood Roosevelt Blossom Room and the monster orchestra he leads are the personification of class. It smacks of plenty of nice, clean entertainment fit for anyone to witness. Mr. Guterson calls his offering an International Revue. Headed by Carlos Molina, who conducts in a very masterful manner, it is full of artists of the four corners of the globe. The outstanding entertainer is a little Chinese girl, Olive Young, who sings a Hotcha number like her American sisters, but with a twang of the Oriental thrown in for good measure.



GEORGES SOREL

Erlanda is the next star attraction in line. Miss Erlanda is a pupil of the great Eduardo Cansino. Her Rumba and Tango numbers will stand the acid test of the best show place of the amusement world. What this Miss can't do with her hands, hips and eyes is not worth showing the public. And what more, it is all done in the finest of refinement. Arthur Bourbon dances his way right into your hearts—for a youth he works like a seasoned old timer, and as "Uncle Sam" he's just a Dandy. Yanesse Donfray presents a Gypsy specialty that catches the eye from all quarters of the great gathering of stage and screen celebrities. As a special attraction Mischa Guterson engaged Sorel and Melva, European headliners, who offer one of the best dancing acts of its kind in Southland amusement spots. They introduce for the first time in America, "Samba," Brazil's native dance, first shown here when the late William Morris signed them abroad to come to this country. Later they were brought to Los Angeles by the late Abe Frank for the Olympic Ball. Mr. Sorel danced in Paris at the Cafe de Paris and Folies Bergere, in Berlin; at the Admiral's Palace at Nice; Deauville, Brussels, Liege, Verviere and other playspots in Europe.

CARLOS MOLINA not only conducts his own Rhumba band, but the orchestra as well, alternating with Mischa Guterson.

If you have failed to hear Carlos Molina play the violin, you have missed a great treat. Aided by the Club Michel Famous Dance orchestra, Carlos stands in a very unique place at the Blossom Room, and has proven his ability to the last letter.

Guy Gaylen, a youth from the Lone Star State, dropped in and made a place for himself with his sweet voice and personality. He will become a local favorite within a short time if given a chance to disport his real talents. Josef Mann, Major Domo, is doing plenty of hand-shaking with old friends who have come back to the Blossom Room nightly.

Phil Harris, King of Entertainers, At The Cocoanut Grove

Because of keen competition in the night-life world to-day the various hot spots around town are exerting every effort to more than satisfy attending patrons. Phil Harris, and his world-famous orchestra stand out head and shoulders as the most fascinating, most entertaining musical organization on the west coast. The Cocoanut Grove is filled to capacity every night in the week (except Sunday) with motion picture stars, and social satellites always in attendance, dining and dancing to this famous maestro's enchanting music.

Geoffrey Gill is crooning them to sleep and then snapping them wide awake with his superb voice. And no eye is closed—On the contrary—all eyes are very much open when beautiful Leah Ray does charming things with songs.

The original Biltmore Trio, which the Cocoanut Grove is proudly calling its own, is of course, a very special treat, and always will be as long as they continue to keep performing as they have up to the present time.

One would truly believe these to be enough clever people entertaining in one place. But, as usual, the Cocoanut Grove goes one better and has in addition excellent Tango Rumba under the direction of Xavier Cugat, with whom Carmen Castello adds still another attraction of entertainment.

HARRY JOLSON DECIDED HIT AT GALA OPENING OF MOOSE LODGE CAFE

With all of the festivities of a gala premiere, the Hollywood Moose Lodge Cafe at 6366 Hollywood Boulevard was opened to the public Thursday night. Many of film-land's elite were on hand to welcome Harry Jolson whose song renditions brought tremendous applause.

Heading the talented array of artists on the program was Harry Jolson. And can he sing? We have heard many vocal artists in our ramblings round town, but this clever entertainer tops them all.

Louis and Dorothy Bridge brought down many laughs with their original comedy skit, while Arch Woody, as master of ceremonies, made everybody feel right at home.

On Tuesday night, Nov. 8, it is announced, the Moose Lodge Cafe will relay the election returns via a special Western Union wire to cafe patrons. And on that night Harry Jolson has planned a surprise revue which, rumors have, will be a knockout.

Many big names have been added to the roster of the Lodge, including Dr. Lloyd Mace as Dictator of the organization, Harry Sugerman as Vice-Dictator, and David Jones as Treasurer.

JOAN BLONDELL'S BROTHER TO MAKE HIS SCREEN BOW

The Shargin and Solinger agency have taken under their managerial wing F. Blondell, Jr., brother of Joan Blondell, and according to those in the know, the young actor will make a place for himself. He looks a great deal like James Cagney and has just turned his 20th year.

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Chit-Chat and Chaffer by Hal Wiener

Timely Story, Excellent Cast, Fine Direction Make "The Conquerors" Radio's Best Bet of Season

Bringing a timely theme to the screen, RKO-Radio's newest release, "The Conquerors," should be headed for a continued success such as "Cimarron" established last season. Though it lacks the power and punch that "Cimarron" had, it will nevertheless bring the pennies rolling into the cash drawer for Radio.

Chief among its outstanding achievements is its cast. Richard Dix, as a poor adventurer who establishes a bank in a small frontier town and who lives to see it grow into a national institution; Ann Harding as his wife who fights the uphill battle to fame and fortune with her husband; Edna May Oliver as a hotel keeper who gives them their start in life; Guy Kibbee as her drunken doctor husband, who performs his operations under the influence of liquor; Julie Haydon, the daughter and her husband, played by Donald Cook.

"The Conquerors" from the pen of Howard Estabrook, pictures several generations in the lives of this family group. Boom times, panics, reconstruction periods, the war, then the climb of the stock market and crash!—the much felt present depression, is all shown.

The picture is a story of stouthearted Americans who have prospered in good times and have felt the pangs of hunger during panics. It is a plea to level headed citizens for their help in removing business from its present state of stagnation. Its logic is well founded, in that every depression in the past has had its reconstruction period followed by good times. So will the present condition change.

Richard Dix, who proved his capabilities as the hero of "Cimarron," again turns in a distinct triumph. In fact, Ann Harding, Edna May Oliver, Guy Kibbee and the entire cast are splendid. And much of their success should be credited to Ernie Westmore, the makeup artist. His deft technique in aging the characters to correspond with the passing years is truly remarkable. Through his work in "The Conquerors," Ernie stands in line to again win the annual FILMOGRAPH award as King of Makeup Artists.

William Wellman handled the megaphone on the picture and turned out a thorough job. Eddie Cronjager's knowledge of camera angles is evident. With him behind the lens you may be sure results will be nigh perfect.

Radio can well be proud of "The Conquerors" and though it doesn't top their picturization of Edna Ferber's classic, it is an achievement for other studios to shoot at.

GALA RE-DEDICATION CEREMONIES MARK OPENING OF EGYPTIAN THEATER

Hollywood has witnessed one of the gala occasions of the season with the re-dedication ceremonies of Grauman's Egyptian theater held Thursday, Nov. 3, at noon.

The Business Men and Service Organizations' mile-long parade from Vine street along Hollywood Boulevard to the Egyptian theater was one of the spectacular features of the ceremonies. Leo Carrillo, Eddie Lambert, Burr McIntosh and Sam Hardy were noticed in attendance.

At two P. M. Paramount's "The Phantom President" with Jimmy Durante, Claudette Colbert and George M. Cohan, established the theater's screen once more in operation.

Thursday evening resembled a gala premiere with huge sun arcs lighting the sky and a colorful array of celebrities from the film colony filing down the spectacular forecourt. Sid Grauman, managing director of Fox Westcoast Theaters in Los Angeles and Hollywood, introduced the stars from the stage of the Egyptian theater during intermission between the first and second showings of the Paramount laugh feature.

Harry M. Sugarman, manager of the Egyptian theater, can well be pleased with the re-dedication ceremonies which marked the opening of Hollywood's first premiere show-place. Talking picture equipment, newly installed in the theater, is of the finest order. R. Karl Osterloh has been secured to supply each program with diversified music via the mammoth organ.

The house will be opened daily at 1 P. M. and run continuous performances until 11 P. M. with prices varying from 25 cents matinees to 40 cents evenings with children admission at 10 cents.

A fine program of pictures has been secured to immediately follow "The Phantom President." They include: "Back Street," which opens Sunday, Nov. 6 for a three-day run; "Okay America," "Grand Hotel," "The Cabin in the Cotton," "Blonde Venus," "The Big Broadcast" and "Smilin' Through."

GLOBE CIRCLING SCRIBE BRINGS TYPEWRITER TO RKO-RADIO STUDIO

Radio Pictures Corp. have added another writer to their staff who is capable of furnishing many interesting ideas for original screen story material.

Having had the basic foundation—experiences—so necessary to the success of fiction writers, Edward Doherty brings his typewriter over to the RKO-Radio studio to pound out original scripts for screen adaptation.

Lest you already know, Edward Doherty is the author of those vastly interesting Library Magazine stories, having served on the editorial staff of that publication for several years.

His experience in the newspaper field has taken him through the ranks of the fourth estate from copy boy to city editor of the New York American. He has served on the staff of the Chicago Tribune, today's largest newspaper. He wrote sensational news for the New York Daily Mirror, home of the columnist's tabloid. He has been war correspondent, one day talking with Mussolini and the next with Italian laborers.

His continual hunt for news has taken him around the world familiarizing him with all classes and types of people. Now, he tells me, with the gradual elimination of newspaper feature writers and with the slump that has overtaken our leading national periodicals, he has, like many before him, migrated to Hollywood where he will resume his activities authoring entertainment for the enjoyment of America picture goers.

Edward Doherty stepped off the train in Los Angeles, Wednesday, Oct. 12, and was busy at work at the studio Thursday, Oct. 13. The story at present that is occupying all his time is "Anna Green Gables."

This field of screen writing is more or less new to Mr. Doherty, but having accustomed himself to deadlines, and the art of working under pressure, we look to him for many entertaining future screen releases.

He is truly a globe circling scribe who knows the power of the pen and can apply it.

M. H. Hoffman's "The Iron Master" Feature Entertains Highly

The main object of the motion picture industry is to supply entertainment for its patrons. "The Iron Master," produced under the eagle eye of M. H. Hoffman for Allied Productions, comes under this category. The picture is full of good old fashioned hokum, yet is so entertainingly told that one feels refreshed after seeing the picture. Screen play was by Adle Buffington. Georges Ohnet wrote the play.

Briefly, "The Iron Master" tells of an ambitious iron worker who wins the confidence of his employer after accidentally insulting his daughter in the court yard of the foundry.

The employer dies leaving this boy in charge of his entire fortune, including his family. How he wins the admiration of all, through his upright and courageous convictions of honesty, is graphically told.

Reginald Denny shares first honors with Lila Lee and commands attention, while J. Farrell MacDonald, Esther Howard and Richard Tucker enact their parts to the best advantage.

William Janney and Freddy Fredericks make the most of their screen opportunities and very neatly steal all acting honors. Others who appear in the cast include: Virginia Sale, Ronny Cosby, Otto Hoffman, Astrid Allwyn and Nola Luxford.

Chester M. Franklin directed and certainly accomplished his mission to wit: giving Allied a good picture for the best theaters, very ably, not losing a point of the story.

ANNA MAY WONG MAY ONCE MORE GRACE OUR LOCAL RIALTO

That graceful and glamorous figure from the mystic country across the sea—land of the rising sun—who so won us with her captivating personality and who remained a mystery to so many, is really no mystery at all.

She is vibrant with the charm and gracefulness of her people, yet simple and understanding, with a sense of humor we Americans so enjoy. We refer to none other than Miss Anna May Wong.

You may remember a few years back, when Anna May Wong astounded all London theatrical circles with her remarkable stage success, to be followed with her triumphant return to America and her achievements in this country in the Belasco production of "On the Spot." Seldom have we heard such favorable reports as those growing out of her performance in "Shanghai Express" in which she brought to us a bit of realistic atmosphere of the Orient.

Here is a performer who has the histrionic art at her finger tips. Practically born and raised in the world of make-believe, Miss Wong has risen to great heights, unheard of among her people.

At present she is contemplating a European trip with a stop over in the east long enough to appear in the New York Repertoire Company's production of "Circle of Chalk," in which, incidentally, she made her first stage success.

While we were in the midst of discussion, Miss Wong received a call from a studio and right there negotiations were started whereby we may once more witness her on the audible celelloid. We won't be far wrong when we say that screen fans throughout the entire country will be happy to once more have their favorite back in the limelight.

HARRY LANGDON CUTS CAPERS IN "TIRED FEET" AN EDUCATIONAL FUNFEST

Harry Langdon's latest laughie, "Tired Feet," will be a credit to any exhibitor's program. This Educational release has what it takes to make audiences laugh. Slapstick? Sure, but the type that just can't help but bring gales of chuckles. It was written by Bobby Vernon and Frank Griffin.

The frozen faced comedian is seen in the picture as a postman who takes a day off and goes for a hike in the mountains. His sweetheart and her mother help him spend his day of rest by giving him all the work to do.

Typical Harry Langdon gags are constructed throughout the picture to the best of advantage by Director Arvid Gillstrom. And he knows how to anticipate audience wants. At the Fairfax Theater preview, showgers were delighted at the various antics performed by Harry Langdon.

Vernon Dent, Glady Blake, Maidena Armstrong, Eddie Baker, Bill Irving and Les Goodwin supported the comedian in his rampage of comedy.

We noticed, also, that the minimum of dialogue was used, thereby assuring the greatest amount of laughs through the natural form of funmaking—pantomime.

LECTURE CLUB PLANS SEASON OF ACTIVITY

Rapidly gaining recognition as one of the highest types of institutions of learning, the Pacific Coast Lecture Club, Inc., boasts many new and inspiring names to its already large roster of members.

At their meeting Saturday, at which your correspondent was fortunate enough to have attended, the Rt. Rev. Sophronios, Bishop of Los Angeles, was the guest speaker.

Louis Victor Eytinge, known as the man who came back, drew a drastic illustration of what men can accomplish even though working at tremendous handicaps.

Burr McIntosh, Dr. Sanford MacDonald, Shirley D. Parker, Capt. Leo McLaglen and Lal Chand Mehra graced the meeting with bits of wisdom well spoken.

Dr. Maurice B. Jarvis presided over the meeting and viewed prospects of future activities outlined for the Pacific Coast Lecture Club, Inc.

B.B.B. PRESENTS The 10th Edition of His . . .
"Boys Will Be Girls"
 AT THE CELLAR CAFE
 1653 COSMO STREET . . . HOLLYWOOD

Sam Katz Resignation Is Talk Of Amusement World

The British Are Still Using War For An Alibi

Karl Freund Is To Direct Clyde Beatty In "The Big Cage"

We Advocate-- Do Your Christmas Shopping In Hollywood

FAMOUS SHOWMAN MADE
MANY FRIENDS IN THE
SOUTHLAND

The resignation of Sam Katz, known as Paramount's "man of the hour," came as a bombshell to the entire amusement world.

At nine o'clock Monday night, Oct. 28, John Hertz, chairman of the finance committee, announced the resignation of Sam Katz as vice-president of the Paramount-Publix Corporation.

On Nov. 2, another announcement came from the office of John Hertz stating that Katz's resignation was "due to an uncompromisable difference of policy between Mr. Katz and other members of the executive committee on the policy of decentralization of theater management."

In a statement addressed to the company's personnel, Mr. Hertz declared that executives of the theater department and of the company generally "were in favor of a complete policy of decentralization with full authority in the field, subject only to New York supervision."

"Mr. Katz," continued the statement, "believed in centralized management and control of the theaters from New York as heretofore and as a result of this fundamental difference he resigned."

Indicating the suddenness and the completely unexpected turn of events is a statement recently made by Sam Katz to the sales force of the organization.

"Paramount will finish the season in better shape than it has in many seasons," he said. He described "The Sign of the Cross," which will be roadshown as "undoubtedly Paramount's top picture," and said that "A Farewell to Arms," which may be roadshown also, "exceeds the company's most enthusiastic hopes." Mr. Katz, while in the Southland, made many friends in and outside of the studios. The bankers who are financing Paramount may take his action in a wrong light in the face of the above statement.

NO NEED OF THIS TIME-
WORN EXCUSE FOR THE
BAD PICTURES NOW
BEING SHOWN

"Great Britain and the rest of Europe were engaged in the most terrible war of modern times. America was out of it, and here came Hollywood's great chance."

Do those words sound familiar to you? Well, dear pupils, once again Merry Old England's stock-in-trade movie alibi has popped up!

Whenever the British are at a loss to explain why they make such lousy pictures, they remember the war. Despite the fact the war is now 14 years in the past, it is being used as an excuse for the atrocious films being turned out in British studios.

This quotation is gleaned from the pages of a London fan magazine, and this particular paragraph was written, it is very likely, by a certain dignified gent who represents that publication in Hollywood.

It is to laugh, of course, to think that our British brethren must have this alibi at hand. If anybody might be entitled to such a stall, it would be the Germans, who bore the brunt of the war and paid the penalty of defeat. However, the Germans haven't done any squawking about the war when it comes to movies. They have simply gone ahead and made A-1 films, that have found a ready market in America, and have challenged American movies, and in certain instances, surpassed them.

It is this sort of hot air, emanating from the British film publications and film studios, that further emphasizes the poor quality of British cinema efforts.

If the London boys and gals would lay off their self-pity and weak alibis, and really do something, they would have more respect from their movie rivals. But who in tarnation wants to look at the awful stuff they try to label as "movie entertainment?"

CLICKS

Al Bridge, who has recently made a name for himself with independent producers, has just completed his first part for a major studio at RKO. This boy is clever and he should have no trouble landing many feature parts.

"One Hour with You" with Chevalier and MacDonald, and "Mata Hari" with Garbo and Novarro are drawing highest praise in Spanish news papers at present.



Beau Brummel Cafe
Op. Pantages- Hollywood
Famous For It's Cooking
Noonday Lunch, 25c-35c
Evening Dinner
50c-65c-75c
French Table d'Hote
Dinners, 75c

THE BIG U OPUS PROMISES
TO BE THE GREATEST
ANIMAL PICTURE
PRODUCED

Clyde Beatty and his chair are due to arrive in Universal City within a few days to prepare for the filming of "The Big Cage," Universal's animal picture which will reveal the dangers encountered by trainers in making performers out of the ferocious jungle killers. Karl Freund who directed "The Mummy" is slated to wield the megaphone on this picture.

Beatty's flimsy weapon with which he protects himself from the onslaughts of the angry beasts has enabled him to keep himself intact throughout the most spectacular animal training career yet recorded. The youngest important trainer, Beatty remains the only man who has worked beasts of opposite sex in the same ring; the only man who has been able to make the ferocious black panther go through his paces for an audience; and the only man who has ever formed an animal act with lions and leopards together.

The main attraction in American circuses for several years, Beatty will make his screen debut in "The Big Cage" with his 43 performing beasts as the principal supporting cast. The story for the unusual animal film is by Edward Anthony, who collaborated with Frank Buck on his sensational jungle stories, "Wild Cargo" and "Bring 'Em Back Alive."

Ferdinand Reyher is working with Anthony on the scenario.

The animals will be lodged in Universal's recently rebuilt zoo, now being used for the filming of studio scenes of "Nagana."

* "STRANGE" SO WHAT? *
* Tom Brown, on the stage at Uni- *
* versal City where Slim Summerville *
* and ZaSu Pitts are at work in "They *
* Had to Get Married." Tom Brown *
* sat down beside Elizabeth Patterson, *
* who plays an important role in the *
* picture. *
* "You don't remember me, do you? *
* asked Tom. *
* "No," said Miss Patterson, "I'm *
* afraid I don't." *
* "Well," confessed young Brown, *
* "I was your son five years ago. *
* Further explanation brought out *
* the fact that Tom played the role of *
* Miss Patterson's son in "Paradise," *
* a stage play which had an extended *
* run in New York. In the meantime *
* Brown had grown from a 13-year-old *
* boy to a young man, and Miss Pat- *
* terson, though she knew him well by *
* reputation, did not connect him with *
* the youth she had mothered a few *
* years ago. *

SAM KRESS IN CHARGE OF
YULETIDE PROGRAM
THIS YEAR

Once again the Hollywood Boulevard Business Men's Association is polishing up the magnet that will draw holiday shoppers to the stores along Santa Claus Lane.

Arrangements are being made to repeat last year's highly successful decorative scheme that transformed a prosaic thoroughfare into a veritable fairyland. Sam Kress has been appointed to succeed Col. Harry Baine and reports great progress is being made at this time.

Not only will attractions be made to lure the kiddies into show spots provided for their entertainment but the adults are likewise to be attracted with merchandise of interest and at prices in accordance with the times.

"Shop in Hollywood" will mean more this year than ever before. This most interesting spot on the globe is to afford the tourists and residents many novelties in the form of gifts that have the Hollywood flavor.

"Shop Early" is the cry of the merchants and pre-holiday displays are already being enticingly shown for those who have the forethought to get their Christmas shopping out of the way before the rush begins.

CHRISTIAN SCIENCE LECTURE RADIOCAST

Radio listeners may hear an authorized lecture on Christian Science over Station KFOX (1250kc-240m), Sunday afternoon, November 6, at 3 o'clock, when John Ellis Sedman, C.S., of Los Angeles, lectures for Churches of Christ, Scientist, of Long Beach. Mr. Sedman is a member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

PHIL HARRIS and his Orchestra

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Chafs With Connie

Dropped by to see Vi and Rose Samson—two little New York girls . . . and if there is any doubt of the versatility of the 1932 girl in your mind, listen to this . . .

These two girls have created a business so unique and so coincident with the needs of the present-day hostess they are bound to succeed . . . The first requisite of a business is the name—they've got it—and a very good one too, descriptive of their enterprise . . . SUNNILAND GOODIES . . . next, a place was necessary to conduct their business . . . so the girls (remember they are the zenith of versatility) have turned their kitchen into a veritable factory for the production of goodies.

But wait! That isn't all. They cater for a complete dinner . . . with novel dishes . . . pastries, etc. And if you have a birthday coming up . . . The Samson girls are there to turn out the birthday cake.

Here is news that the ladies who have a sweet-tooth, together with a desire to retain that girlish-figure, will welcome. The Sunniland Goodie girls are turning out some delicious non-fattening fresh fruits and candies.

Am I right . . . or am I right . . . all these things coming from two feminine brains . . . make 'em versatile doesn't it?

• • • • •

The Jackson-Post System of Growing Hair is now in Hollywood. The treatments are marvelous and special attention is given to ladies and gentlemen. We also had a bleach here, and Ann gave us a perfect wave. The Merle Norman Beauty Preparations are used, exclusively.

• • • • •

Not long ago it was necessary to have our wrist watches repaired, and someone recommended the Schneider Watch Shop on Hudson Avenue. They do all kinds of repairing, and by the way, some good-looking watches are on display.

• • • • •

As we passed Felt's Flower Shop we noticed a very attractive bouquet in the window. Felt's is the best place for lovely fresh flowers and we also found a great variety.

• • • • •

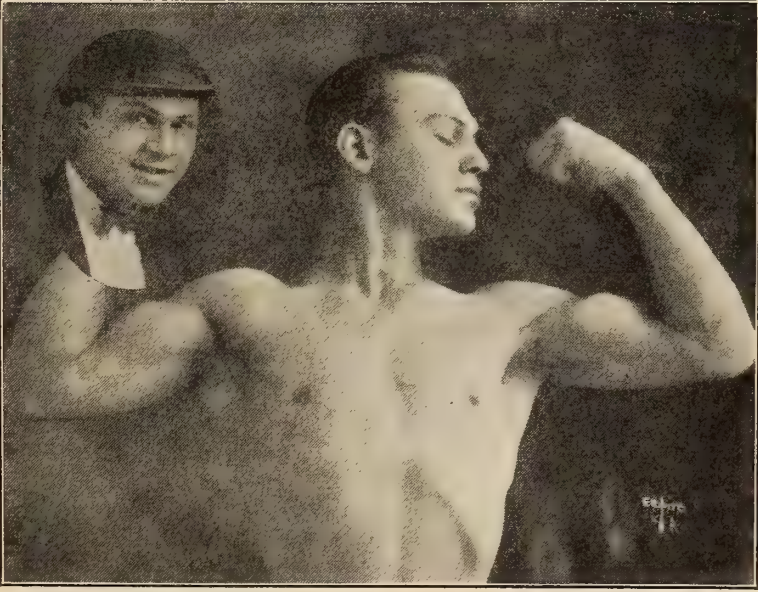
Yesterday we met a friend who had an unusually good make-up, and it was she who told us about the Darlene Cosmetics. This complete line include a lovely Cucumber Cream, which is a fine powder base as well as an excellent cleansing cream.

• • • • •

Minta Durfee-Arbuckle, whose Fountain of Youth Toiletries have been rejuvenating the skins and reducing the figures of many famous names in the motion picture world was one of the hostesses at the Hallowe'en Breakfast of the Wilshire Art and Travel Club held on the morning of Nov. 1st, at the Cocoanut Grove in the Ambassador Hotel. The favors and place cards were small containers of Miss Durfee's rejuvenation creme attractively arranged.

Miss Durfee was Mistress of Ceremonies at Madame Lockwood's Fashion Revue held at the South Pasadena Women's Club recently, at which many of the elite of the social world were entertained by Minta's bright smart-sayings as well as her enlightening discourse on the art of using cosmetics properly.

Who Is Looking For The "LION MAN"?



DAVID PHILLIPS

GRanite 1205 ♦ Now Available

APPROACHING WINTER—AND UNIVERSAL'S GREENLAND EXPEDITION BUSY FILMING THRILLS OF ARCTIC

UNAMAK, GREENLAND.—(By special cable)—With winter closing in, the Universal-Dr. Fanck Greenland Expedition, photographing "S. O. S. Iceberg" off the coast here is facing rapidly increasing production difficulties. Cast, director and technical crew are using every available hour of sunlight to complete the epic story of the icebergs before the long Arctic winter finally arrives.

Sound equipment and personnel of the expedition marooned on the Rinks glacier near here were rescued last week after ice shifted. For a time it looked as if all might be lost. The sound equipment had been placed at the most remote location in motion picture history—the highest glacier front in the world.

Latest reports are that because of continuous bad weather, which includes icy storms, the work is progressing very slowly. To date, 35,000 feet of film have been shot. The director, Dr. Arnold Fanck, the cast, including Gibson Gowland, Leni Riefenstahl, Sepp Rist and Ernst Udet, German war ace, are all reported to be in good health.

There are five more dangerous situations to film near here and then the work will be complete and the expedition will sail for Berlin and later, Hollywood.

"THE FIRST MRS. FRASER"

While we do not care for Addison Richard's direction of "The First Mrs. Fraser," we can certainly find no flaw in his acting in the role of James Fraser, said acting being the high spot of the play. As the crochety Scotchman, Mr. Richards brought a rush of life and vitality to the stage every time he appeared upon it. In the matter of direction, however, Mr. Addison failed to give that life and vitality to the show. There was insufficient movement and stage business, and the cast spoke at times in deadly monotone.


St. John G. Erving's social comedy about a husband who discovered that his first wife was the one he wanted after all has never appealed greatly to us, at any rate. It depends too much on smartness of dialogue, too little on smartness of plot. Add to this the first really bad setting that we have ever seen at the Pasadena Community Playhouse—a thing of billious green and orange so set to scatter attention and detract it from the players—and you have something for the cast to overcome. That they did overcome it to the extent of making an entertaining evening, speaks well for their abilities.

Margaret R. Clarke, as Mrs. Fraser, lent charm and a deep sense of humor to the role. Frances McCune as the maid was delightful. "Philip Logan," portrayed by Paul Hansen, while a bit too brash for our idea of the character, brought applause from the audience. David Loring as the younger son made an excellent impression, as did Doris Hill in the unpleasant role of Elsie. Billy Hightower and Joan Wheeler were good as two other members of the Fraser family.

To reach to level of the recent Playhouse productions, "The First Mrs. Fraser" must be speeded up. The cast, and particularly Addison Richards, make a good show of it, however.

—HAROLD WEIGHT.

A LETTER from Sue Carol and Nick Stuart, who have just resumed their personal appearance tour over the RKO Vaudeville Circuit, brings good news to Hollywood. The customers are coming back to the theatres again and are just as eager to see motion picture celebrities in the flesh, as they were a year ago, when Sue and Nick led the contingent of stars that tramped over the country so successfully.



CHARLES MIDDLETON

Current release—"Hell's Highway," Rowland Brown—RKO-Radio. "Mystery Ranch," Dave Howard—Fox Films. "Phantom President," Norman Taurog—Paramount. COMING SOON—"Sign of the Cross," Cecil B. DeMille-Paramount; "Jubilo," with Will Rogers, John Blystone-Fox Films; "Man and Wife," J. Walter Rubin, RKO-Radio; "I Am A Fugitive," Mervyn LeRoy, Warner-First National; "Silver Dollar," Alfred E. Green, Warner-First National. Management Ed. Small Agency. GR-1166.

SPORTS

100-Lap Main Event at Legion Ascot Speedway Sunday Afternoon

Sunday afternoon promises to be an outstanding day at the Legion Ascot Speedway for practically every race driver of note in this country will be on hand to enter the 100-lap race. "Wild Bill" Cummings, "Howdy" Wilcox, "Stubby" Stubblefield, Louis Schneider, "Shorty" Cantlon and many others are back and doing everything possible to get their cars ready for the race, and with Wilbur Shaw, Babe Stapp, Lester Spangler, "Chet" Gardner, Ernie Triplett, Kelly Petillo and Al Gordon driving speedy Miller's—could one ask for a better line-up?

There will also be five other events Sunday afternoon, including the 15-lap main event for Class "B" cars, and as an added attraction Clark Gable will be the honorary referee for the afternoon. Don't fail to make your reservations early for this race, because from present indications, it will be another sell-out race.

Will you ever forget the finish of the main event last Sunday afternoon? Lester Spangler and Kelly Petillo certainly put on one of the most thrilling races one could ask for. Lester, who is in second position for the Pacific Coast Championship and is trying to add as many points as possible to his credit, pushed Kelly Petillo to the limit and it seemed at times as though they would both crash. He finally had to concede the checkered flag to Kelly. What a finish! Kelly's win over Gardner in the 5-lap match race, however, was anything but a "moral" victory. Gardner took the lead in the first turn and Kelly passed him coming into the north turn on the last lap after Chet had lost the tread on his right rear tire as he was coming out of the north turn on the fourth lap. Hard luck, Chet.

Chris Vest won the 15-lap main event for Class "B" cars and Babe Stapp won the Italian Helmet Dash. The 10-lap qualifying races for the main event were won by Babe Stapp and Wilbur Shaw, while Chris Vest and Art Boyce won the 5-lap qualifying races for Class "B" cars.

HOLLYWOOD LEGION STADIUM

Tommy King of Fall River, Mass., young and tough welter, shared the main event with Vearl Whitehead at Hollywood last week, and when the fracas was over only a hairline decided the result. Referee Gilmore decided in favor of the Easterner. A lot of the faithful grumbled at the decision, but it stands in the record book as a win for King. The bout was fairly hot in spots, with plenty of clinching. Whitehead, always swinging his right for the chin, almost sunk Tommy, but he came back with stiff left hooks to Vearl's body. This Whitehead boy is coming fast. In a return match he may tag the lad from the East. Veteran Joe Glick challenged the winner. The prelims showed Ralph Chong against Vicente Alicante in the semi. This was a fast go, the New Orleans Chinaman winning by a nose. Eddie Trujillo won from Rito Martinez. Robert Gomez beat Adam Maraga. Thomas Zagueta got the nod over Mickey Gill and Lupe Castro won from Gege Gravante. Next week Benny Miller vs. Henry "Young" Firpo.

BILL SPAULDING'S BRUINS WILL PLAY MONTANA ON NOVEMBER 19 IN COLISEUM

Coming from "no where" to the point of contenders for first honors in the Pacific Coast Conference after a long and arduous journey, Bill Spaulding's Bruins of the University of California at Los Angeles are now preparing for one of their hardest battles of the season's schedule with Montana on November 19th. The struggle will be staged in the Coliseum at Los Angeles and advance inquiries, locally and out of town, indicate a large attendance is to be expected.

The announcement is authorized by Stephen W. Cunningham, graduate manager of the Westwood university, that a share of the proceeds of the game will go to the unemployed emergency relief fund.

This move on the part of the university is in line with its policy of the past two years wherein various charitable groups have benefited financially from the grid program of U. C. L. A. Already this year the Bruins have donated a share of the gate receipts to such a fund. The Oregon-U.C.L.A. game, played in Portland, was in the interests of the Shrine Hospital fund of that city. The American Legion will share in the gate returns of the St. Mary's game with the Bruins in the Coliseum on Armistice Day.



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M. D.

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REFERENCES:—Famous Motion Picture People

KIDDIES

FOUR YOUNG WATSONS—little Garry, Delmar, Billy and Harry—played a rollicking family in a Sennett comedy recently, with Indian warwhoops, 'n everything.

BETTY JANE GRAHAM, who has been receiving such good notices for her splendid work in "No Greater Love," had interesting bits at First National, and at Fox Studios for Santell last week.

LITTLE JANE WITHERS, tiny Atlanta radio star, is considered America's youngest politician, and made a newsreel for Paramount making a speech to prove it, the other day. Jane found it more interesting, we dare say, on the "Handle With Care" set at Fox Movietone this week, when she was one of the fortunate young charges of Boots Mallory in the luxurious department store nursery.

DARK-EYED BABY MARGIE CAMPBELL, who has been very busy during her six brief months, played a fisherman's baby in "Tess of the Storm Country" the other day.

SHERWOOD BAILY, whose rouguish grin and freckles endeared him to fans while he was a popular member of Our Gang for a recent series, had an interesting bit with Bill Powell in "Lawyer Man" for F-N recently.

BABY PAYNE JOHNSON finds pictures very diverting these days. No sooner had he finished the role of two-year-old Danny with Ruth Chatterton in "Common Ground"—and old-fashioned he looked, too, in the garb of a score or more years ago—than he donned ragged clothes for "Blondie Johnson" at the same studio, with Joan Blondell. Then he went modern and modish for Fox in an interesting scene for "Handle with Care" under Director Butler—and no soap box for a bed this time, but a gorgeous nursery playroom he found hard to leave.

BILLY AND MELVIN VANAKEN made their film debut in "Handle with Care" at Fox Studio last week, and had an exciting time watching a taffy pull, interrupted by a police car breaking into the scene. They are both handsome, lively chaps, and seem set for success.

BOTH DELMAR and BILLY WATSON had good bits in "Lawyer Man" for First National, tho' in different sequences, under Director Dieterle.

TINY SANDRA HELENE SONDSHINE began her screen career with Clara Bow at Fox Hills the other day.

So well did GEORGIE ERNEST acquit himself at Columbia last week that the company wanted to take him off on another picture, on western location, but his important role in "Handle with Care" for Fox interfered.

REMEMBER JACKIE LEE WILSON? In his brief three years he has done a number of good parts; now he has a rival in the family in the person of year-old Robert Lloyd Wilson, who is busy playing baby roles these days.

DAVID LEO TILLOTSON did a fine piece of work at Universal last week, in a two-reel comedy for which he was chosen from a notable line-up of small boys by Warren Doane. David is one of our most gifted youngsters on stage and screen, and is always up to expectations in his trouping. Lovely little Cora Sue Collins played the small girl of the picture in her inimitable way. Cora Sue is seen to advantage in "Smiling Through," now being shown downtown.

DELORES AND MOYRA CORRIGAN were the two dark-eyed little maidens in "Blondie Johnson" for Director Enright the other day.

MARY-JO ELLIS has been chosen for some national advertising publicity, and has enjoyed wearing ultra-modern scarfs and caps for photography posing—quite a different style from the old-fashioned garb she wore last week in "Cavalcade," when she was one of the youngsters who went on location down on Wilmington to see the troops off for the Boer War.

LITTLE TWO YEAR OLD DAVE DICKINSON walked away with the Long Beach Baby Parade's first prize . . . and Jack Hays, producer of Educational's Baby Burlesk comedies, walked away with Dave Dickinson, who is now a member of the "Baby Stars," and appears in "The Kid's Last Fight."

MARY BRACKEN, beautiful brunette dancer and dramatist, signed last week with Kendall De Valley Opera Company, to do ballet and Oriental selections in the opera "Lakme," to be filmed at Educational.

DICKIE MOORE continues to be the champ long distance studio commuter in Hollywood. After completing his leading part in the Our Gang comedy, "Fish Hookey," Dickie has been loaned to Bryan Foy for a prominent role in "East of Fifth Avenue." He will be away from the gang kids for three weeks.

WHEN "PENGUIN POOL MURDER" was previewed, Sidney Miller was applauded loudly for his excellent handling of "Isadore Marks." He discovered the body. Sidney is the kind that makes big 'uns out of lil' ones, cinematically speaking. Sidney Miller deserves some big 'uns now.

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Filmograph Copyright

It is generally stated that neither a title nor an idea can be protected by copyright. With this belief in mind, authors fear to disclose their titles or the contents of their stories by submitting original manuscripts.

While in the main, the ethics of the industry as well as the influence of the Academy of Motion Picture Arts and Sciences have practically eliminated plagiarism in Hollywood, still there is a risk in some quarters.

In that connection, it is well for authors to know that FILMOGRAPH is copyrighted each issue and any title or idea printed in its columns in the form of an advertisement receives the full protection of the copyright law as well as establishing incontrovertible proof of dated authorship.

Authors are invited to take advantage of our copyright in protecting their titles and ideas.

STUDIO STORY REQUIREMENTS

By

LOU JACOBS

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A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

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Human interest tale on type of "Innocents of Paris" with songs.

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No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER.

No westerns. Adventure material with unique background.

MARLENE DIETRICH.

Important historical or fiction characters.

CARY GRANT.

He-man stuff with comedy charm.

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Definite characterizations similar to "Ivy" in "Dr. Jekyll and Mr. Hyde."

FREDERICK MARCH.

Anything suitable to important leading man.

SYLVIA SIDNEY.

Sympathetic character drawn from unusual positions in life.

MAE WEST.

Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only.

JACK HOLT.

Anything suitable of he-man type. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL.

No mountaineer stories. Anything suitable to sympathetic juvenile.

CONSTANCE CUMMINGS.

Anything suitable for versatile leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

More detailed requirements to follow.

RADIO PICTURES—780 Gower Street.

In the market for any good story with novelty background allowing for unusual characterizations.

KENNETH MAGOWAN, Story Editor.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.



BOOKS

EDWIN T. GRANDY

"HANDS AS BANDS" by C. T. Revere is a new slant on the eternal, infernal triangle. Good Miriam Hopkins role. LONG & SMITH, N. Y.

"THE THREE ROSES" by Vincente Blasco-Ibanez who wrote "The Four Horsemen," etc (not referring to the Marx Bros. who rode "Horsefeathers" to fame.) A great Spanish story which Cecile DeMille could handle to perfection. DUTTON, N. Y.

"DEATH SITS IN" by H. A. Keller is an exciting, delighting newspaper mystery in which accused reporter reports his own story and solves the crime while eluding the law. BRENTANO'S, N. Y.

SEEK STORY FOR NEW COMEDY TEAM

Radio Pictures today was seeking a story for its sensational new comedy team, Edna May Oliver and James Gleason.

Kenneth Macgowan, former stage producer and now associate producer at the RKO Studio, announced that he and his assistant, Jerry Sackheim, are searching frantically for a suitable vehicle for this latest successful team to appear on the celluloid horizon.

Miss Oliver and Gleason make their first appearance together in "The Penguin Pool Murder," soon to be released.

In this story, Gleason plays the part of a hard-boiled homicide detective who is called in to solve the mystery of how a man was killed and pushed into a penguin pool at an aquarium. Miss Oliver is a prim school teacher who witnesses the murder.

Macgowan is hopeful of finding another story with the rich comic possibilities "The Penguin Pool Murder" disclosed.

JUNIOR DURKIN TO STAR IN NEW BACHMANN

PRODUCTION; GEORGE NICHOLS TO DIRECT

Junior Durkin will star in his next picture for Radio release which started production on the RKO-Pathe lot according to J. G. Bachmann. George Nichols will direct.

Bachmann, who signed the popular juvenile star to long term contract following his sensational success in "Huckleberry Finn," "Tom Sawyer," and other screen hits, has high hopes for the lad who is recognized today to be the only real adolescent actor on the screen.

DAN CLARK, BACK FROM ALASKA, MAY SIGN WITH STUDIO AS ORCHESTRA-CAMERAMAN

Dan Clark, former ace cameraman for Tom Mix, has just returned from Alaska where, for the past weeks, he has been on a special assignment for Metro-Goldwyn-Mayer.

The particular job which Clark was on had nothing to do with the company now snowed in at Pt. Barrows; it was a detail to picture the whaling industry. Clark flew to Seattle and then to a point off the Aleutian Islands where he was able to shoot some very interesting action scenes of the whale from the time it is sighted to the point where it is just so much blubber and oil.

Dan Clark has an exceptional eye for artistic values and also for dramatic quality and and it is certain that what he has brought back will provide a marvelous background for the story for which it is intended.

Richard Rosson was assistant director on the trip and Charles Schalmer assistant camera.

There is some talk about Clark returning to the Tom Mix camera where he has pre-ferred for lo these many years, but Dan has an idea that an experienced camera man would likewise make a good director and has a yen to try out a pet theory that the combination director-cameraman would be an economical combination and one that would make for efficiency in production. He is negotiating for an opportunity to try out the suggestion with a studio that is lending an attentive ear.

DRAMATIC COACHES are getting more valuable every day, and Evelyn M. S. Labadie, the head of the Emerson School of Self Expression in Hollywood, is recognized as one of the foremost teachers in this chosen field.

Mrs. Labadie is from Russia but of French descent, and her family ranked high, both socially and politically, for several generations. A knowledge of several languages makes this teacher invaluable just at this time.

The Emerson School of Self Expression is one of the largest of its kind in the United States, and a valuable addition to Los Angeles. More than 1000 volumes on psychology and speech subjects, and a staff of six teachers headed by this talented woman, with a large enrollment of students of all ages. Southern California is gradually being recognized as the educational center of the United States, and that is one of the reasons why this talented woman located here.

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HOLLYWOOD, CALIFORNIA, SATURDAY, NOV. 12, 1932

PUBLISHED WEEKLY

D.W. Griffith Takes Rap at Movie Box-Office Craze

How the Election Affects Motion Picture Industry

SAYS ARTISTIC FILMS
AID INDUSTRY BECAUSE
THEY RAISE STANDARD

David Wark Griffith, dean of movie directors, has delivered another wallop to the collection of socks that are being aimed at the "box-office mania" of the film industry.

In an interview published in the Film Daily of November 2nd, Mr. Griffith makes some pointed observations about the relative value of fine artistic films, and so-called box-office fodder, as it pertains to the general prosperity of the industry.

"How often does a company make a really fine picture for the sake of giving the public something beautiful with poetry of scenes, action, dialogue and story?" asks Griffith.

"It's not box-office" they say. So I say that those fine artistic triumphs are 'box-office'. Possibly they will not be great money makers, but they will bring the better class of people back to the theaters and that is a present day necessity. Not every company can afford to do that. Independents, of course, can not. Let the major producers make one or two fine, outstanding artistic productions without both eyes focused on the box-office and the industry will surely regain much that it has lost."

When asked about his own plans for the future, Griffith opined:

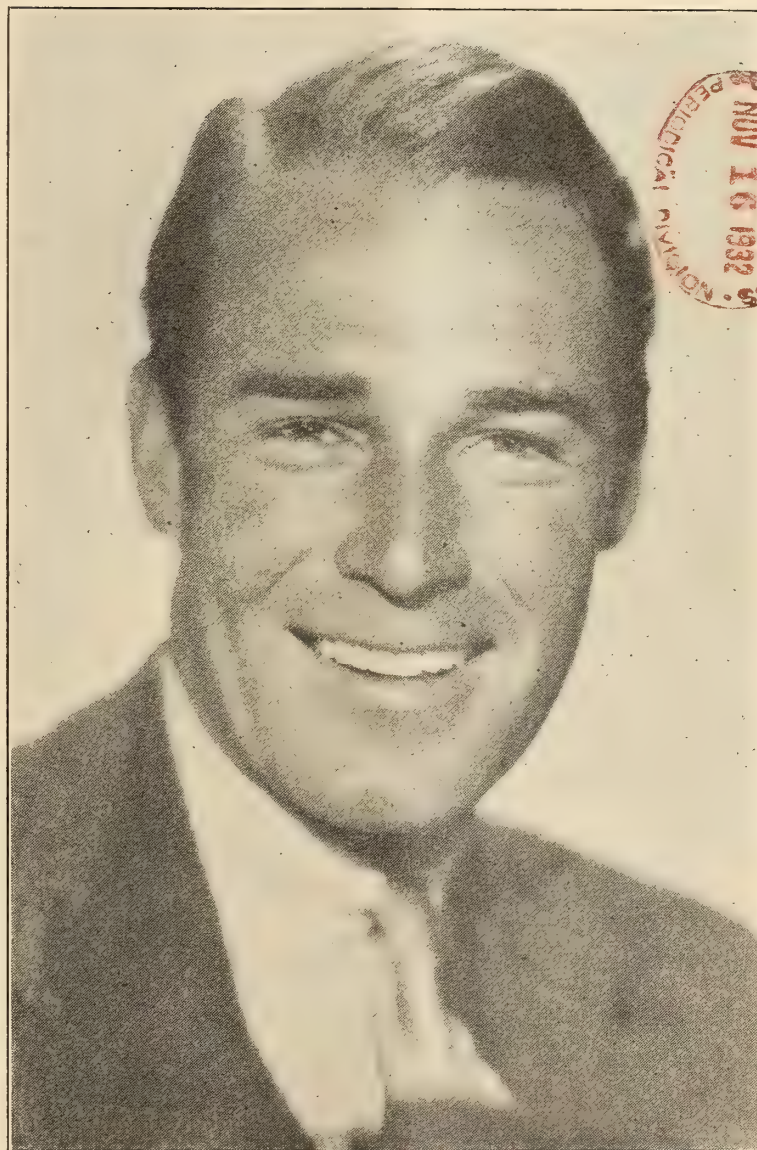
"The time is not right for me to re-enter production. As a matter of fact, I have not come across a suitable story and, until I do, I shall not merely rush to Hollywood for the sake of making a film."

Griffith, who has made so many outstanding artistic triumphs for the screen, has not produced a picture for some time now. But his first big hit, "The Birth of a Nation," remains as the one unforgettable film of the past; and his other enchanting artistries, such as "Broken Blossoms," have secured his place among the movie great. In such sweeping spectacles as "Intolerance" and "Way Down

(Continued on page 9)

AL ALBORN AIDS DIRECTOR MERVYN LE ROY

Popular Al Alborn is assisting Mervyn Le Roy, the youngest director in Filmland, who is directing features for the majors. Warner Brothers are producing "Hard to Handle" which calls for a lot of hard work for both the megaphone wielder, who just finished "I am a Fugitive," now showing at Warner theaters, and his chief aide. Al Alborn is very much on the job which means that Director Le Roy will bring home another winner.



RANDOLPH SCOTT

Realizing that the he-man star of tomorrow must not only look the part but must be capable of delivering the goods, Paramount Studios have cast their ballot in favor of Randolph Scott. This young thespian, who has won himself much favor through his outdoor screen activities, has had the option on his contract taken up by Paramount.

DEFEAT OF HOOVER TOPPLES HOLLYWOOD POLITICAL THRONES

The crushing defeat suffered by President Hoover at the national election last Tuesday will have far-reaching effects upon the movie business.

During the Hoover regime there was considerable trumpeting about the close contact between President Hoover and Louis B. Mayer, production head of the M-G-M Studios, who is also a prominent figure in California and national Republican circles.

Mayer has been a staunch supporter of the President, and voiced his admiration for Hoover on many occasions. In fact, Mayer's enthusiasm for President Hoover was interpreted in many quarters as indicating the support of the film industry in general.

To offset this impression, and to muster the many adherents of the Democratic nominee in the Hollywood studios, a committee including Jack Warner and other prominent film executives broadcast the word that the Republican party did not have control of the cinema.

It is reasonable to expect that Mayer's future power in national politics will be as greatly diminished as it has flourished in the past.

At the same time, it is not expected that Jack Warner and other Democratic supporters in the industry will be able to obtain as close contact with our next President as Mayer has had during the Hoover administration, for the Mayer prestige in the Hoover era was founded on a close friendship with President Hoover from earlier days. There has been no evidence that Jack Warner, nor any of his committee, enjoys equal confidence with President-elect Roosevelt.

As Filmograph pointed out in an earlier issue, it would be much better if the movie magnates laid off political activities. There is no evidence that Mayer's contact with President Hoover has benefitted the industry at large; and there is every probability that the broadcast notion, that the Republicans had taken the film industry into camp has aroused harmful antagonisms in opposition circles in times past. This business is beset with enough political machinations, blue-nose legislation and red tape, and if it persists in projecting itself into partisan controversies and sympathies, then it must suffer the penalties that are borne by defeated opponents.

Let's keep the movie business out of politics, and start to clean up our own house instead.

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Eddie Garr Signed by M. G. M. for Technicolor Short

HOWARD HAWKS is to Direct Joan Crawford for M. G. M.

RAUH AND ROTH ARE TO DIRECT—LE ROY PRINZ TO STAGE DANCE REVUE

Eddie Garr, one of the best known imitators of stage and screen celebrities in America, has been signed for a short feature title "Hollywood Premiere," to be made in Technicolor by the Metro-Goldwyn-Mayer studios, it was announced yesterday.

Garr will portray all the notables attending the premiere and will be featured in a series of spectacular revue numbers staged by LeRoy Prinz. Music is being composed for the short by George Rubens, with an original script by Stanley Rauh and Murray Roth, who will also direct.

REUNION

We were surprised to meet two of our old friends on the stages of the Republic Studios a few days ago finishing a picture for Willard Productions.

This is a new company that is making pictures exposing the dangers that young girls are liable to fall into when not being properly instructed.

Joe Murphy, our old friend of years back, is sponsoring the production as well as acting as business manager. Horace Davey, who directed some of the finest pictures made at the Christie Studios, is co-directing with Jack Townley, who is directing as well as being the author of the story.

Joe Murphy and Horace Davey are to move into a suite of offices on Beachwood Drive as soon as the present picture is finished as they intend to enter into a series of productions.



CARMELINDA CASTILLO

Hollywood is not slow to recognize talent when it is presented. On Columbus Day, last month, a young high school girl, Carmelinda Castillo, was selected to portray Queen Isabella in the pageant. She won in competition with beauties of many Latin-American countries and for the first time, represented her native country in the annual event.

Her attractiveness and charm immediately won recognition and it was learned that she is a talented writer and artist as well as a capable actress. She has the sponsorship of Dr. Jose S. Saenz, Consul of Panama and Dominican Republic, who crowned her Queen, as well as Dr. Arturo Pallais, Consul of Honduras and Dr. L. A. Marino, Consul of Columbia.

It is predicted that with her advent in pictures it will not be long before she will attain prominence in her adopted profession.

RAY COOKE, who plays the title role in "Torchy Rolls His Own" which C. C. Burr is producing for Educational, broke in a new "steed" last week, at Los Indios Polo Club . . . a four hundred and fifty pound pig . . . which Ray was to ride in the comedy. Now Ray says he takes his eggs straight without ham or bacon . . . there's a reason!

DAVID PHILLIPS



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Now Available

WILLIAM FAULKNER HAS WRITTEN AN ORIGINAL STORY FOR STAR

By odd coincidence, Joan Crawford's first picture since her recent return from Europe will be one with a European locale. Her next starring vehicle, it was announced yesterday at the Metro-Goldwyn-Mayer studios, will be an original story, as yet untitled, by William Faulkner. Howard Hawks will direct.

It is a play of life overseas, largely in England, and production will start within two weeks. It will be her first M-G-M appearance since "Letty Lynton."

It will be also Hawks' first directorial effort under his new M-G-M contract. He is noted for such productions as "The Criminal Code," "Scarface," "The Roar of the Crowd," "Cradle Snatchers" and other pictures.



BUSTER PHELPS

When you see "Orphan Annie" which was produced by Radio Pictures, you will have to admit that Buster Phelps is without a doubt numbered among the cleverest youngsters on the screen today. Mitzi Green is the star and she and Buster work perfectly together and should be teamed together for another picture. Josef Marks is handling Buster Phelps and is fast putting him over the top.

MARRIED

The many friends and acquaintances of Kathryn Kelly are either phoning, wiring or trekking to the Hollywood Playhouse these days to offer congratulations to the young lady on her marriage to G. Richard Eckman at Santa Ana.

Just prior to the wedding, Miss Kelly was joined in business by M. J. "Mike" Cohen and thus the official name of the firm became "Cohen and Kelly of Hollywood."

Friends of the newlyweds participated in a shower Sunday night at the home of the bride's mother, 6513 Bella Vista Way.

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SATURDAY NIGHT—FOOTBALL VICTORY NIGHT

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Now Working In Fox
 Films Biggest Picture
 of the Year
 Directed by FRANK LLOYD

Cavalcade

HOLLYWOOD Has Become More Sober About Their Duties ---Bill Saal Bakersfield to Stage Monster Rodeo Nov. 12-13 PARENT-TEACHERS to Stage Chuck Wagon Trailers Show Day of the Camerman-Director Is Here

PRESIDENT OF KBS GIVES HIS IMPRESSIONS AFTER MAKING OBSERVATION

"Hollywood has become dead sober about the importance of its work," reports Bill Saal, President of KBS Productions recently back from a trip to the coast.

"General world conditions," observes Mr. Saal, "have showed a lot of people that they had been living in a fool's paradise, and many of them are only now seriously buckling down to doing their job well."

"There is greater cooperation among the people in the various fields of production; greater recognition of the large stakes involved; and a greater sense of responsibility. Everybody at the studios seems to be pulling together for the same goal—pictures that will spell box-office—for that's the only way they can survive."

"At our own studios we have been consistently turning out pictures which have met the hearty approval of the public. I sincerely believe our batting average has been higher than ever before, simply because everyone, from the highest executive to the players, writers all the way down the line to the grips, have been working together and getting marvelous results. I think 'The Last Mile,' 'Those We Love,' 'False Faces,' and 'Up-town New York,' to mention our most recent productions, have stamped on them 'good organization,' without which no industry or art can progress."

"BLONDIE JOHNSON"—a Warner feature that is now in the making, is bringing another of our old favorites to the front with the colorful Joan Blondell as the star.

THAT FINE ACTRESS—Mae Busch, is the one we refer to. While she seemed to have been forgotten in the whirl, we feel sure that she will give a good account of herself.

CLARA BOW FINISHED—with her picture for Sam Rork, but he says Clara will make many more as this one looks like a winner. Fox are lucky to get Clara in their theaters.

"CALL HER SAVAGE"—is not only a good title but a splendid story, that should bring the colorful Clara right back into the fans' favor permanently.

I. L. WOFFORD IN CHARGE OF RODEO—PROMISES MANY STARS AND SURPRISES

I. L. Wofford of Kernville, known in motion picture circles for the many westerns and other scenic films made on his Circle X ranch or locations he has picked out in the Kernville section, is staging his first annual rodeo in Bakersfield, Saturday and Sunday, Nov. 12-13.

A personal friend of the Maynards, Ken and Kermit, Wofford has given Kermit a contract for trick and fancy riding and roping at the show and Ken expects to be an honor guest at the rodeo if his company at Tiffany is not working at that time. Both Mrs. Ken Maynard and Mrs. Kermit Maynard will attend.

Sam Garrett, six times world champion in trick and fancy roping at Cheyenne Frontier Days, a record unequalled, who was starred in an all western film last year, and Montie Montana, youthful fancy roper who may have a screen contract shortly or a lead in westerns, will be stellar attractions. Jack Knapp and Ike Lewin, rodeo clowns known well in film circles, will create the laughs with their trick mules.

Abe Lefton of Hollywood, who spends half his time working on the lots and the other half announcing rodeos and fairs, will be at the mike. Abe, who is at Omaha rodeo, returns home by plane after a two-month absence and goes to Bakersfield the first of the week. There will be a mammoth street parade depicting the glamour of the days of the west and cowboy ball at the Hotel El Tejon headquarters.

DOANE TO SUPERVISE NEW SIDNEY-MURRAY FEATURE

Warren Doane, producer of Universal-Doane short subjects, will supervise the seventh co-starring story for George Sidney and Charlie Murray, according to Carl Laemmle, Jr., general manager at Universal City. Work has already started on whipping a story into shape.

According to present plans, it is not known whether the new story will be a "Cohen and Kelly" tale or not. Murray has been working with Mack Sennett for several months, while Sidney has been on a successful vaudeville tour of 20 weeks. The noted team is now being co-starred at the El Capitan Theater in Hollywood in "Abie's Irish Rose" pending completion of the script.

EDWARD ESCHMANN WITH MAJESTIC

Edward Eschmann, well-known in the industry through his association with First National, Universal and Pathe, has joined Majestic Pictures Corporation in an executive capacity. He is making his headquarters at the home office of the company at 1619 Broadway, N. Y.

BIG FRONTIER SHOW NOV. 18-19-20 AT WILSHIRE AND FAIRFAX TO AUGMENT P.-T. A MILK FUND

The Parent-Teachers' milk fund is expected to be swelled appreciably by the frontier wild west show to be staged in Los Angeles November 18, 19 and 20 by Chuck Wagon Trailers, an organization of nineteenth century cowmen.

An arena to seat 10,000 is being prepared at Wilshire and Fairfax, where two city blocks will be under canvas for the enactment of events of the days of Buffalo Bill.

Chuck Wagon Trailers is composed of 400 stockmen who were active on the ranges before the turn of the century. Harry A. Gant has been placed in charge of the show, with Neal Hart and Fred Burns, formerly with 101 Ranch and Buffalo Bill show respectively, as production associates.

An attack by Sioux Indians on an ox-train of emigrants and the rescue by U. S. Cavalry, a hold-up of the Deadwood stage by road agents, and an old-time chuck-wagon race are some of the dramatic scenes to be re-enacted. Five hundred riders from many parts of the world will participate in the serpentine maze opening the program. Cavalry drills, mounted quadrilles by cowboys and cowgirls, the riding of Cossacks from Russia, Gauchos from the Argentine, Charros from Old Mexico, Northwest Mounted Police from Canada and exhibitions of roping and shooting are included.

COMBINATION FOR BETTER EFFICIENCY SHOULD BE ENCOURAGED BY PRODUCERS

By LOU JACOBS

Have you seen a good picture lately? One that was splendidly acted, finely directed and with an interesting story that held you? Surely you have, for most all pictures contain those elements, but—if it was not excellently photographed, it was NOT good.

The degree of goodness in a motion picture is the sole product of the cameraman. He is the one who sees in advance of the camera. If the set and players are not properly lighted, the result is negative; if the angles are not properly judged, the effect is distortion; if the background is not contrasty the action is blurred. All those are the responsibility of the cameraman.

Most everybody can tell you who the star and director of a popular film are, but who knows who the cameraman was? They are the modest, shrinking violets whose artistry, though unsung, has been the life's blood of the cinema. It is time they emerge into the sunlight and take their bow.

Many cameramen have become excellent directors in the past. Their artistic sense and training as well as their understanding of dramatic values and experience, make them the best bets upon which to draw for directorial talent.

Now many of them have the idea that they would like to combine directing with their camera work thereby effecting an economy for the studio as well as reducing the expenses of production. There is no reason why this should not be a popular combination. There are perhaps 20 cameramen who are eminently qualified to wield a megaphone as well. They should be given their chance. It is a new thought which if well proven would be a boon to the industry and a decided advantage in efficiency. Give the cameraman his day now.

ADOLPHE MENJOU SIGNED BY RKO

Adolphe Menjou was signed yesterday by Radio Pictures to play the lead in "Now You See It," an original by Fulton Oursler, suggested by the life of Houdini.

Menjou's character in the picture will be that of an escape artist and "handcuff king" who devotes himself to the "debunking" of spiritualists and mediums.

The production will be directed by Dudley Murphy, with dialogue direction by Alexander Leftwich. Leftwich was an intimate friend of the late Houdini. Associate Producer Kenneth Macgowan will have charge of "Now You See It."

Laurel and Hardy are always a big draw with their Spanish public, and their latest picture was an even greater success than "The Politicians."

AUTO RACES

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Charles Middleton

This week appearing in "I am a Fugitive" at Warner's Theaters. Directed by Mervyn LeRoy. Working at present in "Destination Unknown," directed by Tay Garnett at Universal Studios

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Vol. 12 Hollywood, California, Saturday, Nov. 12, 1932 No. 43

Forward March!

Now that the people have spoken and have shown by their ballot that they want to be liberated from the present administration in the hands of Herbert Hoover, it is about time that we greet a new friend, Franklin Delano Roosevelt.

We are starting a **FORWARD MARCH TO PROSPERITY** and happiness. However, **HERBERT HOOVER** was entitled to better treatment at the hands of the **AMERICAN** people, who showed less respect for him than they would for an enemy. This is not all the right spirit for intelligent American people.

Borrowing the title of **VASH YOUNG'S** latest book, "LET'S START OVER AGAIN," which just about fits the present situation in the United States, everyone is looking up an expecting better times. Since our minds and beliefs are in this direction, nothing can stop or hinder our **FORWARD MARCH**.

Old Man Depression is already reported to have resigned from **PUBLIC LIFE** and taken a floater out of this country. People are already talking **WITHOUT FEAR** of a calamity overtaking them. **IT IS GREAT TO BE LIVING IN THIS DAY AND AGE.**

GOD ALWAYS FINDS A WAY TO MEET EVERY EMERGENCY IF WE ARE ONLY UNAFAID OF EVEN HIS HONESTY OF PURPOSE AND KNOW THAT WE ARE WILLING TO MEET HIM, IF ONLY HALF WAY.

A bad nightmare is behind us. A new President always brings **NEW HOPE** OF **BETTER TIMES**. The financial darkness will soon be lifted and we will come out of this dismal swamp of bank failures and so-called **HARD TIMES**.

Attention, everybody! **FALL IN LINE—REPUBLICANS, DEMOCRATS, SOCIALISTS AND PROHIBITIONISTS—FORWARD MARCH!** Don't let depression or any other kind of **WORRY AND FEAR** pass your threshold from now on, for **PROSPERITY IS HERE!**

Moving Movie Throng by John Hall

Up pop the Hollywood grafters—and as soon as they pop, Filmograph pops them from the scene.

Popping grafters, for ten years, has been an important part of the work of this publication. Grafters after rich pickings are the most stubborn of all mortals; They **WILL** come back for more punishment.



JOHN HALL

Seems that somebody in the Fox studio secured the ex-pugs through Spring Street boxing managers, or men identified with the boxing game. The men claim their representatives "cut" was outrageously out of all proportion with what they were entitled to. They claim they were robbed.

Placing the responsibility for this thing seems well nigh impossible. There is reason to believe the Fox officials acted in good faith; they just didn't know the type of men they were dealing with. One wonders why Central Casting Corporation was not used.

Among those ex-boxers are some formerly mighty good men—and they are going about with blood in their eyes. Inexperienced in picture work, they "took it on the chin" and said nothing—until they learned the truth. Now we look for war. It is hoped the Casting Corporation will take notice of this grafting by ex-fight managers, trainers, etc., who grabbed most of the tiny purses earned by these hard-up ex-ring stars. Studios should use the Casting Corporation, where every dollar earned is paid and extra players are protected from all forms of graft.

"Dixie's Return to Julep Seen" says a headline.

There's real news, fellow countrymen! True to Southern traditions of liberty, hospitality and man's conception of universal goodfellowship—and to hades with tyrants, their mewling satraps and all tyranny! The noble sons and daughters of Fair Dixieland turn to the ways of their sturdy sires, and once again that heavenly concoction, the **MINT JULEP**, will work its soothing will where'er good cheer and hearty comradeship hold sway. Now we **KNOW** better times are just around the corner and that American freedom from fanatics and fanaticism shall be a precious **FACT**. Yes, suh!

"He Spends Ten Years with Law; Becomes Actor." Headline.

And that's progression. He knows contracts. Lawyers, doctors, ministers, grand dukes, barons, countesses, diplomats—. The list is endless. Oh, yes; Hollywood has a **FEW** professional actors and actresses.

Says Ripley: Jimmy Durante has his "schnozzle" insured for \$100,000. And: Cyrano de Bergerac killed ten men for laughing at his nose.

Ten million men "almost died" laughing at Jimmy Durante's "schnozzle." And about ten million domestic fights have been started when the missus first looked at Jimmy's "schnozzle" then gazed too long at the old man's beak and snickered. The "hot-cha-

cha" boy gets 'em going and coming. Hot-cha-cha!

CURRENT PICTURES: "Office Girl," an English (Gainsborough) feature, released by RKO. This is a picture the whole family can enjoy. It takes us back quite a few years, when the theater was clean. Its technical faults are many, but it is a wholesome comedy and should be seen by all fans.

That whimsical son of Erin (born in the U. S. A.), Pat O'Brien, has been entertaining his parents, Mr. and Mrs. W. J. O'Brien, of Milwaukee, Wis. Pat's mother and father watched him work in "Laughter in Hell," Universal's picturization of Jim Tully's latest novel; Edward Cahn directing. They left for their home last week, having greatly enjoyed their visit to Southern California and the studios. Pat was sorry to see them go—but work, and plenty of it, helps him along. He just started with Tay Garnett in "Destination Unknown," a rumship drama.

Bill Desmond (aha! Do you remember the handsome matinee idol of yesteryear?) and Mrs. Desmond are supremely happy in the knowledge that their thirteen-year-old daughter Mary Jo, is highly gifted with dramatic talent. In a recently completed film the little lassie astonished her director and an entire company when she walked away with a child part. Mary Jo has a pair of eyes—and a way! Oh, what a way!

Jackie Wells, a charming young blondie, is winning the hearts of all over at Universal, where she is playing the lead in a production directed by Ray Taylor. And her tramping with Tom Tyler, handsome male lead, has everyone predicting a great future for her. Grab this one, boys. Of course, "Let's go" Henry MacRae just **WOULD** find a gal like Jackie Wells. Oh, the boys and girls that man has started on the road to fame and fortune!

CONRAD NAGEL NOW HEADS ACADEMY AS PRESIDENT

Vice-president of the Academy of Motion Picture Arts and Sciences for the past three years, Conrad Nagel was elected president of the film body for 1932-33 at a meeting of the board of directors on Tuesday night, November 1. Mr. Nagel succeeds M. C. Levee.

Benjamin Glazer, screen author, was chosen to succeed Mr. Nagel as vice-president, and Fred Niblo, secretary, Frank Lloyd, treasurer, and Lester Cowan, executive secretary, were re-elected.

The Academy's new officers will be installed at the organization's awards of merit banquet on November 18, at which annual awards for outstanding achievements in the motion picture professions are presented.

The board of directors of the Academy for 1932-33, consists of:

Actors: Lawrence Grant, Conrad Nagel and Sam Hardy; directors: Donald Crisp, Frank Capra and John Cromwell; Producers: Irving G. Thalberg, B. P. Schulberg and M. C. Levee; Technicians: Karl Struss, Max Ree and J. Theodore Reed; Writers: Al Cohn, Benjamin Glazer and Oliver H. P. Garrett.

Maurice Tourneur, the French director, has been injured in a motor car accident and has had a rib broken.

Fox is given credit by the critic of *Ahora* for an "Appreciable aim of a strange firm to set themselves in well with the market and the Spanish public with their 'My Last Love' ('Mi ultimo amor') featuring Jose Mojica and Marcia Custodio. They especially praise the singing voice of Jose Mojica.

HOLLYWOOD IN N. Y.

By Bud Murray

Well, here we are in the throes of the literary—You know rehearsing with the new Ben Hecht-Gene Fowler charade, "The Great Magoo"—produced by Billy Rose—and being directed by George Abbott—Bump into some of our old playmates in this cast—Such as Charlotte Granville, (Student Prince) — Jack Hazzard, old time musical comedy star — another old-timer in the person of Joe Fields (College Widow) — Ben Hecht and Gene Fowler, giving the rehearsal the eagle eye—What a play this is going to make for Talkies—paging Jean Harlow and Lee Tracey, **IN HOLLYWOOD, NOW.**



BUD MURRAY

To a meeting of the similarly formed Dancing Teachers Business Association of Los Angeles—this N. Y. DTBA patterned after L. A.—in two meetings organized and elected their officers—Some old timers, Angel Cansino (brother of Eduardo)—Theo. Croo (famous acrobatic teacher)—Dorothy Cropper—Louis H. Chalif—and his son who will be the Association's attorney—Tarasoff, famous Ballet Maestro—Sammy Burns, another school head—A. M. Weber—Eddie Fitzgerald—A. Tamaroff—Fred Le Quorne—and our old playmate Jack Manning—Barney Hart whom we work with about 1912—(Whirl of Society, Winter Garden production)—and so Hollywood leads the way for the dancing teachers of **NOO YAWK.—OKAY HOLLYWOOD.**

Rogers Grey and Doris Eaton rehearsing in a road show of "Little Jesse James," a Robert McLaughlin-Harry Archer production—a couple of Cleveland producers, in Noo Yawk.

In Billy Lahiff's famous Tavern, where all the stage and screen folk, gather evenings for a "snack"—Damon Runyon, sport writer bats around 1000—Skeets Gallagher blows in with Ben Lyon—Our ex-pupil Arthur Lake, and his sister Florence, getting ready for their Palace debut—Nick Stuart in town too. And get a load of the following "HOLLYCELEBS"—Some seen, some heard and some seen and not hear—James Kirkwood—Lillian Gish, the old silent star, opened this week in "Camille," and the critics didn't like her so well in the part—The jovial Ken Murray (no relation) in town—Helen and Milton Charleston—Lily Damita just arrived to go into the new George White "Music Hall" show—A couple of Hollywood favorite M.C.'s—Eddie Peabody and Sam Jack Kaufman—and don't forget Abe Lyman, California's own—All nite in Noo Yawk.

Drop in to Lindy's Restaurant, on the Main Stem—(BROADWAY)—Donald Novis, Sophie Tucker and Ted Lewis, all open this week, on the same bill at the Paramount—Walter Winchel, says "He don't like the Nite clubs anymore—He likes to sit in Coffee shops—so there he sits, and sits—Harry Rose being ribbed—and—in closing we cannot help but feel depressed, knowing we were in the Friars and bumped into one of the most beloved figures in "Show-business," who a few hours later passed away—practically a young man—We mean William Morris, the most philanthropic, and sweetest man we ever met. The wonderful things he did for people especially in Saranac Lake—How they love this man up there—**GOD BE WITH YOU —BILL MORRIE—**You will be missed by many—in **HOLLYWOOD**, or any place in this wide, wide, world—**GOD SPEED.**

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As Seen and Heard

by
Arthur Forde

ANOTHER COMEDIAN TURNS WRITER—and Glenn Tryon, who used to make us laugh in Universal Pictures, has decided that he can write scenarios and Paramount agreed with him by giving him an assignment.

HARRY LANGDON'S FIRST—picture with Arvid Gilstrom had another comedian in the person of Bobby Vernon responsible for the writing of the funny story "Tired Feet."

CHARLES STUMAR GETS THE PLUM — of photographing the "Billion Dollar Scandal" which Harry Joe Brown is directing at Paramount Studios for the Chas. R. Rogers' unit.

NONE BUT THE BEST—for this Paramount unit, which has made a great hit from the start and their photography has been one of the high spots in their productions.

WYNNE GIBSON ON A SPREE—we heard, but found out that it was a shopping spree, which is just as intoxicating to some women as by the liquid route.

WOMEN LOOK OUT—for some of the nicest clothes of the year, when Wynne decides to wear some of the smart things she picked out and will also display them in her next for the screen.

THEY LAUGHED SO MUCH—at Edna May Oliver and Jimmy Gleason in "The Penguin Pool Murder" that Radio Pictures decided to team them for another picture.

GET OUT THE SCRAP BOOK—and look up another mystery drama with plenty of laughs for these two, and you have a sale, which is something these days.

LOUD ENOUGH TO TALK—was the newest suit that Lew Cody walked into the Paramount Commissary a few days ago with, where he is putting over another fine characterization.

"UNDER COVER MAN"—with George Raft the featured player, is the show that Lew is sporting the Pea Green Suit in and it seems a shame that Technicolor is not used.

SEEMS LIKE HOME—says Dorothy Mackaill, when speaking of Honolulu a few days ago, and she says she is going back there as soon as she finishes at Paramount.

"NO MAN OF HER OWN"—detains her but it's a Paramount picture in which Clark Gable is being featured and almost had Miriam Hopkins as well, but Miriam decided NO.

A FINE TREAT—to watch Pauline Fredricks playing that mother role that Lois Wilson refused in "Blind Justice." Henry Walhall is another player on the same set.

ANOTHER MONOGRAM SPECIAL—which are getting better casts with each picture, and production that will rate with any are giving theater owners the material that counts at the box-office.

AL LEVY ENTERTAINED—an old friend a few days ago and as we watched the crowd receive Eddie Brandstatter we realized that this man had a great many friends, and Al beamed as if it were his own son.

—ANOTHER FIXTURE AT AL'S—is Sid Grauman in his latest derby. Also Marie Prevost and Willie Collier, Jr., as well as Frank Fay, all there at the same time.



ARTHUR FORDE

LITTLE STORIES

"One inch of joy surmounts of grief a span
Because to laugh is proper to the man."—RABELAIS.

There is a great deal more interest in a player who can make you laugh these days than in all the lessons that are put on the screen.

Ben Blue, of Hal Roach Studios, is the one we are talking about in this little story, and he is the newest star in the film firmament, making a hit from the start in a series called "Taxi Cab." This comedian was not born overnight to the fun loving public of the screen, but served a long apprenticeship on the stage before being selected by Hal Roach as "another good bet."

Ben was 14 years on the stage, and a headliner in vaudeville, that could always get return engagements on account of his popularity and for three solid years he was as great a favorite to the Europeans as he was in his own United States. The famous shows of New York have had Ben as the featured comedian and Earl Carroll's Vanities, George M. Cohan productions and the Vanderbilt Producing company featured this fine comedian in "Irene."

Our first view of Ben Blue was on the Paramount stage downtown, where he held the audience at this big theater in spasms of laughter by his clowning. At this time we realized that some astute producer would secure the services of this natural bet for the screen and it was shortly after this that Hal Lloyd made a trip to New York and secured Ben's services and had him put his name on the dotted line for a long term contract.

Ben came here and was given "The Taxi Cab" series and from the start the public showed its approval by hearty laughs and Ben began receiving fan letters which are always a barometer of public approval.

We visited this latest find for the screen a short time back in his fine house on Wilshire Boulevard, where he told us that he felt like an old timer and was all settled down to try and amuse the public on the screen instead of wandering all over the world.

"TWO HEARTS THAT BEAT AS ONE" AT THE FILMARTE THEATER

Here is the very best from the German producers that we have seen for a long time and the lovely and alluring Lillian Harvey, who entertained us so much in "Congress Dances," heads the cast. No wonder that this piquant beauty, with such great ability, was secured by the Fox Company for their pictures after seeing this one.

U. F. A. Productions have far surpassed American producers in musical pictures, as they have given this one the necessary dash and sparkle with tuneful music that keeps the tempo of the production "on high" at all times. They have a novel opening in which the characters are introduced with a brief synopsis in English, which is a great help for those who do not understand German.

The story is, of course, light and frothy, and concerns a young wife who gets her husband's breakfast one morning and is not seen again. The young husband, assisted by a venerable uncle, takes charge of a big hotel. The wife becomes a stage star and, of course, is wooed by a fat Baron. The usual complications in a story of this order with the final curtain of the young wife realizing that her young and good looking husband is the only one for her. It's not the story of course, but the lavish production, the catchy music, the lovely ensembles of pretty girls and the smart direction of Wilhelm Thiele that is really superb.

Wolf Albeck Retty plays "Victor, her husband" and he not only is just what the girls will like, but is an actor of merit. Something like Jack Buchanan. Other fine players who shine in the production are Rosa Valetti, Kurt Lillian, Otto Warburg and Herman Blass. To those who have seen them in other Continental films, we will say that they are at their best in this one.

We wish we could really express the enjoyment we received in reviewing this clever production, but will say that anyone attending the performance of "Two Hearts That Beat as One," will agree with us that it is splendid entertainment.

Lou Ostrow Becomes Monogram Producer

Terminating a diversified career as film editor, writer, director, producer and executive for Metro-Goldwyn-Mayer, Tiffany and Universal, Lou Ostrow has been signed as executive producer for Monogram Pictures, according to a special announcement today by Trem Carr, vice-president in charge of Monogram west coast studio activities.

He will take up his new duties immediately, announcing as his first official act the purchase of "Cost of Living" by William Anthony McGuire. Ostrow will have physical supervision of productions now being made by Monogram associate producers.

"THE MAN WITH A LOAD OF MISCHIEF"

An excellent cast fails to make much of the weakest play the Pasadena Community Playhouse has produced in months. This play called—for reasons I am yet unable to discover—"The Man with a Load of Mischief" was written by Ashley Dukes. It is done in a grand literary style with speeches so cumbersome and long that I do not believe their like were used even in the early English period in which the play is set. As to plot, I have a vague impression that Mr. Duke's play was supposed to be fearfully naughty and then weakened when it came to the test.

The members of the cast overcome the handicaps of dialogue and little action in truly praiseworthy fashion. Gladys Hurlbut as "A Lady" and Mildred Pringle as "Her Maid" vie for first place with two delightful performances. Thomas Browne Henry, while not up to former peaks, is excellent as "A Nobleman" and Jerome Corday equally good as "His Man." John Hallam made a sharp and distinctive portrayal as the "Inn Keeper." Charley Simpson and Leslie Abbott were effective.

Thomas Browne Henry directed the play, and I believe that he might have gotten a bit more business and a little less hand waving into it. However, the direction is no doubt true to the period. The setting is decidedly an inferior one. —HAROLD WEIGHT

CASHIERS ARE IMPORTANT—as Al Levy realizes, and he picked out something to look at when he engaged Lillian Taylor, who has been with him ever since he opened the Tavern.

A LOVELY BLONDE IS LILLIAN—and she also has a knowledge of "Who's who" in the film world, which is useful to visitors to the screen capitol who gather to see their favorite movie stars.

"THE WAY TO LOVE"—must be understood by Norman Taurog as Paramount decided that he is to direct the next one for Chevalier, which has that catchy title.

JUST THREE OTHERS—made a hit directing the French star—Richard Wallace, Ernst Lubitsch and Reuben Mamoulin, but we'll bet a cookie that Norman will top them all.

ANOTHER JOHN WAYNE—production is under way and this time they have selected "South of Sonora" by Will Levington Comfort which ran in Saturday Evening Post.

WE SAW TWO—of those Leon Schlesinger productions that feature Wayne, and they are chock full of the necessary thrills for Westerns, as well as John who is a great bet.

IT LOOKED STRANGE—to see Frank Capra on the M-G-M lot a few days ago. And we realized what a swift talker Irving Thalberg must be to persuade Columbia to give up their best bet.

SEVERAL STARS IN EXCHANGE—we hear was the price for Frank's services, and a Soviet yarn will probably be his first. But the recent lending of talent should have good results for better pictures.

CAN YOU IMAGINE—what the Technical departments can do to a story around an electrical wizzard and that is just what the Universal intend to do in the near future.

CARL LAEMMLE, JR., BUYS—an original by Ted Fithian and will feature the great Boris Karloff who is particularly adapted to this sort of yarn, after his success in "Frankenstein."

WOMEN WILL ENVY—Carol Lombard in her new broadtail coat which she was showing to an admiring few several days ago on the Paramount lot.

NO TRIP TO EUROPE—for Carol as she says she will have to work hard for some time to pay for this latest luxury, but the cameras will let millions of admiring fans see it in her next picture.

BUSY BOTH WAYS—is Bachanova as we watched her in the cafe at Paramount Studios, where she is making a picture, and then saw her the same night down town in "Cat and the Fiddle" at the theater.

"BILLION DOLLAR SCANDAL"—that Charles R. Rogers is making, claims this great actress in the day time where she is making a great hit in a featured role.

Now Filmarte Theatre

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Idol of the Continental Screen

LILLIAN HARVEY

Star of "Congress Dances" in

"Two Hearts that Beat as One"

A Refreshing Musical Success
by UFA.

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"20,000 Years in Sing Sing" is Human Story of Prison Life

People are always asking for something different on the screen and Warner Brothers gives them this with the production, taken from Warden Lawes' book. It was given a hearty welcome at the finish of the picture.

Of course, most pictures of prison life must have a sordid background, but Courtenay Terrett and Robert Lord, in their treatment, provided plenty of laughs and the ending, while sad, was given an unusual twist by broadcasting the execution of the leading character over the radio.

This interesting story is of a headstrong youth, brought up in the wrong environment and considering the world his very own, until at last he gets into the toils of the law where his influential political friends can do nothing for him and the prison gates clang behind him.

This particular prison is somewhat different than we have been seeing in pictures. The warden is a humanitarian who considers his charges as human beings. The prisoner's girl friend is his one obsession and when she is injured in an automobile with his so-called political friend, the warden puts him on his honor and allows him a day's leave.

He goes to the city, finds out that his political friend has double crossed him with his girl, and in a melee the politician is murdered.

The convict keeps his word and returns to the prison on time, but he is put on trial, convicted and executed.

The direction by Michael Curtiz is as fine as anything seen on the screen. The photography by Barney McGill is extremely beautiful. We would like to dilate on the interesting atmosphere which keeps you on the edge of your seat at all times, but must digress and tell you of the players.

Spencer Tracy, who heads the cast as the stubborn convict, does the best work of his career and his humorous outlook on life at all times lightens what would be otherwise a sombre role.

Arthur Byron as the warden is sympathetic, stern and carries out the great character as seen in Warden Lawes' book. Louis Calhern does a fine bit of work as the villainous politician henchman, and dominates the situation whenever he is seen on the screen. Betty Davis has little to do as the sweetheart of the convict but she cleverly carried out the difficult role assigned her.

Two others that stood out vividly were Lyle Talbot and Warren Hymer as two convicts who helped to carry the story along to success. The picture has a great opening where the new convict enters the jail and many pretty girls demanding autographs like a movie hero. We cannot praise too highly the efforts of Warner Brothers in giving such a fine production to this humanitarian story which considers convicts as real people.

It is a fine production, carefully made, splendidly directed and a list of players which any audience will applaud as generously as they did at the preview.

"Penguin Pool Murder," a Radio Picture, Thrilling, Chilling Murder Mystery

Mystery murder stories seem to be the vogue these days, but David O. Selznick of the Radio Studios is the first producer to use the Aquarium for the locale of a story. Stuart Palmer's novel was the source of this screen play and Willis Goldbeck made a good job with his smooth continuity and dialogue.

Of course, Edna May Oliver, as the star of the production, was a great help with her amusing manner of portraying a school teacher detective who was unwittingly drawn into the mystery of a man found in the tank of the penguins. She incidentally solved the crime after she was accused of the crime herself.

We were glad to see Mae Clark back on the screen once more after her illness. She played the part of the wife of the murdered man and suspected of the crime.

Donald Cooke, another of the men suspected and a former sweetheart of the girl, is a new one on the screen. He has a fine personality. Clarence Wilson and Edgar Kennedy helped greatly with their clever manner of putting over comedy. James Gleason, as always a help in any picture, was the detective who finally unravelled the crime with his companion, Edna May Oliver.

Robert Armstrong was wasted on an unimportant role of a lawyer, and Mary Mason and Rochelle Hudson, James Donlon, Joe Herman, William Le Maire and Gustav von Sifferitz were others who helped to solve the mystery.

George Archinbauld directed the production with his usual smoothness and Harry Gerrard added greatly with his splendid photography. The settings were a credit to Carroll Clark and the production was of the best.

For thrills, mystery, splendid acting and fine direction this latest, from the Radio Studios, is quite out of the usual and should find favor with any audience.

"THE SPORT PARADE" IS TIMELY ENTERTAINMENT

With the football season in full swing RKO reminds us that there are other sports, and consequently we get "The Sport Parade," a David O. Selznick production.

Joel McCrea and William Gargan, all around athletic buddies at Dartmouth college, come to the parting of the ways when Gargan becomes sports editor on a paper and McCrea cashes in on his reputation by signing a contract with a professional sport manager. However, the two pals come together again when McCrea finds out that the racket he is in is crooked. He works with Gargan on the paper, and also works his way into the heart of Marian Marsh, Gargan's sweetheart. The grand gesture comes when McCrea gives up Miss Marsh and once more resumes his sport activities as a wrestler. His refusal to be beaten wins him Gargan's friendship and yes, you guessed it—Gargan's girl.

Although the story is trite Joel McCrea and William Gargan share acting honors. Robert Benchley gives a splendid characterization, and others who turn in a good performance are Marian Marsh, Walter Catlett, Skeets Gallagher and Eric Wilton.

The original story by Jerry Horwin was adapted by Corey Ford and Francis Cockrell. J. Roy Hunt handled the photography and did a good job of it. Dudley Murphy directed with a fine understanding. He was ably assisted by Tommy Atkins.

—EVELYN GLATT

"SHERLOCK HOLMES" GIVES NEW SLANT TO FAMOUS FICTION DETECTIVE

Here's the celebrated detective of Sir Arthur Conan Doyle's imagination in an entirely different guise by the clever screen play of Bertram Milhauser.

We have always associated the great detective as a lone hand, but in this picture they give him romance in the person of a lovely girl and a very youthful assistant who seems to have deduction at his finger tips as cannily as Holmes himself.

Then they introduced American gangster methods with their high pressure modes of operation and explosives. However, it's good entertainment as most of us have always enjoyed the adventures of the great detective master mind.

William K. Howard does a grand job of directing the story and George Barnes provides the mysterious effects so necessary in a production of this sort. Clive Brook makes a perfectly natural Sherlock Holmes and his small boy assistant, Howard Leeds, is splendid. Miriam Jordan furnishes the love interest.

Alan Mowbray as Col. Gore King of Scotland Yard, gives a matchless performance and Ernest Torrence gives just the right villainous touch to the arch criminal, Moriarty. Stanley Fields can always be depended upon to furnish the sinister touch successfully and as the American racketeer he delivers the goods with the assistance of Eddie Dillon as his aide.

Splendid comedy is injected in one sequence by Herbert Mundin and one of his customers in his London Pib that is a scream. Robert Graves, Lucien Prival and Roy D'Arcy make a fine trio of international crooks, and Montague Shaw and Wyndham Standing played other roles successfully.

Not only will adult audiences enjoy this new version of the Sherlock Holmes stories, but the kids will surely appreciate the addition of the small boy detective.

"MARA" IS NOT SO GOOD—ALTHOUGH DIFFERENT

In the flood of South Sea films of recent months, privately and studio produced, "Mara" is really something different. Zander Markey's native-cast drama of Maori Land, previewed at the Colorado, Pasadena, is a film done on epic scale with whole villages of New Zealand natives participating in battle and feast and religious ceremony.

"Mara," at present, is not a good film. It shows too many touches of the amateur in its editing. There is a tendency to forget the story in order to elaborate upon details of village life and custom. There is much unnecessary repetition, a great deal of unimportant material, and over-emphasis upon some situations which makes what should be the real climax into an anti-climax. The result of all this is a picture which is several thousand feet too long, and very slow.

But in this length of film are enough striking episodes, scenes and ideas, in addition to two remarkable characters, to make the finest native film since "Tabu" and "Moana." A thorough re-editing is necessary to make "Mara" into the picture it should be.

Howard Bridgeman's photography of the picture, while not of Hollywood standard for the most part, shows a knowledge of the value of the close-up and long shot seldom seen in privately made pictures. There is a decided use of the principles of pictorial composition, and some of the close-ups are Russian in their power and simplicity.

The Maori natives used in the picture turn in rather good performances. The old chief and the hero are the best actors, while the girl and her aunt are not far behind. In the film, the first meeting of the hero and girl, the appearance of the supposed War God, the dances, and the chase in hugh canoes appealed to me most.

"Mara," if re-edited and released by a big company, should be a real success.

—HAROLD WEIGHT.

Paramount Scores Again with "If I Had a Million"

Paramount's "If I Had a Million" is perhaps one of the finest pictures ever produced. It shows what the combination of a multi-star cast, multi-star directorial staff and combined brains of about a score ace writers can do when properly blended. This is one exception to the old saw that "too many cooks spoil the broth."

The preparing of this opus would make a story in itself. The original yarn was by Robert D. Andrews. It was put into screen form by Claud Binyon, Whitney Bolton, Malcolm Stuart Boylan, John Bright, Sidney Buch, Lester Cole, Isabelle Dawn, Boyce De Gaw, Walter De Leon, Oliver, H. P. Garrett, Harvey Gates, Grover Jones, Ernst Lubitsch, Lawton Mackall, Joseph Mankiewicz, William Slavens McNutt, Seton Miller and Tiffany Thayer. The ingredients which they concocted consisted of stark tragedy, keen satire, slapstick burlesque, appealing romance and human interest of rare fineness.

The film was constructed episodically, held together by a fine main plot, which revolves about the desire of a multi-millionaire (Richard Bennett) to give away his fortune in million dollar chunks to people whose names he selects by chance out of the city directory. The directors who prepared and unified the elements were Ernst Lubitsch, Norman Taurog, Stephen Roberts, Norman McLeod, James Cruze, William A. Seiter and H. Bruce Hamberstone. The result is perhaps one of the finest examples of flawless direction ever accomplished.

The cast is unquestionably the most notable ever assembled for important roles. It includes Gary Cooper, Wynne Gibson, George Raft, Charles Laughton, Richard Bennett, Jack Oakie, Francis Dee, Charlie Ruggles, Alison Skipworth, W. C. Fields, Mary Boland, Roscoe Karns, May Robson, Gene Raymond and Lucien Littlefield. To state who gave the best performance would be to do the others an injustice. They all lived up to their reputations and past performances and the opportunities afforded were infinite.

Of the several episodes the last perhaps was the most touching. It was along the lines of "Over the Hill" with May Robson in a character that had the audience laughing and crying at once. What a sweet trouper May is. She was surrounded by some of the finest and most venerable stars of the stage as inmates in an old ladies' home. It was a heart touching and thoroughly charming segment.

Some of the episodes were very short, almost blackouts, others were longer, all taken from various stations in life, even from the brink of the electric chair and all showed what the every day person would do if they were suddenly and without preparation possessed of a million dollars.

If there is any criticism it must be begged. Our lone complaint is that the picture is a trifle too long, but we would hardly venture a guess as to what to eliminate. Perhaps the soldier bit with Gary Cooper and Jack Oakie is the least important. That does not mean that it isn't enjoyable.

Here is a picture that should rate as one of the ten best. The picture has everything entertaining in a big way. Its photography was on a par with the rest of the remarkable work. "If I Had a Million" is a history making talkie.

—LOU JACOBS

Al Christie Pokes Fun at Pictures and Politics In Comedy

Comedy, Like Gentlemen, Prefers Blondes, Says James Horne

CHARLES LAMONT DIRECTS
FINE SHORT REELER FOR
CHRISTIE-EDUCATIONAL

Al Christie is poking a lot of good-natured fun at pictures and politics in his next Vanity comedy for Educational, entitled "HOLLYWOOD RUN-AROUND."

Charles LaMont, who is directing, also gets credit with Ernest Pagano and Ewart Adamson, for the story of the actor who runs for Mayor of Hollywood.

No less than 30 speaking parts are listed for this slapstick satire with Monty Collins, Gertie Messinger, Matthew Betz, John T. Murray, Fern Emmett and Ralph Brooks heading the line-up.

A host of comedy old-timers including Buddy Messinger, Glenn Casender, Billy Engle, Les Goodwin, Charles Dorety, Ernie and Bert Young, and girls galore appear in this comedy spectacle which boasts of no less than 37 different sets and twice as many "locations."

DAD SAYS-

Archie Mayo to direct Douglas Fairbanks, Jr., in "The Sucker"—W-F-N . . . Pat O'Brien and Ralph Bellamy have important roles in "Destination Unknown," Tay Garnett directs—Universal . . . Wesley Ruggles over on Paramount's lot to direct "No Man of Her Own" . . . Spencer Tracy and El Brendel have big spots in "Her Majesty's Car"—Fox.

Marx Brothers' next picture for Paramount is a burlesque on Arctic films . . . Pauline Frederick has the mother role in "Man's Law"; Barbara Kent, Claire Windsor and George Hackathorne have spots in the cast, Phil Rosen directs—Trem Carr production—Monogram . . . Seena Owen in cast of "Officer 13," Monte Blue's picture for Allied Productions . . . Ben Bard and Dell Henderson have spots in "Son-Daughter"—M-G-M . . . Mary Doran in cast of "Grand Slam"—W-F-N . . . George Brent not William Powell will co-starr with Kay Francis in "Keyhole" which Antonio Moreno may direct—W-F-N . . . Universal to star Lillian Roth in "The Torch Singer" . . .

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Eddie Quillan making tests for "Whispering in the Dark"—M-G-M . . . Russell Mack slated to direct Lee Tracy in screen version of "Private Jones"—Universal . . . "Cynara" Sam. Goldwyn's production, previewed, it's a box-office hit . . . Janet Gaynor's next picture for Fox is "Her Highness Commands" . . . Jimmy Durante has the comedy spot in John Barrymore's picture "Clear All Wires"—M-G-M . . . Lowell Sherman, 'tis said, will direct Mae West in "Diamond Lady" studio title for "Diamond Lil"—Paramount . . . Frank Craven, noted actor-playwright, plays the role of "storekeeper" in "State Fair"—Fox . . . Lothar Mendes directs "Luxury Liner," Schulberg production.

Thelma Todd "spotted" in "Air Hostess"—Columbia . . . Lillian Harvey and John Boles have the leads in "Her Majesty's Car," David Butler directs—Fox . . . We understand that RKO-Radio will make talkie version of "Broken Blossoms" . . . Sally Eilers and Richard Cromwell are in the cast of "State Fair"—Fox . . . Joan Marsh has the lead in "Smiling Daughters"—KBS Productions . . . Margaret Livingston—Mrs. Paul Whiteman in cast of Clara Bow's picture, "Call Her Savage"—Fox . . . Mary Pickford 'tis said will make new version of "Secrets" . . . Katharine Hepburn plays "Jo" in "Little Women"—RKO-Radio . . . Dorothy Dix plays opposite Ken Maynard in "Drum Taps."

Anna May Wong goes over big in vaude-

ville . . . Jesse Lasky's first picture for Fox is "Zoo in Budapest" . . . J. Farrell McDonald in cast of "No Man of Her Own"—Paramount . . . Guy Kibbee has an important role in Douglas Fairbanks, Jr.'s picture, "The Sucker"—W-F-N . . . Aline MacMahon also in cast . . . Tom Brown in cast of "Laughter in Hell"—Universal . . . Mack Sennett signs W. C. Fields for a series of short comedies . . . Robert Barrett, New York actor, in cast of "King of the Jungle"—Paramount . . . Mae Clark has the feminine lead in "Acquitted"—Columbia.

Conway Tearle getting big hand by New York critics for his acting in "Dinner at Eight," stage play . . . Charles Colman, butler in cast of "Acquitted"—Columbia . . . James Cagney's picture for W-F-N, first title "Bad Boy," second title "The Inside," now "Hard to Handle," which, the picture or Jimmy? . . . Tosha Mori in cast of Joan Blondell's picture "Blondie Johnston"—W-F-N . . . Elissa Landi considered by Fox to star in "I Was a Spy" . . . Helen Chadwick has a bit in "Cavalcade"—Fox.

Dorothy Arzner to direct Ann Harding in "The White Moth"—RKO-Radio . . . Barbara Stanwyck's picture "Lady 6142" now called "Ladies They Talk About"—W-F-N . . . Jesse Lasky, Jr., quits Paramount . . . Universal signs Rosalia Ray for "Clancy of the Mounted," serial . . . Frank Albertson in cast of Charles R. Rogers' picture, "Billion Dollar Scandal"—Paramount.

DIRECTOR OF BIG U FUN
FILMS GIVES HIS REASONS
WHY HE HAS MADE
THIS CHOICE

Comedy, like gentlemen, prefers blondes. At least the golden haired comedienne gets the nod from James W. Horne, veteran director of fun features at Universal studios. After 16 years in the business of making the world laugh at antics on the screen, Horne should be well qualified to voice an opinion on the respective merits of the eternal opposing color schemes of femininity, as it influences camera ability.

"For comedy purposes," says Horne, "blondes have to be rated pretty well ahead of their darker sisters. They are, in plain words, just funnier. I don't mean to infer that brunettes can't possess just as well developed a sense of humor, but to work with on the set, they can't seem to let it out nearly so well. Naturally, a director is continually pleading with a comedienne to 'give something' to the camera, because he knows that spontaneous comedy is the highest type and something you cannot inject into a comedy artists."

"Blondes, if in the first place they can be called comedienne, have it—brunettes lack it. Louise Fazenda is one of the best examples of what I mean. Give her a situation which has the elements of comedy, and she is funny. June Clyde is another blonde who needs only to be 'tipped off' and her natural vivacious humor flows freely. Vivien Oakland and Thelma Todd, both decided blondes, take to comedy as the proverbial duck takes to water. ZaSu Pitts, rather half-and-half, although tending toward the blonde classification, strangely enough can be excellent in either comedy or tragedy."

"But brunette comedienne are scarce. Of course there are exceptions, as in the case of Marie Prevost, who must be placed in the front rank of comedy players."

"Give me a blonde, however, nine times out of ten. As a comedy director, I have to admit they're preferred."

JAMES WHALE TO DIRECT "INVISIBLE MAN" FOR BIG U

With "The Mummy" in the cutting room, Universal is working overtime to get "The Invisible Man" into shape for Karloff's next starring vehicle. Preston Sturges is assigned to continuity and dialogue, and is working with Richard Schayer, head of the scenario department.

James Whale, scheduled to do "The Road Back" early in 1933, will direct.

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Let's See Who is Who

by Harry Burns



Belle Bennett's Passing Is Indeed Severe Heart Blow to Ye Editor

Remembering and loving Belle Bennett like we would our own sister, we write this farewell to her after her untimely death has dealt us the hardest heart blow that we have been asked to suffer in some time.

It is hard to believe that she is gone, for so many depended upon her in time of trouble and worry.

Her return to Hollywood this time was, as she said, **HER ONE DESIRE TO BE WITH THOSE THAT SHE KNEW AND LOVED BEST.** We sat and talked in the Cedars of Lebanon Hospital about her return by airplane. Fear had reached her heart that the trip had been too much. However, she was bravely trying to win her fight to regain health and her rightful place in filmland.

NEVER BEFORE HAD WE MET SUCH A WONDERFUL SOUL. She was entitled to live. **FIRST, BECAUSE** she was one of **GOD'S CHILDREN.** Need we go any further?

Fred Windemere, her husband, was with her until the end. Faithful and devoted, he had shared her joys and sorrows. There was nothing left undone in their lives and now they are parted in **DEATH.** But, the spirit of **STELLA DALLAS, the MOTHER OF THE SCREEN,** who mothered everyone that ever crossed her threshold, **CANNOT AND WILL NOT DIE.** Her memory will go on and on. **HER LIFE** was brim full of blessings for **ALL,** and for her sake we must try and do as she did in her every day life.

SO WE SAY—MAY THE PEACE AND UNDERSTANDING OF BELLE BENNETT be with you all, who try to live as she did until her very last day in our midst.

Alice White Is Once More Back in Our Fold—Appears in Warner Bros. Pictures

Welcome home, Alice White (America's Girl Friend) we surely are happy to know that you are not only back in Hollywood, but, to think that you are once more back at the Warner Bros.-First National Studios, where you worked so earnestly and gave so much joy to the world at large with your pictures. We naturally are looking forward to your first picture, "Employees Entrance," which will soon be previewed and released by the very firm that gave you your opportunity to stardom.

Many theatergoers have asked us what became of Alice White after "The Naughty Flirt," which she appeared in two years ago. Her vaudeville tour showed producers and exhibitors that her **NAME** meant much to vaudeville and cinema box-offices of the best theaters, so wisely Warner Bros. have brought Miss White back to her proper place. We feel that it is only a matter of a very short time, that the name of **ALICE WHITE** will be even greater in the world's best cinema temples, than it was in the earlier days in pictures.

"Employees' Entrance" was directed by Roy Del Ruth. Loretta Young and Warren Williams have the leads with **ALICE WHITE** in one of the most important roles. David Cohen wrote the story. Miss White, since her return to Hollywood, has been greeted on all sides by the best people, who are elated to think that she is back in pictures and here to stay with us for some time to come.

George Sidney and Charlie Murray Amuse Theatergoers Very Highly with Funny Antics in "Abie's Irish Rose"

No matter where you put George Sidney and Charlie Murray, you will find plenty of amusement for all concerned. So it is with Henry Duffy offering these famous funsters in "Abie's Irish Rose" at the El Capitan Theater where they opened engagement Sunday. The first nighters laughed heartily at their funny antics. George Sidney made a few of the hard hearted theatergoers swallow kind of hard when he gave them a taste of some dramatic moments. While Charlie Murray came through with his breezy way of taking his audiences right into his confidence and holding their attention all the way. He nursed every laugh situation for all it was worth, and helped to keep the tempo going at top speed.

The young romancers John Darrow who played "Abie," and Grace Stafford as "Rose-Mary", Abie's Irish Rose, both gave excellent performances. In fact, it was their seriousness throughout that held your attention and helped put over the comedy situations that loomed here and there through their innocent love making activities. Theatergoers liked these players from their very first entrance until the final curtain.

Pepi Sinoff and Milton Wallace were very acceptable as quarrelsome neighbors while Lowden Adams as the "Rabbi" pleased very highly. As did also Harry G. Keenan as Father Whalen. Shirley Jean Rickert as the Little Flower Girl surely set off the bride's maids to a fine start as they made their bow behind the bride (Grace Stafford) who looked too beautiful for words.

Anne Nichols' "Abie's Irish Rose" has been given a new treatment which is more timely and up to the minute and with George Sidney and Charlie Murray—need we say any more?—Russell Fillmore staged the play.

CINEMALAND TURNS OUT FOR FINAL O. K. ON SOUND RECORDING AWARD

Excerpts from 20 audible pictures produced by four of our major studios were given the acid tests for the annual sound recording award of merit, issued by members of the Academy of Motion Picture Arts and Sciences, Wednesday evening, Nov. 9, at the Criterion theater.

Gathered together on this occasion were some 850 members of the academy to pass final judgment on what they considered the finest specimen of recording during the past year.

The total footage from each studio amounted to about 1000 feet, each of the four studios having contributed short excerpts from five pictures. Basis of voting, Wednesday night, was as to technical excellence along with artistic effect obtained and the emotional sensitivity of the observer.

In the past two years, this audition has proved one of the most interesting of the awards events. This year, on account of the vast number of excellent pictures turned out, the sound recording award is expected to be decided on only after a closely contested race.

The outstanding sequences shown Wednesday night had been chosen from films made at RKO-Radio, Paramount, Warner Brothers-First National and Metro-Goldwyn-Mayer studios.

PHIL FRIEDMAN HAS MADE PLACE FOR HIMSELF WITH FOX FILMS UNDER MOST TRYING CONDITIONS

Out Fox Films studios way you will find Phil Friedman, who shares casting honors with Jack Gaines in the casting department. Ever since they agreed to serve the studio, which of course means Winfield Sheehan's policy and ideas, they have been put to the acid test, under the most trying conditions. For the eyes of the amusement world was glued on the Fox Films studios, through the fact that Winfield Sheehan had once more taken up the management of the plant, and had started out on a larger and better program than has fallen to the companies lot for some time.

Phil Friedman has served as associate casting director with Jack Gaines for the past four months. Up to two weeks ago they worked hand in hand, all of a sudden Jack Gaines decided to catch a cold or something which some said had turned into a complaint of the flu. He has been away for two weeks from his desk. In the meantime Fox Films directors are clamoring for actors and actresses, big names, yes the best that money can buy. It is up to the casting department to fill the bill. Now that Mr. Gaines has returned, he is to go East for a conference with S. R. Kent, President of the Fox Films. Phil Friedman and his staff have proven themselves well able to meet the situation face to face, and all is well at this time. Lest you already know, Phil Friedman was casting director for Universal Pictures for two years and a half, before joining Fox Films, needless to say, he knows his business and has had some first handed experience prior to taking a casting director job. He was a well known agent, this backed by about 20 years or more in show business. Taking it all in all, he **KNOWS WHAT IT TAKES TO CAST PICTURES**—or we miss our guess.



PHIL FRIEDMAN

Col. Reginald Barlow Inspects School

For the first time in an official capacity, Col. Reginald Barlow inspected a local military school, when he stepped into the Black-Fox School for Boys, and gave them the once-over. He admitted to Ye Editor that he has seen many schools all over the country and that the Black-Fox school was the finest of its kind that he had ever viewed. Col. Barlow was also made a member of the Hollywood American Legion Post 43. Filmland has learned to love and respect him for the work he has done in the best pictures in which he plays all sorts of character roles that only an actor of the first waters can perform.

Keep Your Eyes and Ears Open for a New Announcement Soon

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Amri Galli-Campi, Famous Prima Donna To Make L. A. Debut

Local Theatre Managers To Purchase Own Films ---E. W. Hammons

Irving Cummings is to Direct for J. G. Bachman

Make Up Artists are Pleased with Chance to Win Much Coveted Prize

NOTED DIVA TO GIVE HER
FIRST L. A. CONCERT
NOVEMBER 22

On November 22, Amri Galli-Campi, coloratura soprano will appear in concert at the Philharmonic under the direction of L. E. Behymer.

Mme. Galli-Campi was selected to occupy the place left vacant by the retirement of the illustrious Galli-Curci from the Chicago Civic Opera Company. Previous to her appearance with the Chicago company, she will afford music lovers of the coast to see and hear her in concert. This procedure



reverses the usual custom of sending a star out in concert after their eastern success.

It is believed that the attractive appearance of the young prima donna as well as her glorious voice will attract the attention of some screen producer and induce him to present a film that will lend itself to better music interpreted by an artist of rare ability. It is this possibility that prompts her supporters to give Los Angeles a chance to see a famous diva in an American premiere.

CRESPO IN ROYER FILMS

Jose Crespo, noted Spanish actor who starred in M-G-M's foreign editions and also played featured roles here in English speaking films, has returned to Hollywood with a contract to appear in Fanchon Royer's Productions. Jack Gallagher, president of Fanchon Royer Pictures, Inc., announces that Crespo will have featured parts in at least five English versions on their new program.

Crespo has been away for some months making personal appearances in Europe and vacationing in New York City.

DONALD KIRKE IS WORKING IN "BLONDIE JOHNSON"

Donald Kirke, an eastern actor of note, is working in "Blondie Johnson" at the First National Studios, under the direction of Ray Enright. He has been playing in some fine pictures at Universal and Columbia recently with some other good engagements in the offing.

CENTRAL BUYERS WILL NO
LONGER SELECT PICTURES
FOR DISTRICT THEATERS

The decentralizing of theater operation under way at the present time is the most hopeful sign for the future of the picture industry which has developed in years, according to E. W. Hammons, president of Educational Pictures and chairman of the Executive Committee of World Wide Pictures.

"This decentralizing movement," said Mr. Hammons in an interview Saturday, "is simply getting back to the fundamentals on which this industry built its original great success. When the big circuits go a step further and decentralize their film buying as well as their theater operation, they will have made another move which, in all sincerity, I believe to be necessary before our industry can be put back on the profitable basis which we all wish for."

"Mr. John Hertz is absolutely right in his statement that the interests of the theaters themselves can best be served by placing more authority in the hands of the local manager. No executive a thousand miles away can possibly hope to have the grasp of local conditions which the alert showman can have after daily contact with the clientele of his theater, or to know so well the needs and desires of that local patronage. In the proper handling of short subjects, this is especially obvious. Many a show has been saved by the judicious selection and presentation of the proper short subjects to meet local conditions, just as many another show has been handicapped by their improper use."

"The next logical step in this important forward movement back to fundamentals would seem to be the placing in the hands of the local showmen of the buying of their short features, so that they would have full authority to determine what short pictures they will play as well as when and how they will play them. This much could be brought about immediately although the complete stabilization of the picture business demands local buying of all features as well as short subjects, and this will have to be brought about eventually to restore the complete open competition which is so essential to the development of the highest quality in any line of product."

"It may be a good thing for a big producing company to maintain a fine theater as a show window for its product in each of a number of important centers, but when this is extended to the point of operating huge chains running into many hundreds of theaters from one central headquarters, with product forced into all these houses regardless of merit or of local conditions, then a situation has

JUNIOR DURKIN TO STAR IN
"DIAMOND CUT DIAMOND"
—RADIO RELEASE

Junior Durkin, young actor who interprets American boyhood for the screen, will be directed in his next picture by Irving Cummings, one of Hollywood's most noted megaphonists.

Cummings will begin the new picture, "Diamond Cut Diamond" on November 28 on the RKO-Pathe lot, J. G. Bachmann announced today.

Junior Durkin is recognized today as the only real portrayer of adolescent youth on the stage or cinema.

Bachmann signed him to a long-term contract after his sensational successes in "Huckleberry Finn," "Tom Sawyer" and other screen hits dealing with the adventures of a boy in his 'teens.

"Diamond Cut Diamond" is being made for Radio Pictures' release.

Robert Flaherty has the "job" of his life. He is making a picture in the Aran Islands. Reports are that it will be six months yet before he returns to civilization. Judging him by his "Nanook," we can look for a great picture. The whole world enjoys that kind of entertainment, for it is different.

been brought about which not only stifles the development of individual showmanship, but removes the urge which the producing force must have to develop the best in entertainment. How can a producer or director be expected to be constantly on his toes when he knows that the picture he is making is already assured of certain tremendous playing time regardless of what he may or may not put into the picture? And how can a local manager become a real showman in, let us say, a mining town where Western and action pictures are in demand, while his all powerful Home Office far away from this situation rules that he must play society dramas and other sophisticated subjects regardless of what he thinks his people demand.

"The sooner this local buying policy is brought about, the better it will be for the industry at large. Regardless of the attitudes of the big companies controlling circuits toward the local buying of features, however, the local buying policy can, and should be put in effect immediately as far as short subjects are concerned, restoring open competition in that field at least."

"The industry is taking an important step in the right direction. Let us hope it will carry out this movement to its logical conclusion."

BEST MAKE-UP OF YEAR
WILL AGAIN RECEIVE
FILMOGRAPH PRIZE

Hollywood Filmograph's offer to yearly award a trophy to the creator of the best make-up during the year, has won the hearty approval of the make-up artists everywhere.

Many of the make-up artists have selected the pictures that they intend to offer to the committee to select from as their best work, and feel that the contest this year will be even closer than it was last year when Ern Westmore won the highest honors with his make-ups on "Cimarron" produced by Radio.

Entries can be sent in to Editor of the Hollywood Filmograph as late as Christmas Eve. Announcement of the winner will be made in our Yuletide issue which reaches the streets of Hollywood New Year's Eve.

D. W. GRIFFITH RAPS MOVIE CRAZE

(Continued from page 1)

East," Griffith showed his unsurpassed flair for the grand cinema.

Many of our present day high-priced directors got their first training or inspiration from these early Griffith successes. But none of them have shown the resolute fidelity to artistic principles as has Griffith.

Directors like Josef von Sternberg, of "Salvation Hunters" and "Underworld" fame; Clarence Brown, of "The Signal Tower," "Smouldering Fires" and "The Goose Woman"; Herbert Brenon; Monta Bell; Mal St. Clair; Harry d'Arrast; Wesley Ruggles, and others who gave fitful impressions of following in the footsteps of the master, Griffith, have turned to box-office productions, and their artistic prowess has languished or died.

When Griffith got into the doldrums with several factory-made films he called a halt and withdrew, awaiting conditions more advantageous to the artist in the film industry. Hollywood and the whole film world must honor Griffith for this courage of his convictions, and offer up a prayer that such a forceful and intelligent power soon be restored to us aught.

The Algerian Government has decided to produce propaganda films to be offered free to exhibitors in France, dealing with industry and agriculture.

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WHAT IS DOING THESE DAYS IN THE BAY CITY DISTRICT?

ATTRACTIONS AT CINEMA AND THEATER DEFY ALL OTHER

Henry Duffy gave San Francisco theatergoers another rare treat in bringing Billie Burke in Noel Coward's "The Marquise" to the Alcazar last Monday night. Miss Burke was greeted by a capacity house and won the enthusiastic acclaim from a first night audience for the delightful performance she gave. Supporting Miss Burke an outstanding cast includes Anita Louise, Alan Mowbray, Morgan Farley and William Stack, David Burton who directed the comedy is to be complimented on its excellent staging. . . . Two important openings at legitimate theaters are scheduled for Monday night. Franz Lehár's "The Merry Widow" will open at the Columbia with a cast of 50 people headed by Ruth Gillette and Alex Callum, and an orchestra of 30 pieces with Karl Hajos conducting. At the Geary "Mrs. Moonlight," Benn W. Levy's great success, will open with Margaret Fielding in the title role. . . . Warner Brothers Theater has been taken over by Fox West Coast Theaters, Inc., Harry P. Franklin was retained as manager. . . . It is rumored that the St. Francis Theater now playing second-run pictures at 25 cents top, will become a first-run house in the near future. . . . Herman Wobber, who for the past twenty-one years has held an important post in the sales department of Paramount Publix Corporation, resigned from that position due to personal differences with the heads of the corporation. Mr. Wobber, who has just arrived here from a successful five-months' sales campaign, denied all rumors that he will take over the Louis Greenfield chain of theaters here and in Honolulu, or that he has any plans for a new affiliation. . . . The main topic of conversation among cafe visitors is the smart dance music and entertainment Fred Brown, of the original Six Brown Brothers, is presenting at the Lido Cafe. Brown received a royal welcome when he opened here last week and he has scored tremendously ever since. Leading a 12-piece orchestra and acting as master of ceremony, he is making many friends by his personal work. He has an abundance of personality and is an artist in his line, and can that boy play the saxophone! San Franciscans have gone for him in a big way. The show throughout is brimming with talent and visitors are high in their praises of the aggregation. Headed by Fred Brown and his 12-piece orchestra who play dance music that won't let your feet keep still, there are Duval and Tregg, Sensational Apache dancers, the best dancing team around these parts, who scored heavily, Edna Lee, famous prima donna, who has a lovely voice and went over big, and Hope Huntington, the personality girl, who won great applause. The dance numbers with ten pretty dancing girls, staged and costumed by Thelma Crocker, were beautifully staged and well received. . . .

The Wilbur Players, now in their twenty-second week at the Fulton, Oakland, are doing a good business with Belasco's "It's a Wise Child." The cast includes Dorothy Shannon, Edna Ellsmere, Ruth Saville, Berkely Buckingham, John Ivan, Rupert Drum, Tove Linden and Edward Smith. . . . Uzia Bermani and his String Ensemble at the Orpheum, are offering a splendid program of semi-classical music and making a big hit with San Francisco music lovers. Bermani, who is a true artist at the piano, works in the pit with the orchestra, supported by a group of fine singers. . . . Tony Lubeski, one of San Francisco's pioneer theatrical figures, recently celebrated the second birthday of his Sutter Theater, Sacramento. Starting off the anniversary he gave the patrons the largest show he ever had at a price scale of 30 cents top. The first-run showing in Sacramento of "The Phantom Express" was the screen attraction. The stage show with a line of ten pretty dancing girls, and George Weterau and his "Masters of Music," included

Marie Burton, dancing star of RKO's "Bird of Paradise," Charlotte Linne, brilliant soprano, who came direct from the San Francisco Opera Company, and three other high class acts. Lubeski, who has been active in the show business for some 35 years or more, retired seven years ago to enter another line of business, but the lure of the theater proved too much for him and two years ago he purchased the Sutter which he has been operating with success ever since.

Well, folks, you haven't heard anything yet until you've heard Julia Gerity, the singer of blues, who just joined the Tom Gerun band at the Bal Tabarin. Miss Gerity made her first appearance on the coast last week coming direct from the College Inn, Chicago, and did she panic 'em! On her opening night the smart crowds couldn't get enough and called her back for five encores. . . . She has a marvelous personality and knows how to put over her songs for everything that's in them. This week Miss Gerity is singing "I Ain't Never Had Anybody Crazy Over Me," a song hit written by Jimmy Durante, which gets across to a terrific show stop. She appeared on the same bill with Durante at the Almo Cafe, New York City, where she was a sensational success. . . . Ted Fiorita at the Garden Room, St. Francis Hotel, is singing "Ten Little Fingers" and looking ruefully at the payments for the \$500,000 insurance policy he has taken out this week for the protection of his famous digits which have brought him fame and fortune. Fiorita begins broadcasting the M. J. B. Coffee hour Monday and a feature of the program will be the introduction of a new song arrangement every week. Three "hit" songs were recorded by Fiorita's band this week to be released by Brunswick, among them the new hits, "After Twelve O'Clock," and "More Beautiful Than Ever." . . .

Seen and heard on film row:—Floyd St. John of Co-operative Film Exchange and Herman Cohen, manager of United Artists, went duck hunting and came back with a bag full. . . . Herman Kersken, who is getting settled in his new post as manager for Fox, Oakland, is much missed on this side of the bay. . . . The RKO Booking office folded up last Saturday. . . . Sam Harris, veteran showman, is ill. . . . Max Dolin, of NBC fame, has been chosen as first violin for "The Merry Widow" orchestra. . . . Hazel Munro, public stenographer, is now located at Room 205 St. Francis Hotel. . . . Harry C. Cohen, Western Division Manager for RKO Pictures was in town. . . . Mark Larkin was here ahead of Douglas Fairbanks' "Robinson Crusoe" which opened at the United Artists' Theater Thursday. . . . Kenny Allen, popular tenor from Los Angeles, joined Ted Fiorita's band at the St. Francis Hotel this week and already the fan mail is pouring in commenting on the silver-toned quality of his voice. . . . Eva Leoni, famous prima donna, is coaching "The Children's Opera Co.," in a new operetta to be produced during Christmas week. . . . Met Joseph Levin, who was our big boss when we managed the old Peninsula Theater, San Mateo, way back in 1914. It was quite a gab-fest as we hadn't seen Joe in some 15 years. He's one of the leading attorneys in San Francisco now. . . . Morris and Lichtenstein have just had a new attractive sign made for their Western Poster Co. show window. . . . Jack Cluxton, former Western manager for Pantages Circuit, acted as stage manager for three concerts given for the benefit to the Mt. St. Joseph Orphanage under the auspices of Council 615 Knights of Columbus, at the new War Memorial Opera House. . . . Sam Pechner, formerly assistant manager un-

der Herman Kersken at the local Fox Theater, has been transferred to the Fox Oakland, to act in the same capacity, replacing "Dom" Isabella who is to take over the management of the Fox, Vallejo. . . . Hyman Levin pops up on the row occasionally and kindly invites us to see the show at his West Portal Theater. . . . Phil Frease was here booking pictures for his Sabastopol theater. . . . Joe Richards, manager of the Uptown, has fully recovered from a bad cold. . . . Herbert A. Harris, former manager of the President, is now production manager for the New York Burlesque Company which opened at the Premier, Oakland, last Saturday night. . . . Phil Zenovich, theater press agent, now free lancing, is handling publicity for the Regent, San Mateo, with great success. . . . Ken Dailley, formerly with RKO Booking office, has left for Los Angeles where he expects to locate permanently. . . . Harry Sack looks like a million dollars in his new outfit. . . . George Giroux who has been on the sales staff with Educational Film Exchange in Los Angeles, has just arrived here and will replace Charles Crowley at the local exchange. . . . Al Crooks and Larry Delaney, left for Stockton to join the Musical Comedy Company playing at the Star Theater. Crooks will act in the capacity of company manager and Delaney will play Juvenile leads.

MARK SANDRICH DIRECTS MASQUERS' COMEDY

Dorothy Grainger has been signed for a unique role. As "Tarkana, Queen of the Jungle" she will play havoc with a scientific expedition into the dark continent in the newest Masquers' Comedy, "Through Thin and Thicket or Who's Zoo in Africa."

James Finlayson, Walter Catlett and Miss Grainger started today in the leading roles. The supporting cast includes Grace Hampton, Tom Brower, Max Davidson, Crauford Kent, Donald Reed, Tony Merlo, Rex Burnett, Jim Gordon, Charley McNaughton, Lou Payne and Maurice Black.

Mark Sandrich is directing from a story by Walter Weems. Louis Brock is the associate producer for this Radio Pictures' comedy.

CHRISTIAN SCIENCE

"ADAM AND FALLEN MAN" was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text presented Jesus' words, "That which is born of the flesh is flesh; and that which is born of the Spirit is Spirit."

One of the Scriptural citations in the Lesson-Sermon included these verses from the Gospel of John: "For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life. For God sent not his Son into the world to condemn the world; but that the world through him might be saved."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scripture," by Mary Baker Eddy, stated: "Jesus beheld in Science the perfect man, who appeared to him where sinning mortal man appears to mortals. In this perfect man the Saviour saw God's own likeness, and this correct view of man healed the sick. This Jesus taught that the kingdom of God is intact, universal, and that man is pure and holy."

THROUGH MY FRENCH WINDOW

By JACQUES LORY

I met W. R. Burnett, well known novelist, in a Vine street book-shop. We talked about French and American writers and the effect of the depression on Literature. W. R. said: "A new kind of writing will spring out of this chaos. But what kind? Whoever finds out will reap a fortune." Of his own experiences W. R. said: "Little Caesar was my fifth book and my first success. I write spasmodically but when I write I sleep little. My style is terse. Some people do not like it. But it is my style and I stick to it." I told Mr. Burnett that Rupert Hughes, while writing Washington's biography, took time to criticise two stories of mine. Said W. R.: "I have heard other scribblers say the same thing about Mr. Hughes. He is a marvelous man." . . .

Ramon Pereda, Spanish leading man, will do some personal-appearing in Mexico next month unless Fox or Columbia need him. . . . Rosita Moreno is in Mexico, also touring. . . . What has become of Baltazar Coue, known as Don Q? . . . A chat with Pauline Garon brought out that when she is in Paris she regrets Hollywood, and vice versa. While in Paris Paulin worked in Paramount productions. She might have to go back soon. But this time she would take her mother along.

The French version of High Pressure, directed by Henry Blanke, the young and energetic Warner's associate executive, will be shown shortly in Paris. It was previewed a month ago and newspaper notices were laudatory. Andre Luguet took William Powell's part and Torben Meyer, George Sidney's. . . . Robert Florey will soon direct a mystery thriller under Henry Blanke's supervision. . . .

Bill Mayberry, his busy self again, is back at his desk in First National's casting office. But without his appendix. The competent Mr. Mayberry has been many years with Warner's. Right now he is casting for "The King's Vacation," the next George Arliss vehicle. John Adolfi will direct. Ben Silver, another experienced lieutenant of Hollywood's cavalcade, is first assistant. . . .

Georges Carpentier, who was batching with Andre Cheron while here, has gone back to France. . . . Dick Stockton told me that it is Bob Palmer who is first assistant to Fred Schuessler. And Dick Stockton assists Bob. . . . Overheard on Hollywood Boulevard: "And he gave me a check for \$600." The other said—eagerly: "How long ago was that?" The answer was drawled sadly: "Oh, a loooonng time ago!" . . . The liveried door-opener and star-gazer who stands outside Jean Malin's club resembles Walter Catlett. . . . When I was in Carmel-by-the-Sea Mrs. Catlett owned a shop where rugs were woven and sold. Mrs. Robert Welles Ritchie had a store where many trinkets were to be purchased. And Mrs. ex-Harry Leon Wilson had a flower shop where she sold flowers from her Carmel-Highland's Garden. And Jesse Lynch Williams, Saturday Evening Post writer, was living on Camino Real. And Talbert Josselyn, whose brother is married to a French girl, had not been discovered by Collier's. And on Sundays my dog and I would watch Franck Sheridan, James Hopper, Frederic Becholdt, and perhaps Holman Day playing football. . . . Now that celebrities flock to Hollywood Franck Sheridan navigates between Carmel and the local studios. And Holman Day was here three years ago writing a Will Rogers' story for Fox. What about bringing Robinson Jeffers, the poet, to this republic of the Fourth Dimension? Robinson built himself a castle whose stones were salvaged from Carmel's Point rocky beach. There is a large sign adorning his wall. And it reads: "Keep Out."

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Chit-Chat and Chaffer

by Hal Wiener

Wanger Says Film Chiefs Lack Vision

STATES TRADE PAPERS GET WRONG ANGLES
ON FILM PROBLEMS

In a forceful commentary on film problems, appearing in *The Film Daily*, in its issue of October 28th, Walter Wanger, veteran production executive, rapped industry heads for lack of foresight and intelligent action.

"Those in control of production do not seem to realize that there is an entirely new world point of view which has to be met in picture production," observed Wanger. "This changed viewpoint radically affects the type of entertainment that must be furnished, as well as the attitude of the audience. Artistically, the business must improve."

Wanger also declared that the trade journals of the industry criticize everything from the box-office angle, and that the result of their influential observations has resulted in mediocre films.

Among some of the pertinent excerpts from Wanger's interview are the following

"The fear to do anything new in the industry has cost the producers millions

"Our lack of foresight is deplorable

"Our present position is most opportune, if we will only open our eyes and take advantage of it The creative talent in this industry is wide awake and ready to go places and do things. So let's hope the higher-ups will see the light."

Wanger's commentary is too lengthy for detailed report here, but it shows an intelligent view of the ills of the industry today, and should be read in its entirety by all who have not yet done so.

Wanger's observations that the trade press is much to blame holds true in the case of certain trade papers that continually talk about "swell hits," box-office wallops," knock-outs" and other praiseful phrases about films that are, generally, cheap and tawdry. This is not true of all the trade press, however, and Wanger's indictment shows a generalization that is not justified.

Again, Wanger should remember that it is in the power of persons such as he, who have occasion at times to remedy some of the lesser evils, to point the way for their betterment. It calls for combative courage in most cases, but if Wanger believes the medicine is necessary, let him be the first to give a dose of it to the industry insofar as he is able to prescribe.

Filmograph welcomes his brave words, and now calls upon him to follow up his words with some real action.

BILL CODY RELATES EXHIBITOR'S VIEWS OF CONDITIONS IN INDUSTRY

"It's good to be back home," and with these words, Bill Cody, beloved film star of the saddle, settled back to view the present situations now confronting Hollywood.

"Since the advent of audible films," he says, "picture themes have developed from the song and dance man to the manufacturing of conversation.

"Nothing is left to the imagination of an audience. Dialogue, action, in fact everything is so vividly depicted on the screen, is it any wonder that only a small portion of picture goers are pleased today?

"Now, for instance, if the minimum of dialogue were used, and action of a picture so constructed as to build up to the natural reactions of audiences, more people would have their own interruption of events in pictures—hence pictures would have a stronger appeal and stories would appeal to the imagination of everyone."

Bill Cody recently returned from a 20 weeks tour with his Bill Cody Ranch Wild West Show. His outlook on the present situation confronting Motion Picture Producers is founded on his reactions of exhibitors throughout the nation. Exhibitors, he says, don't want trashy drawing room pictures with their silly, brainless, rattle brain dialogue. Stories with an appeal to family life, where father, mother, son and daughter will find equal enjoyment is what exhibitors are clamoring loudly for, he says. We agree with Bill Cody.

Let's get behind this movement, Hollywood. After all, it's the exhibitors who bring the pennies rolling into the studio cash drawer.

WRITERS' CLUB PROGRAM GREETED BY ENTHUSIASTIC AUDIENCE

Continuing their monthly presentation of one-act plays, the Writers' Club staged a series of four short sketches Wednesday and Thursday nights, Oct. 26 and 27, to an enthusiastic audience.

"On the Shelf" by Cristopher Morley, featured Frances Dee, Bob Vignola, Alden Gay, Edyth Raynore, Daphne Darien, Otis Harlan, Gale Gordon and Edward Earle. It was directed by Bob Vignola. It was an entertaining skit, well presented.

Maude Fulton's brain child, "Whom the Lord Loveth," was cleverly presented by Kenneth Randall, Sidney Bracy, Kenneth Thomson and Frank Darien.

"Held" from the pen of Louis Este featured Jane Grey with Leon Waycoff.

"The Farrell Case," one of George M. Cohan's many plays, was well enacted by a large cast including Ernest Wood, Ben Hewlett, Ray Littleton, Lee Shumway, Hal Price, Victor Potel, Nanci Price and Walter Wills. Paul Gerard Smith officiated as stage director on this one. Plenty of comedy here that brought gales of laughter.

Mitzi Green also won applause with her famous impersonations.

C. EDWARD ROBERTS DIRECTS "THE FLAMING SIGNAL"

"The Flaming Signal," which is due to bring several thrilling moments to theater patrons in the very near future, is nearing completion as one of the outstanding pictures to come out of the Metropolitan Studios in many months.

An original from the pen of William Steuer, the picture among other things, boasts of a "big name" cast. John David Horsley has been awarded the leading role, which is generally conceded as rating among the biggest screen portrayals he has tackled to date. Marceline Day has been chosen to enact the feminine lead opposite Mr. Horsley. Others who will share acting honors include such sterling players as Noah Beery, Henry B. Walthall and Mischa Auer.

William Burke, who has given us many thrilling pictures featuring the former M-G-M star canine, "Flash," again will bring his four-footed thespian to the screen as the hero of "The Flaming Signal."

C. Edward Roberts is wielding the megaphone on the production while George Akers is the man behind the camera. Imperial Distribution Corporation, we learn, are to handle the distribution of the picture.

John Wray Plays Leading Role in "The Death Kiss" for K B S-World Wide

John Wray, who has been one of the busiest character players in Hollywood, has the leading role in (K. B. S.) World Wide's "The Death Kiss," a fantastic mystery thriller from the pen of Madelon St. Denis.

Mr. Wray essays the role of the "Panther," a ruthless, diabolical creature who moves through a maze of murders. The picture is being directed by Eddie Marin.

A recruit from the New York stage where he authored, directed and played in stage productions, Mr. Wray has played character roles in some of the most important pictures during the past few years. For Warner Brothers he played successively in "Two Seconds," "Doctor X," "Big City Blues," "The Match King," "Central Park," and "I am a Fugitive from a Chain Gang."

"The Death Kiss" is now in production at the California Tiffany Studios.

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CORRECT VOCAL INSTRUCTION NECESSARY TO STAGE AND SCREEN ARTISTS

With the advent of musical productions once more preparing to take the local screens by storm, vocal artists are again much in demand.

Excellent vocal talent, though many may be in possession of it, is only developed and perfected through rigid and hard training and with finest instructors as coaches.

It was your representative's good fortune in contacting Miss Fannie Francis, late of the Metropolitan Opera House, who voiced some splendid ideas on vocal artistry.

Four things are vastly important to a student of voice culture, Miss Francis states. They are: First, Intelligence—the will to study correctly; Second, Ambition—the will to work and study regardless of time spent; Third, Determination—the will to accomplish, and Fourth, Voice or Musical talent.

Correct breathing is of the MOST IMPORTANCE to a singer. Through Miss Francis' style of teaching—the style which established her as coach at the Metropolitan Opera House—she corrects and coaches one in a more smooth and natural method of breathing. Her tremendous success in this line of work is what prompted the late David Belasco to trust all of his theatrical talent to her teaching. He realized that correct enunciation, so necessary to a stage performer, was only available through correct breathing.

So it should be with audible screen performers. Talking pictures demand the best of theatrical talent. These performers should not be hindered from giving their best by incorrect breathing.

L. E. Behymer realized Miss Francis' value in tone production and diction for singers and stage artists. He knew of her knowledge of what is necessary for careful effect and enunciation. This is why she is now under his personal management.

It would be well worth their time for studios to contact Miss Francis as a means to train their contracted talent. She can be located at 6680 Whitley Terrace, Hollywood, Calif.

Her list of proteges would include many personalities, today famous on both stage and screen. If space would permit, we would like to go on and tell who these people are and how they feel toward Miss Francis' method of vocal training.

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Pass Racket Hurts Theater Patronage

"SERVICE CHARGE" GAG AROUSES RESENTMENT
OF EXHIBITORS' CUSTOMER

The hard-pressed exhibitors have been trying to figure out new-fangled gags to bring cash customers to the theaters.

They have been giving away autos, chinaware, merchandise and other prizes, and they have loaded their bills with double features at heavily slashed admission prices.

Such activity has worked untold harm upon the film business, from the studio to the theater. But the gravest error committed by the film business is that wrought by certain owners of small theaters, particularly those operating suburban theaters in crowded communities.

Their stunt is to distribute "free passes," supposedly admitting the holder to a gratis entry to the theater on certain nights, or for certain performances.

On the face of it, this big-heartedness should forewarn the prospective patron that there is a catch somewhere. But that is not the case. The overjoyed person, believing that he has come into possession of some gratuity from the exhibitor, rushes to the theater in the hope of getting into a "free show."

At the box-office, or at the door, he is politely informed that he must pay a "service charge" (usually about 15 cents) before his "free pass" is good. The sucker usually falls for this gag the first time, but he stays away from that theater after that. He quickly realizes that the 15 cents "service charge" (minus the small Federal tax that must be paid on all passes) is really a low-scale admission price. So his "free pass" is not a free pass at all. It is just bait.

It would be wiser, under the circumstances, for the exhibitor to advertise bargain-night prices at the same scale. This would not leave the patron with the bad taste of having been played for a sucker.

ETHIL HILL'S "BLONDES VERSUS RED HEADS" PURCHASED BY INTERNATIONAL PRODUCTIONS

Ethil Hill, who has contributed many worth while stories for screen reproduction, has just sold another, titled "Blondes Versus Red Heads" to George Weeks of the International Productions.

Miss Hill, being a brunette herself, should know whereof she speaks in this newest original. We understand that it will make a clever program picture.

Another of Ethil Hill's writings, the adaptation of "Fur Coats," is, we understand, being considered by two major studios.

Bill Sharples Dines Now and Then Club Who in Turn Entertain KNX Listeners in with Wow of a Show



HERE IS BILL SHARPLES AND HIS GUESTS—Harry English, James Gordon, Tom Nawn, Richard Carle, Tyler Brooke, Jackie Searle, Banks Winter, Montie Howard, Dick Staley, Frederick V. Bowers, Joe Carothers, Gus Visser, Jack Hawkins, Clarence Muse, Harry Burns, W. C. McClenaghan, Sam Kreider, Roger Johnson, Fred Kyle and Arthur Wallace.

Otheman Steven's favorite columnist of the Los Angeles Examiner started something when he started his NOW AND THEN column in the Hearst publication, for it started an influx of letters from old timers, and has so developed in reader interest that many troupers of stage and screen aided and abetted by vaudevillians, executives and representatives of all stage crafts, have been inspired to form the first NOW AND THEN CLUB which broke bread at the DIXIE-LAND CAFE over which JOE CAROTHER presides as the GERALISIMO. Since Joe is an old timer and trouser himself, it is right that OTHEMAN STEVENS should join the merry throng and break bread and talk about YESTERDAY AND TODAY. Tuesday evening, Bill Sharples, whose name has become a household word wherever there is a radio and they listen in on the KNX program, decided that since JOE CAROTHER started the ball rolling for the NOW AND THEN CLUB by staging a dinner and topping it with a horse and dog show in which Jackie Searle proved a real cowboy star, he would do similarly. After listening to the KNX election returns, the party journeyed to the radio station where from 12 P. M. to 1 A. M. they strutted their singing and acting wares on the NOW

AND THEN HOUR. Bill Sharples presided as master of ceremonies. His GANG of entertainers sang and played their way into the hearts of the listeners—especially the NOW AND THEN members who sat in the room and finally joined in the merry making. If you missed KNX during this broadcast you surely missed a treat.

Harry English, who heads the N.V.A. offices here, recited to a great round of applause. Art Levy sang an election number that was a hit and timely. Master Jackie Searle panicked 'em with his description of Ma and Pa taking sides on the election. Richard Carle sang about "A Lemon in the Orchard of Peaches" which made him famous on the stage years ago. Pauline Holden (Calamity Jane) and her assistants put over a very clever skit. Banks Winter, the dean of song writers, sang his never-to-be-forgotten masterpiece, "White Wing." Billy Evans introduced his "Deacon Brown and Brethren and Sister" darky number. Frederick V. Bowers thrilled us with "Because I Love You"—his own composition. And last but by far not the least Clarence Muse sang "Sleepy Time Down South," one of his own and most soulful songs of the South. The hour closed amid one of the most touching farewells that ever went over the air by all

hands singing. If the listeners-in could have looked on they would have witnessed a fond good night being passed between the older and the younger generation of showdom.

Bill Sharples had not only gladdened the heart of everyone present, including Mrs. Clarence Muse sitting on the side line, but had started something with the NOW AND THEN CLUB performance over KNX that can go far towards bringing back many old favorites to even greater popularity than ever before through the medium of such shows as staged by Bill Sharples and their ability to perform on stage, screen or the radio. The NOW AND THEN CLUB owes Mr. and Mrs. Bill Sharples a vote of thanks for the fine dinner and evening at the KNX station.

HARRY LANGDON TO JOIN BROADCASTING GALAXY—STARTS ANOTHER TWO-REELER SOON

Harry Langdon, famous sad-faced comic of the films, is the latest movie celebrity to go on the air.

Saturday night Langdon will be the featured attraction of the "California Melodies" program on Los Angeles station KHJ from 9:00 to 9:30 o'clock, and it is expected that he will be a regular radio feature thereafter.



HARRY LANGDON

Langdon and Al Martin, well known Hollywood humorist and movie gag man, have written a snappy sketch that will mark the film star's radio debut. There is no reason why Langdon shouldn't develop into one of the most popular funsters on the air channels, for he has a line of chatter that is equal to his movie pantomime. His many years on the vaudeville stage have equipped him to do this new job to perfection.

Ed Wynn, Al Jolson and Eddie Cantor have won great new followings since they went on the air, and it's a cinch that Langdon will climb right into the forefront of radio favorites when he crashes through tomorrow night.

Bobby Vernon and Frank Griffin are at present writing the third Harry Langdon Educational short, which is to get under way some time next week.

BEN BLUE

—Under Contract—
HAL ROACH STUDIOS
Management LEO MORRISON

The Innocent Bystander

HAROLD ORLANDO WEIGHT

SHORT BUT SNAPPY

The Academy is doing well to recognize short subjects as worthy of awards this year. Scores of motion picture programs have been saved from an entertainment point of view, when the expensive star-studded feature proves a dud, by an unadvertised little short reeler. In the past six months alone, I have seen more than a dozen shorts which have won a greater award than the Academy can give—the whole hearted applause of satisfied film audiences.

FIRST PLACE WINNERS

Foremost in the lot is Eisenstein's famous "Romance Sentimentale"—the finest picture shown in the west this year, short or long. Next I would place Elmer Clifton's beautiful picturization of the legend of Pelee, "The Flame of the Pacific." One can't forget that moving little film of world religions, "Cradles of Creeds," a Fitzpatrick Travel-Talk, or Mack Sennett's "Man Eating Sharks," or the picture of Death Valley, "Satan's Playground."

"Nuri, the Elephant," "Dangers of the Arctic," Sol Lesser's "Island of Peril," were all outstanding on their programs. "Tragedy of Mount Everest" was a splendid film. Pete Smith's "Color Scales" was another.

COMEDY AND CURIOSITY

What would the program be without a comedy—that is, a good comedy? In this field Hal Roach leads with his Laurel and Hardy, Charlie Chase, and Pitts and Todd short reels which are of a high standard. "His Royal Shyness," with affable Andy Clyde was a riot. The Masquer burlesques reach the heights at times. The Edgar Kennedy comedies are grand, and the Slim Summerville series usually furnish laughs.

If it's something to tickle your imagination Walter Futter's "Curiosities" do the trick. Or Ripley's "Believe it or Not." Or John Hix's "Strange as It May Seem." What about those delightful "Screen Souvenirs," or Lyman's "Hodge-Podge"? Or that amazing series of shorts that UFA of Germany produced?

MICKEY AND HIS PALS

And of course, there is Hollywood's crown prince, Mickey Mouse and his friends. "Silly Symphonies," "Merrie Melodies," "Talkartoons," and "Fables" bring joy to countless hearts. The talking cartoon is the one true vindication of the introduction of voice to the screen. This wonderful world of make believe is enjoyed by people of all ages. Here, Walt Disney is unquestioned leader.

Maybe we could have an award for the best newsreel, too. The newsreel is another great achievement of the motion picture business—although around election time it gets a bit gabby.

THE ONE FLY

Speaking of being gabby, the one fly in the short subject ointment is the human rat who wisecracks his way through scenic and sport picture. If anything destroys the popularity of the short, it will be this pest, who must make a joke, usually bad, no matter how serious the subject. I suggest the Academy award a load of buckshot to the winner in this class. As a second thought, why limit it to the winner?

MONROE OWSLEY TO ATTEND NEW YORK PREMIERE OF "CALL HER SAVAGE"

Monroe Owsley is due to leave Hollywood for New York next week, we hear, to attend the premiere showing of Fox's "Call Her Savage" which is due to have a brilliant first night at the Roxy Theater.

He will also make a personal appearance on the stage at the gala event. Monroe Owsley is seen opposite Clara Bow in an important role in "Call Her Savage."

FERIKA BORIS CHANGES ADDRESS

Ferika Boris, well known character woman who has made a name for herself in such sterling pictures as "Glory and the Girl," "Little Caesar" and "Lady and the Brute," has changed her address to 5873 Franklin Avenue. Miss Boros is also well known for her course in training young thespians for stage and screen work.

How Is Your Health?

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NIGHT HAWK

Mischa Guterson Continues International Revue at the Blossom Room

Mischa Guterson is so pleased with the success of his International Revue at the Hollywood Roosevelt Blossom Room, that he has held over most of the acts that have helped him make such a hit with his offering for another week. Carlos Molina showed cafe lovers the other evening that he can play a violin solo with as much ability as he heads his tango and rhumba orchestra. And what is more, Carlos is making many new friends by the obliging way that he is accepting and playing the many requests that have come to him nightly for special dance numbers.

Sorel and Melva, known as the King and Queen of European Dancers, have caused little short of a sensation at each performance. It is their easy manner and polished way of doing their different dances that has caught the eye of Hollywoodians who have been visiting the Blossom Room nightly. Miss Melva is beautiful and as she swings from side to side and her dainty hands go in perfect rhythm to the entrancing music, you just cannot help but admire her and glue your eyes on her every movement. Mr. Sorel has the ladies hearts aflutter for he is the ideal European lover who belongs in the ball rooms of the most fastidious homes in any part of the world. Mario Alvarez scores heavily with his songs and is quite an aid to Carlos Molina in many ways. Guy Gaylon, a newcomer to these parts, sings delightfully. Eddie Bourbon's dance is O. K.

PHIL HARRIS PUTS ACROSS ANOTHER KO SHOW FOR COCOANUT GROVE VISITORS

There has been plenty of action and amusement for Cocoanut Grove visitors the past week. Phil Harris seems to have delighted in lining up his greatest program and he has put new life and ambition into his entire organization it seems. Perhaps it's the large crowds that have spurred them on—or maybe it's the "Harris" personality who wouldn't fall for that any time that it starts working in your neighborhood. Xavier Cugat and the rest of the show is still more than holding up their part of the program along with Phil Harris.

CLUB AIRPORT GARDENS SHOW BRINGS PRAISE FOR GEO. HAMILTON, NICK COPELAND AND SUNSHINE GIRLS

The Club Airport Gardens has plenty of show—in fact, we would say more than they need to satisfy the cash customers who have been wearing a path to their front door nightly including Sundays. Major-Domo Tommy Jacobs hired Nick Copeland, a master showman, to line up the entertainment and he in turn engaged Jack Lester, who trained the Six Sunshine Girls, to put across some very nifty numbers—and are they beautiful? Kay and Karels offer a very attractive number, along with other acts, which of course, brings Mister Lester to the fore as a comedian and M. C. of the first waters. George Hamilton and his orchestra have made many friends and are going over big both on the air and with lovers of this playspot.

B. B. B.'S "BOYS WILL BE GIRLS" GOALS 'EM APLENTY —AND YOU HAVE TO ADMIT THE BOYS ARE CLEVER

With Leonard Stevens at the piano and backed up with one of the jazziest of bands playing around these parts, B. B. B. need not take his hat off to any of the playspots here. Get a load of Leon Fredericks, Bonnie Lee, Billy Richards, Happy Hunt, Paul Milton, Milton Linden and as added attractions Leah Rosine and Jack Schmaltz, the singing waiter—all for amusement purposes. The boys in the revue are the best we have ever seen. There is nothing vulgar about their work like some of these so-called stars you see these days. They are clever and do their individual and group numbers with understanding and only for entertaining purposes. Give B. B. B. a lift folks, he is deserving of it. He has given you and everybody else the best of it at all times.

NEW INNOVATIONS AT BEVERLY HILLS HOTEL

The Beverly Hills Hotel, which has been dormant for a long time, has taken on a new lease on life under the management of Marsh Kimball. Mr. Kimball for the past ten years has had charge of some of the largest and most progressive of the smart hotels in Florida and was responsible for the success of those smart supper rooms in Miami Beach and Palm Beach that are a by-word among society.

Alex from the Brown Derby on Vine Street, who knows more celebrities, is there to greet you as he has been appointed Maitre De Hotel.

With such attractions the Beverly Hills Hotel and its supper room has taken on a brilliancy and smartness which promises to make the winter season gayer than ever.

BILL HOGAN AND ORCHESTRA ARE HIT IN FROLICS' SPLENDID FLOOR SHOW

Are you looking for the best cabaret floor show in town? If so, drop into Lee Moore's Frolics Cafe on Washington Boulevard beyond Culver City any night in the week except Monday.

We guarantee you the surprise and thrill of your life. And what with Bill Hogan, and his musical mad musicians once more occupying the bandstand, lovers of the light fantastic will find this playspot the apex in their search of midnight fun and frolic.

Dave and Hilda Murray do beautiful waltz themes, while Inez King—she of the golden voice—wins applause from everyone. Nitz Vernille executes novel terpsichorean numbers while the array of 16 lovely show girls put on several spectacular ensembles.

Eddie Garr, who has long stood out as the king of imitators, continues to draw many laughs with his characterizations of Jack Oakie; Stan Laurel; Maurice Chevalier; Jimmy Durante; Ed Wynne, the Texaco fire chief, and James Barton.

It is without doubt the finest cabaret floor show to be seen anywhere in the city. Credit should go to LeRoy and Eddie Prinz.

KITARO, JAPANESE ARTIST, OPENS SMART NEW ORIENTAL CAFE FOR HOLLYWOOD COLONY

The Bohemian night life of Hollywood has another new rendezvous now. Kitaro Uetsuzi, better known by his first name, has just opened the ultra-modern Santa Chop Suey at the northwest corner of Larchmont and Beverly boulevards.

Kitaro, well-known Japanese artist, has adorned his cafe with paintings and sketches of Japan.

W. Ray Johnston, Monogram Chief, Is Tendered a Farewell Dinner



A farewell dinner was tendered by the local officials of the Monogram Pictures upon the occasion of the return to the east of W. Ray Johnston, president of Monogram and Herman Rifkin, Monogram franchise holder. The dinner was held at the Blossom Room of the Roosevelt Hotel and among the guests present were Trem Carr, vice president, and Mrs. Carr and Mr. I. E. Chadwick, local producer and Mrs. Chadwick.

While in Hollywood, President Johnston conferred with the Trem Carr production chief of Monogram here with the result that pictures of a higher negative cost and greater production value than ever are to be the order for next season's program. Every effort is being made to keep Monogram among the leaders of independent releases.

Chaf's With Connie

Minta Durfee Arbuckle is in great demand as a mistress of ceremonies at various society clubs. On Nov. 9 to 12 she is to participate in the International Arts and Crafts Industries at the Hollywood Plaza Hotel and on Nov. 18 she will act in the same capacity for the Eagle Rock Women's 20th Century Club, on which occasion a fashion show will be held in conjunction with a musical program. Miss Durfee will also give her popular discourse on advanced cosmetics and care of the skin.

Sam Ring, barber to some of the most noted film people, and for many years with the Fox Studios where he "kept up appearances" for many stars, has perfected, after 20 years of experimenting, a preparation that he guarantees will eradicate dandruff and falling hair, and the skeptic has only to drop into Sam's shop, 1108 N. Vine Street, and ask him to prove it. The preparation will later be placed on the general market.

Have you ever dined at "Dixieland"?

Their specialty is "Southern Fried Chicken," and is it good?—simply delicious—and hot biscuits? Yes, indeed, for a meal of this kind is never complete without them. Dixieland is centrally located on Western Avenue between Sunset and Hollywood Boulevards.

A smart coiffeur is a necessity to every woman's appearance. Last night we tried a new beauty shop in the Regent Hotel, and had a grand hot-oil and wave. Hazel and Hal do excellent work and give splendid service at all times. You should have a manicure here.

Having heard about Edmond Kohn portrait painter, we made appointments for some sketches in color. Others in charcoal were also quite striking.

Of all the hat shops in Hollywood, we think the "Louise" on Sunset Boulevard, just about the nicest.

They have the smartest and cutest hats you've ever seen, and most reasonably priced. If you are looking for some that are very new, and "just different," you will find it at the "Louise."

How many of your clocks keep good time?

This was our trouble not long ago, so we took them to the Wentz Watch Shop where we heard they do splendid work, and had them repaired. There is a display of attractive articles here, and many of them would make ideal Christmas gifts. The shop is near Cahuenga.

On our way home, we dropped into Sam Kresse's and had a very good dinner.

This is one of the Boulevard's most popular cafes, and a nice place to take your friends.

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215 BAINE STUDIO BUILDING HOLLYWOOD

SPORTS

150-Lap Main Event at Ascot Speedway Sunday Afternoon November 20th

So much enthusiasm was evidenced by the spectators at the last 150-lap main event at the Legion Ascot Speedway, that the Legion officials have decided to hold another 150-lap race Sunday afternoon, Nov. 20th. There will be no race next Sunday afternoon on account of the National Championship race at Oakland.

All the drivers of note in the country have entered the race at Oakland and will be entered for the races here the following Sunday. Make your reservations early for this race for there was a "sell-out" for the last one and although Speedway officials are enlarging the seating capacity of the stands, if you want to be sure and see the race, you should have your reservations well in advance.

Lester Spangler, who won the main event last Sunday is now less than 100 points behind Ernie Triplett, who is leading on points for the Pacific Coast Championship for 1932. The standings to date are as follows: Triplett, 672.54; Spangler, 573.06; Shaw, 483.42; Gardner, 413.88 and Carey, 338.70. If Spangler, who won the main event last Sunday, can win the 150-lap event, he will be a decided threat to Triplett for the Championship.

What a race that was last Sunday. Lester Spangler, early in the race, took the lead and won an easy victory over the balance of the field. Babe Stapp, who started in 12th position worked himself up to second. Triplett finished third; Al Gordon, fourth, while Wilbur Shaw, who was driving in second position, was forced into the pits in the 89th lap with tire trouble, and had to be satisfied with fifth position. Mel Keneally won the Italian Helmet Dash and E. C. Woodford won the 15-lap main event for Class "B" cars.

WINTER GARDEN VELODROME OFFERS SIX DAY BICYCLE RACE STARTING MONDAY

John DePalma, for many years popular Hollywood sportsman and sports promoter, will bring another major sport to Los Angeles Monday night with the opening of the Winter Garden Velodrome and the start of the first six-day bicycle race ever staged in Southern California.

The Velodrome, at Van Ness and Melrose avenues, has been converted into a perfect bicycle racing plant. The track, which measures ten laps to the mile, was designed and constructed by Art Pillsbury, one of the country's most successful designers of board speedways. The turns are banked at 49 degrees making the track exceptionally fast. The straightaways are 175 feet long, making great speed possible at all times.

The field for the opening race is limited to 15 teams. With the track thrown open for practice DePalma and his racing committee began the weeding out process and the 15 teams are being selected from the field of more than 40 entries.

Fred Wagner, known to every bicycle and auto racing fan as the dean of starters, will act as official starter for the six-day event. The race will be electrically timed and an expert corps of timers and checkers will handle the race from start to finish. The event figures to be the most difficult scoring proposition in the history of Southern California sports.

The race will start Monday evening, being preceded by a program of exceptional merit. Various entertainments are scheduled daily for the duration of the race which will end Sunday night, Nov. 20.

HOLLYWOOD LEGION STADIUM

Henry (Young) Firpo, bald boxer from the east, who was slated to meet "Assassin" Wesley Ketchell, faced Benny Miller in the Legion stadium last week—and blew the nod to Benny, thereby upsetting a lot of hot dope, used in smoking up the Ketchell match. It's just as well for Mr. Firpo that the "Assassin" wrecked a hand in training, otherwise Mr. Firpo might have been extensively bounced off Jack Doyle's nice arena floor. The stadium go was slow, packed with clinches, and nobody was hurt. Fairplay compels the opinion that Firpo won, but the two judges went against him. Billy Burke, referee, thusly eased out of a tight spot. The semi-final was tough on Red Gregory. Ralph Chong, clever Chinaman, left-handed the tough "Red" dizzy and smacked him with a right, easily winning the go. The special between Jack "Red" Stephens and Nino Pimenthal was a hotly fought bout. Stephens, substituting for Willy Davis, floored Pimenthal three times in the third and had him out on his feet in the last, taking the decision. It was a tough break for Nino. They couldn't have picked a tougher substitute. Benny Moselle lost to Manuel Victoriano. Peppy Jennings and Rex Reese boxed a draw. In the opener Fil Quintanar and Louie Carranza went to a draw. The house was good. Orv Mohler, U. S. C. football star, was presented with a wrist watch.

WRESTLING: George Kotsonaros won last week's wrestling main event, putting Don deLaun out of the running with a terrific body slam. If Kotsonaros continues to slam his opponents out of his path, he is going to be a big shot at Hollywood. "Tiger" Daula, from India, easily defeated Joe Gotch. Cal Herman won from Joe Perelli. Two behemoths, "Big Bill" Beth and Tor Johnson nearly wrecked the building, wrestling to a draw. They stole the show. Alabama White lost to Pete Ladjini.

THE RIBBER COMES THROUGH

The guy who told the celebrated grappled Zbyszko that Vince Barnett, Hollywood's diminutive ex-ribber, now a Universal featured comedian, couldn't wrestle, is receiving the applause of 400 extra players who worked with Vince on "Flesh," starring Wally Beery at Metro-Goldwyn-Mayer.

Ups Mister Barnett and gets an arm and neck hold on Mister Zbyszko. Then he bends over and 246 pounds of flesh hit the mat. The crushing battle goes on for fifteen minutes with Mister Barnett's attempts bringing cheers from a hysterical crowd.

HOLLYWOOD CHESS CLUB

Hollywood is going in for chess. Proof lies in the announcement that the Hollywood Chess Club has been formed and that headquarters have been opened at 5704 La Mirada Street, Hollywood. With 50 members, a drive is on for more.

Douglas Fairbanks, Jr., is president. The four vice-presidents are Richard Schayer, head of the Universal Scenario Department; Lew Ayres, Harry Borochow, state chess champion, and F. J. Archibald. On the board of directors are Mary Bain, William Wyler, Ernst Laemmle, Chester Mays, W. W. Wiswell and Slavko Vorkapich.

KIDDIES

MARION OLIVE IS PROOF THAT GENTLEMEN STILL FAVOR BLONDES

They say gentlemen prefer blondes. Well, sh—sh—sh—sh, this story is 'about one of the cutest little blondes you have ever seen.

What's her name? It's Marion Olive, Little Miss Personality herself. But that's not all. She has more talent wrapped up in each of her blonde curls than most of the child proteges around town..

You probably know who we mean now, but just lend an ear for a minute and we'll tell more about little Miss Marion Olive.

She's seven and a half years old, stands four straight feet in the air and has quite the loveliest dimples we have ever seen.

Miss Olive was born in Seattle and just naturally took to the footlights. She has been the toast of all London, where her acrobatic dancing has long been the talk of Europe.

But wait, you ain't heard nothing yet. Her voice is like a breath of heaven as she doesn't try to sing sophisticated grown-up songs, but simple melodies which are, after all, the more pleasing.

One of her finest talents along musical lines is her gift for the accordion. A swell little entertainer and an excellent bet for pictures. It is our belief that she won't be idle long, as her stage performances read like a who's who of the theatrical world.

EDITH FELLOWS, who did some nice singing in "Acquitted" at Columbia Studios last week, amazed them all with her wonderful opera voice—her desire is to be an opera singer. She would love to sing some operas in pictures. She has a story written around her—for a princess child opera—titled "Ragged Rose." If someone could give her a chance, what a box office.

Red-haired JERRY TUCKER seems to be losing something in most of his pictures. In the "Phantom President" Jerry lost his trousers; and in "If I Had a Million" he lost one of his teeth; and now in his current picture, "PROSPERITY," he loses all of his hair and wears a wig. This little child, who is under contract to Paramount Studios, is clicking in every picture he plays. Be sure to spot Jerry in "Prosperity" now showing at the Loew's State Theater.

SHIRLEY TEMPLE enacts the role of little Gloria Shelton in the "Red Haired Alibi" featuring Merna Kennedy. We predict big things for little Shirley who first came into prominence as the leading lady for the "Baby Burlesk" pictures produced by Jack Hays.

IF SUZANNE RANSOM goes air-minded at an early age, don't blame her—it's because the costume is so becoming! Suzanne played Evelyn Knapp at the age of seven in "Air Hostess" for Columbia the other day, and was all dressed up in the trickiest little aviator's outfit you ever saw.

DIRECTOR FRANK LLOYD made some very complimentary remarks about the way Helen Parrish handled a crying scene in "Cavalcade" last week, when the script demanded that she weep for a teddy-bear while another small girl, Bonita Granville, was delighted over the gift of a dolly. Helen sobbed so realistically that everybody else around the set felt for hankies while planning to give her a whole shower of teddy bears at the first opportunity!

DICKIE KILBY made a name for himself some time ago when he chirped that "Talking Picture of You" song in the festival sequence of "Sunny Side Up" for Fox. So it's no wonder he was selected to be one of the carol singers for a Columbia feature the other day. Dickie has a splendid voice, and gives realistic impersonations of Bing Crosby and other crooners, to the amusement of his friends.

BOB PARRISH donned a Boy Scout outfit for a sequence in "Cavalcade" last week, when a quartet of youngsters familiar with the organization were required for some scenes in the Lloyd feature.

LITTLE MARCELINE METCALFE, whose beautiful bronze tresses always attract attention, was one of the lovely babies in the nursery sequence for "Handle with Care" at Fox recently. Marceline is also to be seen in the Hayes kid series being made at Universal.

SMILING WALLY ALBRIGHT'S infectious grin won a prize in a national photography contest recently, when a characteristic portrait of him was sent in by Evandsmith studio.

DICK WINSLOW handled the big organ at the Republican Rally at the Shrine auditorium last week, when he played scores of request numbers which came to him on cards from all corners of the huge place. Old, new, sentimental, classic or folksong, it's all one to this versatile young musician.

LITTLE MARY ANN JACKSON has been selected by Madeline Brandeis to be one of the featured children in the novelty production she will present at Bullock's Wilshire and other stores during Book Week.

DICKIE MOORE was a feature attraction at the Day Nursery last week, a splendid picture of him with the rooster mascot being published in Saturday Night.

MANY SCREEN CHILDREN learned with sorrow of the passing of Belle Bennett, who had played beloved mother to them in various productions. A score of them recalled a lovely party she gave five years ago, when she gathered together these fortunate youngsters who had called her "Mother" in "Mother Machree," "Way of All Flesh," "Stella Dallas" and "Four Sons," and will treasure the beautiful photographs made on that occasion.

SYLVIA AND JACKIE BERNARD had bits in the tenement scene in "Handle with Care" for Fox recently. Sylvia's first appearance was as the featured baby in "Sparrows" with Mary Pickford a half dozen years or so ago. They are the clever grandchildren of Mrs. Feldman, who is an old-timer in the picture game.

BYRON WELLS, one of Hollywood's noted boy soloists, was one of the lads to be seen in the Christmas-carol sequence at Columbia's studio recently, as well as one of the excellent voices heard in the beautiful old songs.

AUTHORS Here Is Your Chance To Serve the Major STUDIOS What Have You To Offer in Stories for Filmland's Best STARS

Picking Winning Stories Is Worth a Million Dollars to Any Studio—Can You Fill the Bill?

Daniel Frohman once said that he had a standing offer of one million dollars a year salary to any man who would guarantee to read the mass of plays submitted to him and guarantee to pick only winners. When one considers that the investment Producer Frohman made in a production was rarely over \$10,000 and seldom that much, his offer was trifling.

What he meant to convey was that picking winners was absolutely a matter of luck rather than good judgment, and he was aiming at the critics, who, after a show was presented, sat back and announced to the world what was the matter with it.

Upon the basis of the above what salaries are the story pickers in the studios worth? The investment in their judgment averages from \$200,000 to \$300,000 and very frequently over a million dollars and while not all of them are big hits, it can well be staged that the average profit per picture is around \$100,000.

If it were merely a matter of picking a good story, the job would not be so important. The elements of a good story are definite and experience will tell what constitutes a yarn that is suitable for celluloid interpretation, but the great enigma that has to be outguessed, is the dear public.

What does the public want? Who can answer? Not even the public itself. It is whimsical, one minute it craves to laugh, the next to cry; then it wants to be thrilled when its mood again changes and it wants to be fooled.

It's a wild guess and it takes a lot of courage and initiative to introduce a new theme. That is why we have cycles. One studio hits on a happy idea and it clicks. That is the evidence of the kind of bait the fishes are nibbling at for the moment so all the studios proceed to use it in one way or another.

When one estimates the large number of successful pictures each year one must profoundly admire the unsung brains that lurk in the story departments. They are the life-savers of many a company.

STUDIO STORY REQUIREMENTS

By LOU JACOBS

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

MAURICE CHEVALIER.

Human interest tale on type of "Innocents of Paris" with songs.

CLAUDETTE COLBERT.

No sweet enguines. Definite characterization with emotional angles.

GARY COOPER.

No westerns. Adventure material with unique background.

MARLENE DIETRICH.

Important historical or fiction characters.

CARY GRANT.

He-man stuff with comedy charm.

MIRIAM HOPKINS.

Definite characterizations similar to "Ivy" in "Dr. Jekyll and Mr. Hyde."

FREDERICK MARCH.

Anything suitable to important leading man.

SYLVIA SIDNEY.

Sympathetic character drawn from unusual positions in life.

MAE WEST.

Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only.

JACK HOLT.

Anything suitable of he-man type. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL.

No mountaineer stories. Anything suitable to sympathetic juvenile.

CONSTANCE CUMMINGS.

Anything suitable for versatile leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

More detailed requirements to follow.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.

STAHL ENLISTS NEW WRITERS ON "ONLY YESTERDAY" SCRIPT

Arthur Richman and George O'Neill, veteran New York writers, have been assigned by Universal to work with John M. Stahl on the preparation of the screenplay of "Only Yesterday," which will be Stahl's next assignment.

On his way to New York to see the new plays and possibly purchase story material for Paramount production in 1933, Malcolm Stuart Boylan, the writer, will stop at Memphis to visit his mother, Grace Duffie Boylan, the authoress, who is in failing health.

JOHN WELD SIGNS WITH "U"

John Weld, former New York City newspaper reporter, motion picture stunt man, and author of "Gun Girl" and "Stunt Man," has been placed under contract by Universal as a scenarist.

HUMORIST ARRIVES AT RKO STUDIO

Ashamed of his hat and looking for a crying room, H. W. Hanemann, famous humorist, arrived in Hollywood yesterday to go to work for Radio Pictures.

"I have never seen so many Neon lights," he complained. "Last night I didn't sleep because I sat up and watched them."

SADA COWAN, distinguished scenarist, playwright and poet, announces the publication of her first novel, entitled "Men Don't Know," an extremely frank, modern treatment of human passions and desires as seen in several individuals picked at random from the mass of humanity.

Based on the premise that there are many things men don't know about marriage, "Men Don't Know" follows the fortunes of two couples from the incipient stages of their love affair to the completion of their marital destinies. It is a vivid, live and interesting book.

Miss Cowan is the author of "Pomp," a book of one-act plays, "Star-Glint," a book of poems, and innumerable pamphlet editions of one-act plays for little theaters. "Men Don't Know" is being published in Hollywood by the David Graham Fischer Company.

F. HUGH HERBERT, well known screen author, has turned an eye to the "little" theater and will direct a play for the Beverly Hills Community Players. It is a new comedy by Herbert S. Marshutz, titled "Hold-up In Hollywood." November 14 and 15 are the dates set for the opening.

F. BREWSTER MORSE CONFERS ON STORIES

F. Brewster Morse, one of the contract writers of Freuler Film Associates, Inc., is in New York to confer on several original assignments—including some specials—on the current program.

LEW COLLINS, now directing the Henry Goldstone-Jack Hoxie unit, is said to have written an original story that all who have read predict will be a big money-maker when produced as a talkie. The plot is novel with unusual twists galore, it is said. Collins hopes to make a studio connection that will let him direct it.

BOOKS

by EDWIN T. GRANDY



"LAUGHING PIONEER" by Paul Green, who won a Pulitzer prize, has the old South meet the New, suh, and a right smaht idea for a moving pictchah, it is, too, suh! McBRIDE, N. Y.

"SHACKLED CINDERELLA" by Edward Daugherty is a new slant on the old theme with a nice role buttered and everything for Sally Eilers. COVICI-FRIEDE, N. Y.

"THE SPORTSMAN ON THE SOFA" by F. Dufey is an ingenious yarn in which a chap like Adolphe Menjou goes to the continent as a living model for Punchinello clothes and meets up with many amorous adventures. CO-VICI-FRIEDE, N. Y.

The following books, recommended in these columns, have already been adapted for pictures: "Call Her Savage," "State Fair," "In for a Penny," "The Giant Swing," "Under Cover Man," "Miss Pinkerton," "The Cabin in the Cotton," "The Rich are Always with Us," "70,000 Witnesses," "Speak Easily," "Thirteen Women," "Westward Passage" and many others.

"RIDING THE RANGE" by Lawrence A. Keating is a rootin'-tootin'-shootin' western with a smashing Tom Mix role. CLODE, N. Y.

"RIDERS OF THE TRAIL" by Geo. M. Johnson has for its locale the wildest town in the west. Plenty of action for a good equine libretto. E. J. CLODE, N. Y.

"BEYOND THE BLUE SIERRA" by Honore Morrow is a fine historical novel of Early California which looks like another "Covered Wagon" picture to our oracle orbs. MORROW, N. Y.

"SMITH" by Warwick Deeping. A movie natural story of an every day couple. Has everything from soup-spoons to nut-crackers for the cinema. ALFRED A. KNOPH, N. Y.

"FULLER'S EARTH" by Carolyn Wells. A chap walks into his house in broad daylight and disappears. What's to do about it? Make a corking movie out of it! LIPPINCOTT, N. Y.

"SELF MADE WOMAN" by Faith Baldwin offers good part for Irene Dunne. Another Faith Baldwin movie natural. FARRAR & RINEHART, N. Y.

"THE MOON POOL" by A. Merritt is a weird story that offers many fine filming possibilities. Unusual settings and theme. LIVERIGHT, N. Y.

"RIDERS OF THE NIGHT" by Eugene Cunningham is a wild western yarn with enough shooting to wake the dead and movie audiences. Tom Tyler role. HOUGHTON-MIFFLIN, N. Y.

HOLLYWOOD FILMOGRAPH BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey Murray-Knapp Unassigned Dinehart-Hamilton Buck Jones Leo Carrillo	Ralph Staub Eddie Cline Al Rogell Lew Seiler Roy Neil Lambert Hillyer Ben Stoltz	Scudder Buddy Coleman Art Black Unassigned Sam Nelson Frank Geraghty Katzman Neilson	Staub Len Smith Joe Walker Unassigned Joseph August Ben Kline Joe Valentine	Screen-Snapshots "That's Africa" "Air Hostess" "Marquesa of Queensbury" "Acquitted" "Yankee Bandit" "East of Fifth Avenue"	Norman Krasna Thompson-Raison Damon Runyon Jo Swerling Natteford-Hillyer Arthur Caesar	E. Bernds G. Cooper	Shooting Shooting Shooting Preparing Shooting Shooting Preparing
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Baby Stars Esther Coombs Andy Clyde	Charles Lamont Howard Higgins Harry J. Edwards	Unassigned Unassigned Ralph Nelson	Dwight Warren Alvin Wyckoff Dwight Warren	"Kiddin' Hollywood" "The Brahmin's Daughter" "Boy, Oh Boy"	Jack Hays Uncredited Hennecke-Whitman	Karl Zint	Shooting Shooting Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Clive Brook Rogers-Gaynor James Dunn Norman Foster Harvey-Boles McLaglen-Lowe Foster-Cortez Farrell-Nixon Joan Blondell George O'Brien	Frank Lloyd Henry King David Butler Sidney Lanfield Al Santell John Blystone Unassigned Harry Lachman Unassigned David Howard	Billy Tummel Flynn Ad Schaumer Unassigned Unassigned Unassigned Philip Ford Unassigned Unassigned	Ernie Palmer Hal Mohr John Schmidt Unassigned Unassigned Unassigned Lee Garmes Unassigned Unassigned	"Cavalcade" "State Fair" "Handle With Care" "Pleasure Cruise" "His Majesty's Car" "Hell to Pay" "The Giant Swing" "Face In The Sky" "Broadway Bad" "Canyon Walls"	Berkeley-Levien Strong-Green Craven-Mintz Uncredited Hans Kraly Nichols-Johnson W. R. Burnett Humphrey Pearson Lipman-Pezet Uncredited	J. Aiken Von Kirschbach A. Protzman W. D. Flick	Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Shooting
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	All Star All-Star Tom Tyler	E. Mason Hopper Unassigned J. P. McCarthy	Harry Knight Unassigned Harry Knight	Ed Kull Unassigned Unassigned	"The Penal Code" "A Kiss in Araby" "When A Man Rides Alone" "The Vampire Bat"	Hugh Herbert Uncredited F. McGrew Willis	B. Freericks	Shooting Preparing Preparing
MANILA PICTURES CO. 2350 California St. San Francisco, Calif. West 1776	All Star LaMont-Valencia	Frank Strayer Fred Jefferson	Unassigned Maurice Mabutas	Unassigned Robt. Craig	"The Vampire Bat" "Rose of Manila"	Uncredited Festo Asprer	V. Asprer	Preparing Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ranaldi, Asst. Leonard Murphy, Asst.	Unassigned The Barrymores Wm. Haines Wallace Beery Robt. Montgomery Novarro-Hayes Keaton-Durante	W.S. Van Dyke R. Boleslavsky Harry Pollard John Ford Jack Conway Clarence Brown Ed Sedgwick	Unassigned H. Tate Charles Dorian Earl Taggart Unassigned Harry Boquet Unassigned	Clyde DeVinna Bill Daniels Harold Wenstrom Arthur Edson Harold Rosson Oliver Marsh Unassigned	"Eskimo" "Rasputin" "Let's Go" "Flesh" "Pig Boats" "The Son-Daughter" "Buddies"	Peter Freuchen Chas. McArthur Byron Morgan Traskins-Woolf Uncredited Goodrich-Gordon Uncredited	C. S. Pratt G. A. Burns F. Morgan J. Brock R. Shugart R. Shirley	Shooting Shooting Shooting Shooting Shooting Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Eagle Prods. All Star All Star Bob Steele All-Star Rex Bell	Al Herman Unassigned R. Boleslavsky J. P. McCarthy Al Ray Harry Fraser	Gordon Griffith Unassigned Al Alt Paul Malvern Gene Anderson Unassigned	Geo. M. Han Unassigned Unassigned Archie Stout Harry Neuman Unassigned	"The Big Chance" "Jungle Bride" "Black Beauty" "The Fighting Champ" "West of Singapore" "The Trail Beyond"	Mauri Grashin Harry Hoyt Lee Chadwick Wellyn Totman E. Morton Hough Robt. Quigley	H. Ellmaker	Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 11 A.M. to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A.M. to 1 P.M.	All Star Hopkins-Gable Brook-March	Erle C. Kenton Wesley Ruggles Stephen Roberts	R. Mathews Art Jacobson Unassigned	Karl Struss Leo Tovar Unassigned	"Island of Lost Souls" "No Man of Her Own" "The Lives of a Bengal Lancer"	Young-Wylie Watkins-Leahy Boylan-Gates	M. M. Paggi E. Hayman	Shooting Shooting Preparing
	Sidney-Grant George Raft Marlene Dietrich Kate Smith Dee-Adair Jack Oakie Lombard-Armstrong Brent-Maritz Miriam Hopkins Cooper-Raft Dee-Karns Skipworth-Young Sylvia Sidney Kent Tavor George Raft Maurice Chevalier Mae West	Marion Gering James Flood Josef von Sternberg Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Harry Joe Brown Lothar Mendes Unassigned Unassigned Norman Taurog Norman McLeod Unassigned Henry Hathaway Unassigned Unassigned Lowell Sherman	Arthur Jacobson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	David Abel Victor Milner Unassigned Unassigned Ernest Haller Unassigned Charlie Stumar Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Madame Butterfly" "Under-Cover Man" "Hurricane" "Moon Song" "King of the Jungle" "Crime of the Century" "Billion Dollar Scandal" "Luxury Liner" "The Song of Songs" "Fly On" "Eleven Lives" "Good Company" "Pick-Up" "Mysterious Rider" "The Trumpet Blows" "The Way to Love" "Ruby Red"	Lovett-March Fort-Paragoh Jules Furthman Dorothy Yost Marcin-Doty Ryerson-Bohem Towne-Baker Markey-Scola Birnski-Lawrence Oliver H. P. Garrett Thayer-DeLeon Putnam-DeLeon Terrett-Lauren Anthony Coldeway Uncredited Waldemar Young John Bright	H. Lindgren J. Goodrich H. Mills P. Wisdom	Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A.M. to 12 Noon Except Monday & Saturday. Dick Stockton, Asst. 9 A.M. to 10 A.M.	Harding-Howard Barrymore-Ratoff Keene-Boyd John Barrymore Dix-Dunne Adolphe Menjou Eric Linden McCrea-Hepburn Tom Keene	E. H. Griffith John Cromwell Ralph Ince Harry D'Arrast J. Walter Ruben Dudley Murphy Vor'pich-Thom'n Gregory LaCava Unassigned	Tommy Atkins Unassigned Fred Spencer Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	George Folsey Unassigned J. Roy Hunt Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Animal Kingdom" "Sweepings" "Heroes for Hire" "Topaze" "The Great Jasper" "Now You See It" "Goose Woman" "Three Came Unarmed" "Scarlet River"	Horace Jackson Cohen-Estabrook Markson-Robinson Hecht-Lederer Tasker-Cohen Kubec Glasmon Thompson-Ornitz F. Cockrell Uncredited	D. Cutler E. Wolcott	Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Blue-Gilbert Pitts-Todd	Geo. Marshall Del Lord Gus Meins	Lloyd French Jack Roach Jack Roach	Art Lloyd Art Lloyd Hap dePew	Untitled "Taxi Boys' Series" Untitled	The Staff Del Lord The Staff		Preparing Preparing Shooting
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151	Stone-Beebe Lloyd Hamilton	Babe Stafford Babe Stafford	Gene Yarbrough George Sherman	George Umholz Chas. Doyle	"Bring 'Em Back Sober" "Hollywood Double"	Staff Staff		Shooting Shooting
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod. All Star Rin-Tin-Tin, Jr. Bela Lugosi	Unassigned Louis Lewyn Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Otto Himm Ernest Miller Unassigned	"Lost Continent" "Hollywood On Parade" "Wild Heart" "Whispering Shadow"	Isadore Bernstein B. Granham Ford Beebe Gittens-Clark	L. Tope	Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Manners-Ames Ken Maynard	Eddie Marin Alan James	Unassigned Mike Eason	Norbert Brodine Jack Rose	"The Death Kiss" "Phantom Thunderbolt"	Gordon Kahn Forrest Sheldon	Joe Kane J. Stransky	Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A.M. to 12 A.M. Dave Werner Casting R. Brown, Asst. HI. 5105	Unassigned Unassigned Summerville-Pitts Gibson-Gowland Sidney Fox Lew Ayres Karloff Lew Ayres Trenker-Banky Pat O'Brien Tom Tyler	John M. Stahl John M. Stahl Edward Ludwig Dr. Arnold Fanck Unassigned Unassigned James Whale Tom Buckingham Edwin H. Knopf Tay Garnett Ray Taylor	Unassigned Unassigned Wm. Reiter Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Norman Lacey	Unassigned Unassigned Eddie Snyder Hans Schneeberger Unassigned Unassigned Unassigned Unassigned Eddie Snyder John Hickson	"Only Yesterday" "The Road Back" "They Had to be Married" "S. O. S. Iceberg" "Next Door to Heaven" "Ships of Chance" "The Invisible Man" "Out on Parole" "The Rebel" "Destination Unknown" "Clancy of the Mounted"	Lehman-Hecht R. C. Sherriff Lehman-Marks Lt. Comm. Wead Edward Luddy Mary McCarthy Preston Sturges Max Trel Luis Trenker Tom Buckingham O'Neil-Hoyt	R. Pritchard	Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting Shooting
WARNER BROS.-1ST NAT'L H.O. 1251. Burbank, Calif. HE. 1151. 10-12 A.M. Maxwell Arnow, Casting Bill Mayberry, Asst.	Atwill-Farrell Daniels-Brent Barbara Stanwyck Joe E. Brown James Cagney Young-Lukas George Arliss Bebe Daniels Joan Blondell Douglas Fairbanks, Jr. Richard Barthelmess Warren Williams	Michael Curtiz Lloyd Bacon H. Bretherton Unassigned Mervyn LeRoy Wilhelm Dieterle Unassigned Mervyn LeRoy Roy Enright Unassigned W. A. Wellman Roy Del Ruth	Frank Shaw G. Hollingshead Ben Silvey Unassigned Al Albort Bill Cannon Unassigned Unassigned Tenny Wright Unassigned Unassigned Unassigned	Ray Rennahan Sol Polito John Seitz Unassigned Barney McGill Sid Hickox Unassigned Unassigned Tony Gaudio Unassigned Unassigned Unassigned	"The Wax Museum" "42nd Street" "Lady No. 6142" "Elmer, the Great" "Hard to Handle" "Grand Slam" "The King's Vacation" "Radio Girl" "Blondie Johnson" "The Sucker" "Grand Central Airport" "The Mind Reader"	Mullaly-Erickson James-Seymour Sutherland-Holmes Geraghty-Bolton Mizner-Lord Gelsey-Boehm Uncredited Uncredited Earl Baldwin Milhauser-Dix Vivian Crosby	E. Brown D. Thomas C. Althouse A. Riggs O. Garretson	Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing

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HOLLYWOOD filmograph



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VOL. 12, NO. 44

HOLLYWOOD, CALIFORNIA, SATURDAY, NOV. 19, 1932

PUBLISHED WEEKLY

M P Theaters are Soon to be Protected by New Organization

Great Loss Shown in Warner Bros. Financial Statement Startles Industry

WILL PRESERVE FREEDOM AND PROMOTE PROGRESS OF PICTURE THEATERS

NEW YORK—The American Society for the Protection of the Motion Picture Theater, an organization which is establishing nation-wide affiliations among all the branches of the movie industry, has been formed and chartered in New York with headquarters at 1450 Broadway.

Its purpose is to preserve the freedom and promote the progress of science and the useful arts as they apply to the motion picture theater.

"Owing to the rapid advance of the electronic art, which is the basis of talking motion pictures, the economic set-up of the entire industry is threatened," according to Robert Robbins, the executive secretary. "The Society is taking the necessary steps to be prepared to cope with those changes when they come."

"SILVER DOLLAR" TO BE RELEASED DURING CHRISTMAS WEEK

Edward G. Robinson's latest starring picture for First National, "Silver Dollar," directed by Alfred E. Green, in which he is supported by Bebe Daniels, Aline MacMahon and Robert Warwick, will be nationally released during Christmas Week, according to present plans. It was originally planned to released the picture on December 10, but a West Coast preview this week, which established its importance, has influenced company officials to postpone release until the holiday week. The consensus of opinion after the preview indicated that "Silver Dollar" is First National's greatest production, with Robinson giving the strongest characterization of his career as H. A. W. Tabor, Denver's silver-mining Lieutenant-Governor. "Silver Dollar" will be shown on Broadway, and in a few other important localities, before the national release scheduled for it, First National home office executives said.

ACADEMY ELECTS ITS NEW OFFICERS AT MEETING

Officers of the Academy of Motion Picture Arts and Sciences for the coming year were elected at the first meeting of the film body's new board of directors on Tuesday night, Nov. 1.

The board consists of 15 members, who serve for three year terms, five being elected each year. New members this year are: Actors, Sam Hardy; Directors, John Cromwell; Producers, B. P. Schulberg (re-elected); Technicians, J. Theodore Reed; Writers, Oliver H. P. Garrett.

The ten board members with unexpired terms are: for one year, Lawrence Grant, Donald Crisp, Irving G. Thalberg, Karl Struss and Al Cohn; for two years, Conrad Nagel, Frank Capra, M. C. Levee, Max Ree and Benjamin Glazer.



ROSCOE KARNS

The above picture could easily be used as a gentle reminder to help the COMMUNITY CHEST AND THE MOTION PICTURE RELIEF FUND. But, it is intended to show you the versatility of this well known actor, who was placed under contract by Paramount through the Joyce and Selznick offices.

WARNER DEFICIT MOUNTS IN YEAR

ANNUAL OPERATING REPORT OF FILM COMPANY OUT

LOSS AFTER ALL CHARGES SET
AT \$11,224,550

CHANGE IN WRITE-OFF POLICY ACCOUNTS FOR PART

NEW YORK, Nov. 12. (AP)—Warner Brothers Pictures, Inc., today reported for its fiscal year ended August 27, last, a net loss after all charges of \$11,224,550, which compares with a loss of \$7,918,605 in the previous year.

Net loss from operations before amortization and depreciation of properties and before allowing for the profit arises from the retirement of funded indebtedness was \$4,794,508.

During the year the company changed its former method of amortizing film inventories with the result that write-offs are now sharper in the earlier stages of a film's showing than they were formerly. Under the revised rate, 5½ per cent of a film's cost is written off thirteen weeks after release and 73 per cent within twenty-six weeks after release. The former scale was 12½ and 65¾ per cent for the same periods respectively.

The application of the revised rates has resulted in an increased amortization during the year ended August 27, 1932, of \$1,368,524," said Harry M. Warner, president, in his statement to stockholders. The president also said special reserves against property values had been set up in amount of \$3,633,895 to meet the company's action, during the year, of discontinuing certain unprofitable properties.

The company's balance sheet disclosed total current assets of \$14,904,263, of which \$9,442,645 consisted of inventories, against current liabilities of \$12,906,591.

LOS ANGELES TIMES—SUNDAY
NOVEMBER 13

TO PRODUCE

The Walter Trask Theatrical Agency, in expanding its forces has added a Production Department, which will produce its own attractions and book through its own office. Lon Murray is to be Production Manager and will be assisted by his former Stage Manager, Irwin D. Fradenburgh.

* Annual Merit Awards *
* Full details of the annual awards *
* of merit, that were bestowed upon *
* members of the film colony at the *
* Dinner in the Ambassadors Hotel *
* Friday night of the Academy of Mo- *
* tion Picture Arts and Sciences, will *
* be reviewed in next week's issue of *
* Filmograph. Look for it. *

American Society of Cinematographers Will Make Awards to Amateurs

Shop In Hollywood for Christmas Pleases Chamber of Commerce

FOR THE BEST AMATEUR
PICTURE MADE ON 16
M.M. OR 9½ M.M. FILM

Much the same tension that is prevailing in the motion picture industry in anticipation of the annual awards made by the Academy of Motion Picture Arts and Sciences, is prevailing in the Amateur Cinematographic field both here and abroad.

The Amateur movie makers are on the quiver awaiting the announcement of the annual award given by the American Society of Cinematographers for the most outstanding amateur picture made on 16 m.m. or 9½ m.m. film.

It is claimed more than a million amateur cameras are in use in the United States. Many of these users of the small cameras have banded themselves into clubs and it is estimated there are 300 of these clubs in the country.

In Europe this same fad is prevalent as well as in the Orient. Many of the entries, according to announcement from the American Society of Cinematographers, are coming from abroad. Such countries as Japan, Korea, India, England, France, Italy, Germany, Holland, Sweden, Australia, South Africa and Hungary have sent in one or more entries.

Personalities selected to judge these pictures will be of equal prominence to those judging the Academy awards. They will include three newspaper critics; three producers; three directors; three female stars; three male stars; three film editors; three writers; a group of executives and a group of the outstanding professional cameramen.

* AL JOLSON APPEARS IN *
* KANGAROO COURT— *
* IN PICTURES *

* Al Jolson now knows how it feels *
* to be tried by a kangaroo court. *
* The vagabonds' tribunal sequence, *
* one of the most spectacular phases of *
* Jolson's United Artists comedy, tentatively *
* titled, "The New Yorker," was filmed and *
* recorded yesterday to the accompaniment of *
* a forty-piece symphony orchestra, with *
* hundreds of supporting players on the set. *

* The scene was made in an interior-exterior *
* setting of real trees and grass that matches the *
* New York Central park atmosphere already filmed *
* during the past few months on locations near *
* Hollywood. *

* In the screen story, adapted from an original by *
* Ben Hecht, Jolson plays a city vagabond chieftain who *
* is haled into kangaroo court by his ragged followers *
* for falling in love and going to work. *

* Supporting personalities in "The New Yorker" include *
* Madge Evans, Roland Young, Harry Langdon, Chester *
* Conklin and scores of others. *
* Jolson's latest song hits and the revolutionary *
* "photographic music" which runs throughout the *
* production, were composed by Richard Rodgers and *
* Lorenz Hart. *

The Personification of Versatility



Ruth and Gifford Guy Grace

Courtesy To All Agents

DOUGLAS 7604

"Pier 13" Is Decided Hit for Fox Studios and Raoul Walsh

Now here is a production that is going to make a hit with theatergoers. It is beautifully directed, has an extraordinary cast, good story with plenty of comedy and snappy dialogue. Four good reasons for the success of any picture and we predict box-office results.

The screen play by Arthur Kober, from a story by Barry Connors and Philip Klein, concerns the people living in the vicinity of the docks of New York—one policeman in particular, his rise from a patrolman to a detective by his high sense of humor and ready wit. The other side is a waitress and her little family, and especially when her sister gets entangled by a crook which almost leads to disaster. Just natural happenings that are well told. Spencer Tracy as the cop, cleverly depicts the lovable but blunt character to perfection.

As for Joan Bennett in the part of the waitress, she never played anything with more sincerity, and it gives her a dash of deviltry that was charming. Marion Burns as the sister had a most difficult assignment, but she carried it through the picture with merit.

We haven't seen George Walsh for a long time on the screen but he returned as the "crook" who caused all the trouble, and carried it off with such force that we feel sure we shall see him often. J. Farrell McDonald was the lovable head of the household to perfection, and Noel Madison distinguished himself as "Baby Face," the other crook. Henry B. Walthall, Bert Hanlon, Adrian Morris, George Chandler and Frank Moran handled other roles successfully.

A great deal of credit should be given to a character that was not on the credit sheet but played a "drunk" that caused shouts of laughter during several sequences.

Raoul Walsh directed with a skill that showed his long training and knowledge of the subject pictured, and Arthur Miller provided some clever photography.

The production was perfect and clearly demonstrated that Fox Films know just what their theater patrons need in the way of entertainment.

—ARTHUR FORDE

CAMPAIGN FOSTERS LOCAL INTERESTS—IS LAUDED ON EVERY HAND

The "Shop in Hollywood" campaign, recently launched by Filmograph, has met with decided approval by the merchants and citizens of Hollywood.

Realizing that one of the first aids to the restoration of prosperity is to stir up community activity, Filmograph believes that the film colony should support local shops and institutions whenever possible.

There is nothing that the Hollywood shops have to offer that is surpassed elsewhere. Downtown Los Angeles stores have established branches in Hollywood, for the convenience of their Hollywood patrons, and Hollywood merchants are offering merchandise that is without parallel in many instances. In fact, people come from distant communities to shop in Hollywood, realizing that the value and qualities offered in Hollywood are greater.

Following is a letter received the other day, which evidences the spirit of co-operation with which Filmograph's campaign has been greeted.

Mr. Harry Burns,
Hollywood Filmograph,
Hollywood, Calif.

Dear Sir—

We note with interest your intention to publish a column, "Shopping in Hollywood."

In the short space of ten years, Hollywood has developed from a village with a few corner stores to a metropolitan shopping district.

The various publications in Hollywood have contributed no small share to this development, and we are glad to see Filmograph add this new interesting column to its many efforts to inform its readers of the facts about Hollywood.

Very truly yours,

Hollywood Merchants Association.
By H. H. Crawford, Secretary.

* CHRISTIAN SCIENCE *
* LECTURES RADIOCAST *
* Residents of this vicinity will have *
* an opportunity to hear over the radio *
* authorized Christian Science lectures *
* by members of the Board of Lecture- *
* ship of The Mother Church, The *
* First Church of Christ, Scientist, in *
* Boston, Mass., as follows: *
* John Randall Dunn, C.S.B., of *
* Boston, Mass.; Monday, November *
* 21, at 12:10 noon, over KNX (1050- *
* kc-285m), under the auspices of *
* Third and Ninth Churches of Christ, *
* Scientist, Los Angeles. *
* Dr. Hendrik J. de Lange, C.S., of *
* The Hague, Holland; Tuesday, Nov- *
* ember 22, at 8 p. m., over KTM *
* (780kc-384.4m), from Ninth Church *
* of Christ, Scientist, Los Angeles. *



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Op. Pantages--Hollywood
Famous for its Cooking

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Evening Dinner

50c-65c-75c

French Table d'Hôte

Dinners, 75c

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(Positively closes New Year's Eve.)

Cinemaland Should Turn Out To Hear Galli-Campi

Nat Levine Buys Majestic Northwest Franchise

Charles Brabin Directs Irene Dunne in "The Lady" at M.G.M.

J. WALTER RUBEN to Direct Richard Dix in "The Great Jasper"

BEHYMER OFFERS LATEST SENSATION OF OPERATIC AT PHILHARMONIC AUDITORIUM

The present pictures remind the writer of one of those peculiar individuals who, attending a funeral, would invite the mourners for recreation to a hospital to view the maimed and sick. We are living through depression, sadness and disappointments which weigh heavily upon the minds and hearts of our people. They seek diversion in our movies and yet when they cross the threshold of most of these marvelous theatrical edifices, they must sit through a production of murder, disappointment and depressing theme.

Why not substitute "Music and Laughter" for these gruesome and saddening pictures? The writer believes that a Charlie Chaplin, a Harold Lloyd, a Mary Pickford, associated with a new luminary of the musica drama in a production glorifying American music, American art, would be a solution to the rejuvenation of interest in the movies. It would be an impetus to recreating long lines of waiting patrons at the entrance to these theaters. Millions of dollars have been invested in the construction of these fine motion picture palaces. This was a long gamble from the old nickelodeon. It would not be, relatively, as great a gamble for some motion picture company to try a picture of "Music and Laughter" or Comedy and Song. This, of course, must not be hackneyed; it must have for its headline some distinguished personage in the motion picture world, and it must have a new personality playing opposite the motion picture star.

Recently, upon the horizon of the music world a new luminary of the music drama has appeared, Galli-Campi, with an operatic voice that has been glorified by one overflow opera audience after another. A personality, reflecting love, honor, culture, refinement; a figure acceptable to the movies, and a profile pleasing to look upon, and most important of all, an American who can speak the American (not English) language.

This artist will be heard at the Philharmonic Auditorium on November 22, under the direction of Mr. L. E. Behymer. Her program consists of the most melodious arias in the coloratura repertoire. The concert numbers have been selected, not merely for display of vocal pyrotechnics, but for rhythm, melody, harmony and beauty. English, German, French, Italian, Swedish and Spanish selections will be included.

The Motion Picture Industry should be in attendance at this concert because Galli-Campi is the first American in many, many years to have achieved the distinction of being selected to sing the leading coloratura opera roles with one of the two greatest opera companies in this country—the Chicago Civic Opera Company.

Of particular importance, as far as the industry is concerned, is the fact that her appearance is acceptable to the screen.

LOSES MOTHER

Elsie Bishop was called to Denver through the death of her beloved mother. Mrs. Bishop was the grandmother of Robert Bishop employed at the Fox studios. Miss Bishop works in pictures, playing character roles.

MASCOT PICTURES HEAD ACQUIRES SEATTLE AND PORTLAND OFFICES

Nat Levine, producer of Mascot serials and features, has acquired the Majestic Pictures Corporation franchise for Washington, Oregon, Montana and northern Idaho. Levine operates under the name of Mascot Film Exchange in Seattle and Washington.

In commenting on the Levine franchise, Herman Gluckman, president of Majestic Pictures Corporation, made the following statement:

"With the release of Majestic's first four features and two Westerns in Seattle and Portland, our productions are now being distributed in 90 per cent of the country; and it is particularly gratifying to be able to announce that every distributor of Majestic pictures is operating under our franchise plan which makes him a partner in our entire enterprise.

"Pittsburgh is the only major distributing center which remains unsold at this date, and I am confident that negotiations now pending will make it possible for us to announce the name of our Pittsburgh franchise-holder before the end of this week.

"There are, I believe, two reasons for the rapidity with which our franchises have been placed. Phil Goldstone's record as a producer has been an important factor.

"The second and broader reason is that the keener minds of the motion picture industry anticipate a shortage of product from all sources this year. At this date, it is safe to predict that, this year, there will be a greater difference between the number of pictures sold and the number of pictures delivered than ever before; and, consequently, good pictures at reasonable rentals will be in great demand."

GEORGE E. STONE IS SIGNED FOR FEATURED ROLE IN "TARS AND FEATHERS"

Joseph I. Schnitzer and Sam Zierler, heads of the Jefferson Pictures Corporation, yesterday signed George E. Stone for a featured role in "Tars and Feathers," their next for RKO release.



GEORGE E. STONE

They are still seeking two more leading women and a leading man for featured roles with Jack Oakie and Vivienne Osborne.

The picture is scheduled to go into production next week. James Cruze will direct.

George E. Stone's work in "Cimarron" as "Simon Levi," will never be forgotten. He made a place for himself through this Radio Production that will never be taken away from him by any other actor of his years and experience.

Now that the static has exhausted itself perhaps good programs will find a way to our loud speakers for a change. We wonder if it couldn't be arranged to include a lot of those serial dramas, crooners and long winded advertising announcements along with the politicians in the rubbish heap.

MARTIN BROWN'S STAGE CLASSIC IS TO SERVE AS RADIO STAR'S VEHICLE

Irene Dunne has been borrowed by Metro-Goldwyn-Mayer to enact the title role in "The Lady," which Charles Brabin is scheduled to start directing this week. Miss Dunne is under contract to Radio.

This production, modernized from a stage play by Martin Brown, spans the life of a woman from youth through old age. In that respect it gives Miss Dunne an opportunity to duplicate the brilliant characterization which carried her from obscurity to stardom in "Cimarron."

"The Lady," a sentimental drama of the "Smilin' Through" type, rates as one of M-G-M's big productions for the coming season. Miss Dunne recently won laurels in "Back Street."

PAT O'MALLEY AGAIN IN LEAD ROLE

Pat O'Malley completed his featured role in Ruth Chatterton's latest "Frisco Jennie" at Warner's and started to work Monday in another leading role in Burton King's big production "The Penal Code" which is being produced at the International studios. Besides these two big assignments Pat also played important character roles in Clara Bow's "Call Her Savage" and Douglas Fairbanks, Jr.'s "Parachute."

WHO SAID WINNER TAKES ALL?

Alvin Hammel, a fine looking young man, was manager of the Capitol theater, a Frankfort, Ky., house of the United Artists chain. Hammel had had some previous experience as an actor in stock and road shows and the longing for grease paint was in his blood.

After a considerable period of time as the chief executive of the theater, Alvin resigned and came to Hollywood to enter the lists of the juveniles. His success in connecting here however, has not been particularly glamorous.

During his reign as theater head in Frankfort, a contest was held over the chain in which a prize of \$1000 was offered to the manager who accomplished the most outstanding exploitation for his house during the year. Young Hammel's ambitions were in the acting field and he went along doing his best but without particular pressure for the contest, in fact, he never gave the contest a thought.

Last week, and while Hammel was still seeking screen opportunity, he received a wire from the United Artists office that he was the winner of the \$1000 prize and congratulated him and the committee for their excellent selection.

Now he feels that he's riding on top of the world and the prestige he has won may likewise win him his chance on the screen. Stranger things have happened. Judging from appearances, the lad's entitled to his break.

EDNA MAY OLIVER AND DOROTHY WILSON JOIN CAST—MACGOWAN IS ASSOC. PRODUCER

Edna May Oliver will take care of the humorous side of "The Great Jasper," forthcoming Radio Picture in which Richard Dix will be starred.

Selection of the famed comedienne for an important role in the picture was made today by Kenneth Macgowan, associate producer at the RKO Studio.

At the same time, Macgowan announced that Dorothy Wilson will enact the role of Sylvia in the picture.

Miss Oliver will play Madame Talma, the seeress, a part ideally suited to her type of screen characterization.

The picture will be directed by J. Walter Ruben and was adapted to the screen by Robert Tasker, Lester Cohen and Sam Ornitz from Fulton Oursler's book.

FREULER ANNOUNCES BIG 4 WILL IMMEDIATELY RESUME PRODUCTION

New York—John R. Freuler, president of Big 4 Film Corporation, announced today to a representative of Filmograph that production would immediately be resumed on this company's program to include westerns, melodramas and 52 short subjects.



JOHN R. FREULER

Freuler, who reached New York this week, will return to the coast on Saturday to place two units in work. The definite number of releases and the personalities to head this program will be named within the next ten days—as soon as Freuler reaches the coast and is able to sign players and arrange for studio facilities.

The decision to embark on a pretentious program of Westerns and Melodramas came after a conference held at the Company's offices last night, which several Big 4 distributors attended; and the ambitious number of short subjects is the result of negotiations by several producers of quality shorts with Big 4 in an effort to assure an established distributing medium.

Charles L. Glett, vice president of Big 4 Film Corporation, will remain at the company's helm in the east in charge of physical distribution.

REUNITED

Gladden James, after a period of comparative inactivity, is now a very busy young man. In fact he is working in two pictures at once. He is doing the heavy lead in "Lucky Devils" the story Ralph Ince is directing for RKO and is playing a featured part in "Billion Dollar Scandal" which Harry Joe Brown is making for Charles R. Rogers. The team of Ince, director and James, actor, is a familiar one to the old timers in the business.

HOLLYWOOD filmograph

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Friendship

We make many acquaintances as we travel through life, pleasing contacts, helpful associates. We know many people intimately enough to call them by their first names and visit at their homes. We are friendly with scores of club and lodge brothers and have influence here and there with those who sit in authority; but our friends, those true and trusted reliables, are less than the digits of one hand.

Let us take stock for a moment. To whom can we claim ourselves a friend? To whom would we gladly esteem it a privilege to lay down our lives for? That's friendship. The limit isn't enough to offer for a friend. Friendship has no limitations. In hard luck and good; in success or adversity; in error or in honors, Friendship is the Rock of Ages.

It is the biggest word in human relationship. We may fall out with our brother, differ with our parents, but a FRIEND loves us, knowing our faults and in spite of them. Next to mother love the love of a friend is the most precious thing in life and it is so pitifully rare.

Frequently, we are mistaken in our friends; we offer friendship and receive ashes in return. The abuse of friendship is the lowest act of human depravity. Stop for a moment and count your friends, it won't take long, then think for a very long time how much in the way of true friendship you are offering. An investment in friendship pays the greatest dividends. Choose your friends carefully, and then stick.

Moving Movie Throng by John Hall

At least ONE Hollywood producer admits the public knows what it wants. This is a great victory for the public.

Says Mr. B. P. Schulberg, Paramount: No matter how astute and clever a producer may be, he never is sure that the picture he poured his heart, his time and his money into will be a success until his show opens.



JOHN HALL

The inspiring spectacle of a big movie man graciously agreeing that Mr. and Mrs. John Public have common sense is indeed a sign that better times in Movieland are "just around the corner." Better times for all "big" movie men who sensibly share the opinion of Mr. B. P. Schulberg.

Many of Hollywood's "big" movie men are millionaires; few of them consider the source of their millions. Now from a clear sky, as 'twere, the source of ALL of Hollywood's movie millions is officially RECOGNIZED.

The Academy of Motion Picture Arts and Sciences should take instant notice. Mr. B. P. Schulberg has done something of epochal importance to the industry. He has startled—aye, dumbfounded ALL "big" movie men by telling them that 122,000,000 Americans live and breathe and pay money to see GOOD movies.

"Zounds! Odds bodkins and ten thousand thunders!" as a Hollywood "gag" man originally (ask him) ejaculated. The public actually KNOWS a good picture—even "be-

fore reviews have been printed or before word-of-mouth advertising has started!" The exclamation point is our own. Mr. Schulberg forgot it—or did he? The discovery rates exclamatory surprise. But nothing surprises dear old Hollywood—except its own modesty! ! ! And THAT is proverbial.

While the Academy is handing out honors for outstanding acting, what about Lowell Sherman's performance in "What Price Hollywood"? The splendid work of this artist was sensationally acclaimed by all critics and the public throughout the nation. What about it, Masquers in the Academy? You MUST recognize and honor the ARTIST.

CURRENT PICTURES: "The Age of Consent," a Radio feature: A collegiate?? solution of a "modern" social problem as old as man, the seduction of a young female by a young male. A professor of biology, a boy and a girl, logically??, with the aid of an auto crash, convince an old-fashioned father of a waitress daughter, betrayed, that the psychology of the situation proves him all wrong in fighting for his child; that youth needs no guidance and that schoolboy—and girl—love alone rules the world. It's all so damphoolish one wonders who psychoanalyzed the mentalities back of it and certified their ability to explain what has confounded the wisdom of the ages.

THE SERIAL, or chapter play, goes on and on, a perennial staple product—when properly made. Carl Laemmle, Jr., maintains a staff of serial experts, headed by "Let's go" Henry MacRae, big boss; Ray Taylor, director; Norman Lacey, assistant to MacRae, Jay Marchant, long a production man; V. O. Smith, "Doc" Joos and Eddie Tyler, assistants. These men are sharks at serial making, that's why young Laemmle keeps them busy year after year. Like Henry Ford, with his big Lincoln for the affluent and his famous "Lizzie" for every man, the Laemmles have their high-class features, heading the list this year for consistent quality, and their serials and westerns, all with the Universal brand, recognized as a guarantee of quality.

The Innocent Bystander

By
HAROLD ORLANDO WEIGHT

The trend away from mass production is the most hopeful sign of years, and would indicate that the motion picture industry might at last be regaining its senses. Hollywood has too long concentrated on the fetish of quantity and bigness of pictures with no consideration of quality. The result was—and is—the always regrettable "program picture." Neither financial nor artistic success can be achieved consistently by this mass system, and stars are literally destroyed by it.

Decentralization and the production of fewer pictures by each producer is not an automatic guarantee of better pictures. But it does assure a chance to make better pictures; to select stories more carefully, cast more expertly, and correct flaws the finished picture discloses. This chance—which has long been denied—is all that many intelligent motion picture producers and directors need.

A GREAT COMBINATION

I am pleased to see the producer-director team of Jesse Lasky and James Cruze in the forefront of the movement. In the old days—now generally referred to as "the good old days"—this team was a guarantee of fine films. Cruze, several years ago, realized the need of independent production of fewer and better pictures. He was ahead of his time, in fact, and received the lack of support given to pioneers.

Lasky, on the other hand, misjudged badly the future of motion pictures when the talkies arrived by overestimating the importance of the dialogue side. He had the intelligence to correct his viewpoint, however, and is now one of the leaders in the march towards the old motion picture standards of beauty and action. The renewed partnership of these two promises great things.

BRIGHT OUTLOOK

The whole outlook is brighter for the next year. The motion picture is consistently shaking off the fetters placed upon it by the acceptance of stage standard some years ago. Audiences show their approval of the motion pictures. And it is unquestionably true that no audience would accept a picture produced in the manner of the earlier stage-mad talkies. I believe it equally true, though unproven, that audiences will be glad to see a non-dialogue film again, when some producers gets up the courage to make one.

CLEAN UP NECESSARY

Before the motion picture resumes its position as the popular family entertainment for a majority of Americans, however, the present cheap emphasis on sex must be curbed. Only a few people really enjoy smutty films. After all, every woman has legs. Surely not even Marlene Dietrich's are worth thousands of feet of film. Hasn't the motion picture advanced beyond the penny arcade?

HOLLYWOOD IN N. Y.

By Bud Murray

East Side, WET Side, All Around The Town," the new national song, what with that unprecedented Democratic land-slide,



BUD MURRAY

with record making history, with an unparalleled majority for any Presidential election. "THE KING IS DEAD, LONG LIVE THE KING. Roosevelt-Garner, and their WET senate. Everyone seems satisfied. "BEER BOOM in Germany." BEER stocks go up 6 to 8 points. Hotels Association call big meeting to make big expenditures for Grill Rooms. The Ritz-Towers Hotel has already planned to spend \$100,000 in enlarging the grill, says J. E. Frawley, General Manager, and he isn't kidding. If you heard him say it, Col. Jake Rupert has waited faithfully for 13 years for this. He will put 1000 men to work immediately, and spend \$5,000,000, for new equipment, and RIPLEY IT OR NOT, "BEER comes out of its BIER," and Richard is himself again, E Pluribus Unum, "O say can you see, and the RED, WHITE and BLUE FOREVER, The hotels will come back, the theatres will come back, and the cafes will come back, but Hoover will not come back, and he said that "prohibition was not the main issue," yet 42 states went WETTER THAN WET.

At the Canzoneri-Petrolle Fite, at Madison Square Garden, we met Gus Wilson, former Jack Dempsey trainer, who will motor to California in 2 weeks, with his foreign champ, Eugene Huat. Watch for him. Jack Doyle and Charlie McDonald, Al Kerwin, brother of Frank Kerwin, fight impresario longing for Hollywood-Now. After the Fites dropt into Billy Lahiff's famous "Tavern," where the stage, screen and sport world go for their "snack." The big surprise was bumping into Charlie Mosconi, who just arrived from Hollywood, and immediately went into rehearsals with his brother Louie, arranging some new dance numbers. Margaret Young and Mrs. Frances X. Donegan, Jack McGowan and Lulu McConnel in the same party. Missus Donegan can't get the Hollywood blood out of her system. Billy Lahiff and several others ribbing us about California rain, yet it has rained 4 out of 5 days here in Noo Yawk for 2 weeks, Jimmy Johnson, Czar of Madison Square Garden, strolls in, Bugs Baer makes a few quips, George Marshall the well-known Washington laundryman about town, Jim Corbett as young as ever, Minna Gombel in a booth.

On the same bill at the Palace Theater, Arthur and Florence Lake, Nick Stuart and Sue Carol, and Lina Basquette working like a trojan with a band, Harry Green flies back from Hollywood in 34 hours, to go into "The Great Magoo, (our new job), bump into Harry Richman early Sunday morning, who just completed a few months of picture house work, rehearsing new songs with Lily Damita for the new George White "Music Hall Varieties," Al Lee the genial general manager of "Scandals" for years, Lew Cooper watching rehearsals, Leon Janney and his Ma about town, Matt Mattson, Hollywood newspaper man in town, Paul Kelly goes into leading role in "The Great Magoo," by now you can guess we are with "The Great Magoo," the new Ben Hecht-Gene Fowler drama, being produced by our new boss, Billy Rose and directed by George Abbott. We'll beseeinyah—Hollywood.

JACK BELL

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BEN BLUE

—Under Contract—
HAL ROACH STUDIOS
Management LEO MORRISON

As Seen and Heard

by
Arthur Forde

"DANGEROUSLY YOURS"—sounds interesting, and the Fox Company has decided on this story for that estimable actor, Warner Baxter for his next production.

"SIX HOURS TO LIVE"—made such a decided hit with the fans, that this new one after the same order, is expected to eclipse it, and they have added the lovely Miriam Jordan as the femme lead.



ARTHUR FORDE

ELEVEN YEARS ON ONE LOT—is a remarkable record for a player. Ramon Novarro, has won this great distinction at the M-G-M Studios.

A JEWELLED DESK CLOCK—to remind him of this great event, and Louis B. Mayer was all smiles when he presented it to this great favorite of the screen.

100 HATS EACH YEAR—is a record achieved by William Powell, but the peculiar part of it all is that he hasn't thrown away any of them for five years.

HOW ABOUT A TOPCOAT?—Lew Stone is the winner here, as he purchases one each year, and has a 30 year accumulation for his trouble.

NOT SO DUMB—is the famous ribber Vince Barnett who holds a cross country record in auto driving from Detroit to the Pacific Coast.

CHIEF OF POLICE—or so it looked when we saw Vince on the K-B-S-Tiffany Studios a few days ago, where he had an elaborate uniform for a part in Edwin Marin's "The Death Kiss."

LOOKS LIKE A WINNER—this first effort of that young director Edwin Marin who is making "The Death Kiss," a story of motion pictures.

WE HEAR GOOD WORDS—from those able to see the rushes of his first production. The great cast is particularly interested and are delivering good performances.

THEODORE DREISER KICKED—at the treatment given his "An American Tragedy" that the Paramount Studio produced, but the public showed they liked it.

COMES BACK FOR MORE—and the same company will produce another of his stories, "Jennie Gerhardt," and Sylvia Sidney will play the name role.

"WHISTLING IN THE DARK"—will be produced soon at the M-G-M Studios, and is expected to eclipse the stage play which ran for a long time in New York.

HIS ORIGINAL ROLE—will be played by Edward Arnold, who made such a hit on the stage and was recently placed on a long term contract by B. P. Shulberg.

"THE CRIME OF A CENTURY"—is a mystery thriller that was taken from a European stage play, and will be produced by B. P. Shulberg and directed by our old friend, Bill Beaudine.

A CHANGE IN CAST—Stuart Erwin and Wynne Gibson are to take the places of Sylvia Sidney and Jack Hoxie, who have other plans.

MUSSOLINI CONSENTS—through Washington, to allow theater fans to view "Farewell to Arms" starring Helen Hayes, that Frank Borzage directed so skillfully.

ERNEST HEMINGWAY'S NOVEL—had a stormy road for a while and it looked

LITTLE STORIES

"Experience teaches slowly and at the cost of mistakes."

—Froude, Short Studies on Great Subjects.

ANOTHER INNOVATION for the betterment of the stage and screen is under way and promises much in return.

THE THEATER LEAGUE is the name of the latest organization and will function much along the same lines as the Theater Guild of New York.

THE PASADENA COMMUNITY THEATER has done a great deal in the development of players, and many have graduated to the screen with distinction.

SEVEN OTHER CITIES have banded together, and will each have a separate Community Theater idea in which the plays will be shown and players developed as at Pasadena.

FROM SAN DIEGO TO SAN FRANCISCO this new organization will operate and each city will be a date for the major company.

OPERATED AND SUBSCRIBED SEPARATELY, this will assure revenue enough so that artists may receive more than thanks.

GILMOR BROWN HEADS this new organization and the results that this clever man has achieved in Pasadena, assures its success.

THE FIRST PLAY is an ambitious undertaking that made a distinct hit in New York, where it ran all last season.

ANOTHER REASON is that a major picture company is to make the play for the screen and it was only that Sam Behrman, the author, saw the great future of this organization, that prompted him to let them produce it on the stage here.

"BRIEF MOMENTS" is the name of this famous play and it has for the main character an ex-cabaret singer who becomes a leader of society.

SHARON LYNNE SECURED for this first play, and from what we gathered from those who saw it at rehearsals, she made a distinct hit.

HARRISON FORD, THE OTHER player for the male lead, and his great experience on the stage in stock companies and on the New York stage, help him greatly in the new venture.

SAM COSLOW COMPOSED a special song number that Sharon Lynne sings in the production, and the famous Ralph Rainger arranged the number.

THERE IS A POSSIBILITY of seeing one of the large downtown theaters in Los Angeles operated in the near future by this novel organization, now that they have secured the Curran Theater in San Francisco for their final date.

PRODUCERS OF MOTION PICTURES—are always asking for new talent and with this newest of producing companies they will see an up-to-date play with experienced players.

like the shelf, but the Italian government and Paramount got together and straightened it all out for a release.

REAL PALS NEVER FORGET—and when Herbert Mundin was asked to suggest a man to play opposite him in a sequence of "Sherlock Holmes," he thought of his pal Frank Atkinson.

SUCH A HIT—these two pals made in what started out to be a small bit, but the director made it one of the high lights of the picture and let them compose their own dialogue.

"BROADWAY BAD"—that Fox Films expects to be one of their hits of the season, had a great deal of trouble in finding the right sort of girls to play the leads.

WARNERS CAME TO THE RESCUE—and loaned them that splendid player, Joan Blondell, who can always be depended upon, and the red headed Ginger Rogers will play the other girl.

LASKY REMEMBERS old timers and his first feature will have that veteran of the screen, James Cruze, as director, for he remembered the success of "The Covered Wagon."

MOTION STILL IN PICTURES—and Lasky believes that too much dialogue is liable to take the kick out and that most of the directors of the early pictures have it all over many of the stage directors sent here.

A NEW ORGANIZATION—to make 12 adventure pictures and 12 musical productions recently took quarters at the Republic Studios on Melrose Avenue, and will start producing at once.

OSWALD DAVIS LAND—is at the head of the company and was well known in New York City as an artists' representative of note and Arthur Clark, recently returned from Europe, will have George Summers to assist him.

ACTRESS WRITES DIALOGUE—and none other than Mae West for her latest production. It fits her peculiar personality much better than any scenario writer could do for her.

"DIAMOND LIL"—was to be made, but the Hays office turned thumbs down, which seems a great shame as the stage play was "Entertainment" but they will soon write another for this fine player who made such a hit with her first screen effort at Paramount.

RUFUS LE MAIRE SUPERVISES—"The Giant Swing," for Fox Studios as his first effort and with his great experience on the stage and screen we have no doubt as to the result.

JUST IN TIME—Lloyd Corrigan left Paramount Studios to be assigned the directorship of this clever picture, so with Rufus and Lloyd this should be another Fox hit.

"THE DENTIST'S CHAIR"—will always contain many laughs to those who are not in it, and W. C. Fields is to revive one of his former efforts of the stage called "The Dentist."

MACK SENNETT COMEDIES—are usually rib ticklers but with this fine comedian and the vehicle they propose to use for him, we can almost hear the audiences roaring now.

PHIL GOLDSTONE'S NEXT—for Majestic Pictures is a story called "The Vampire Bat." That suggests thrills galore and melodrama which the public has approved for a long time.

PICKED A GOOD DIRECTOR—in Frank Strayer, and with Edward T. Lowe writing the story, we feel sure that the astute Phil will have another money maker.

EXPLORER AND AUTHOR—Richard Halliburton, has been commissioned by Walter Futter to write the dialogue for "Jade," a United Artists' picture that concerns China.

MORE LEARNED MEN—getting into the picture profession, as the public is so travel wise that the old styles are out as much as last season's hat.

TWO MORE FOR "THE SUCKER"—that Douglas Fairbanks is to make for Warner Brothers, and the vivacious Fifi Dorsay is one of them and our old favorite, Farina, the other.

YOU THOUGHT IT WAS A GIRL—when you saw Farina on the screen in Hal Roach's Our Gang comedies, but the girl has grown up to be a boy, and is getting a fine name as a comedian.

FRANK MELTON A NEW ONE—but the Fox Company thinks a lot of him for he says he is the only one in "State Fair" that is not a star, and that's something.

GREAT CHANCE FOR HIM—as he has the opportunity of playing opposite Janet Gaynor, and Janet's leading men have always had the best of luck.

FROM WARNERS TO FOX—goes Howard Green to write on one of their choice stories, "The Giant Swing," although he had six months to go on his contract at Warners.

WINNIE SHEEHAN PICKS THEM—and when he heard what a reputation Howard was accumulating, he persuaded the company in Burbank to release him for this important assignment.

WORKING HARD AS USUAL—Tom Brown told us in the Indian Room at Universal Studios where he is making a fine name for himself, and is a great favorite with the fans, especially boys.

"DESTINATION UNKNOWN"—is the latest assignment for Tom, who just finished playing in Edward Cahn's "Laughter in Hell" a few days ago.

SOME REMARKABLE SKETCHES—in pen and ink have been placed in the lobby of the Filmarte Theater on Vine Street by Manager Miller who is always providing something different for his patrons.

HEADS OF SAVAGE RACES—are very beautifully drawn by that noted artist, Constance Franke, and he loaned the collection to Manager Miller as the patrons of the home of foreign pictures always are an artistic audience.

TO GET REALISM—Frank Lloyd, who is directing that massive spectacle, "Cavalcade," which made such a hit as a stage play, staged the scenes for the Armistice Day sequence last week on the real anniversary, Nov. 11.

TRAFALGAR SQUARE—was jammed to the limits with soldiers, sailors and civilians, and what a mad night, but it wasn't London—Just Movietone City.

The head of the Hays office went down with the Hoover ship. Will the Democrats throw him a lifeline?

Now Filmarte Theatre

1228 VINE STREET

The Great Historical Film

"LOUISE, QUEEN of PRUSSIA"

With the Famous

HENNY PORTER

and a Magnificent Cast

Directed by CARL FROELICH
Dialogue Titles in English

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"Rock-a-Bye," With Constance Bennett, Remarkable Picture from RKO

The girl can act! Not someone to drape fine clothes on, but a real trouper who shows that when she has the play, she can deliver the goods.

It's Constance Bennett we're talking about and Radio Pictures have given her a production that is the best of the season and a credit to the writers, directors and splendid cast.

This excellent play by Lucien Brender and screen play by Jane Murnin, tells of a girl who under her skin is a real woman, but circumstances of family connections and her early surroundings make her artificial until the end when she decides in her own way just the right thing to do. Not the cut and dried ending of happiness but a heart rending finish of having to send away the man she loved. The plot of the story is a little too complicated for us to go into details here but it must be seen to be really appreciated.

Constance Bennett as Judy, the girl, gave a superb performance that carried her from the height of light comedy to the deepest pathos. Joel McCrea as the man she loved, did the most sincere work of his career and showed a deep understanding of a most difficult role. Paul Lukas as the girl's manager, had rather a thankless role but carried it off with distinction. Jobyna Howland as the mother of the girl, and an irresponsible creature, did a grand piece of work and was the signal for hearty laughter whenever she appeared. Charles Middleton, Walter Pidgeon, Virginia Hammond, Walter Catlett and Clara Blandick were other members of a notable cast. Little June Filmer portrayed a sweet child in a most natural and convincing manner.

George Cukor directed this fine picture and showed his sterling ability to perfection while Charles Rosher gave us superb photography.

The production under David O. Selznick reached a high mark with this fine star, grand cast and splendid story that should be a delight to theater audiences everywhere.

.....

"HE LEARNED ABOUT WOMEN" IS KO FOR STUART ERWIN—A PARAMOUNT PICTURE.

Stuart Erwin is rapidly developing into a comedian of note and Paramount pictures seem to have the knack of fitting him with clever pictures, to suit his peculiar style.

The latest is an original story by Lloyd Corrigan, which, while it finishes in a burst of slapstick, has many laughs, and is good entertainment for those who like their film fare light.

Harlan Thompson and Ray Harris made an excellent screen play out of Corrigan's story, with some snappy dialogue.

Suffice it to say, the main figure in the story is a boy who inherits a million dollars, and not realizing the responsibility that such a sum means, falls into the toils of two women, who complete his education along worldly lines.

A charming little love story that Lloyd Corrigan did full justice with his careful direction and supplied plenty of laughs, with a sprinkling of romance.

Stuart Erwin's part of the "Million Dollar Kid" was tailored for him, and he played it for all it was worth, while Allison Skipworth, who can always be depended upon, was one of the women, who was only defeated of her purpose by the other one falling in love with their prey.

Sidney Toler is coming rapidly along in film fare since he deserted the stage, playing the valet and custodian of the boy with distinction.

Susan Fleming is a new one, but the manner in which she played the role of the young girl who fell in love with Stuart, was noteworthy.

Gordon Westcott is another of the new Paramount players who should go far by his natural method of delivering lines, and in this instance he played a menace. Grant Mitchell, Tom Ricketts, Gertrude Norman, Gertrude Messinger, Claude King, Dorothy Grainger and Irving Bacon helped the farce along in other parts. Charles Lang photographed the production with the usual high class Paramount mark of distinction and the production was on a lavish scale.

This should make another Paramount strike and push Stuart Erwin along to fame as a comedian of note.

.....

"Uptown New York," KBS-World Wide Picture, Will Entertain Theatergoers

Vina Delmar certainly knows her young people of the cities and in her latest she tells of a young girl of the middle class, residing in upper New York, who meets a young man, falls in love with him and throws all conventions aside. Unfortunately his family has other plans for him and arrange a marriage with a young girl of his own religion. He is too weak a character to resist his family. Later on the other girl meets a young brisk business man who has a concession in slot machines and consents to marry him, but before this happens she tells him of her affair with the other chap. His real love for her however, cannot change his resolution, she becomes his bride and they are quite happy. Many complications happen when she is hurt in an automobile accident and in desperation the young husband calls on her former lover, who has become a famous surgeon, to save her life. The young surgeon tries to revive the past, but she refuses and the husband and wife happily resume their ways.

Warren B. Duff wrote an interesting screen play with clever dialogue that received many laughs to relieve the drama. Victor Schertzinger directed carefully and the photography by Norbert Brodine was one of the high spots of the production. The two great surprises in this picture were in the casting of Jack Oakie, who played the snappy salesman and demonstrated that not only is he a splendid comedian, but is exceptionally clever as a dramatic actor; and the other one was Shirley Grey, who, as the "girl," gives a performance that is a revelation in acting. This young player should go far after the producers see her fine work in this one. Leon Waycoff as the young surgeon plays a vacillating character and a very difficult role cleverly. George Cooper, Raymond Hatton and Lee Moran played other parts with distinction.

We think you will really enjoy this latest from the KBS-Tiffany studios, as it not only has a different kind of story with clever ability that should place them high in the favor of the fans.

"Bachelor Mother," Recent Goldsmith Film, Should Please Cinema Lovers

Here is an extremely interesting story of an old lady inmate of a Home, who was adopted by a rich young man after he had been arrested, so that his lawyer could make a plea that his mother's heart would be broken. The machinations of a gold digger, who sought to destroy the young wastrel and the complications that ensue when the gold digger is murdered, is eventually proven innocent by the old lady, who really loves the boy.

Goldsmith Productions had the luck to get this story by Al Boasberg, with the screen play by Paul Gangelin and Luther Reed, that is crammed full of drama and surprises.

Evalyn Knapp was particularly suited to the part of the young custodian of the Home and eventually marries him through the sincerity of the boy, in really loving his adopted mother.

James Murray showed sincerity in the role of the rich young man who is finally shown the error of his ways by the love of the old lady, and Margaret Seddon was particularly suited to the part of the pseudo mother. She is without doubt an accomplished actress. Astrid Alwyn as the gold digger, put over a difficult role successfully and Paul Page, Virginia Sale, James Aubrey, Bess Stafford and Eddie Kane fitted the minor roles perfectly. Harry Holman, who amused us on the stage for many years, played the "judge" with distinction.

Charles Hutchison and Courtland Van Dusen directed and Edward Kull was in charge of the photography which was good. The sequences in the Old Ladies' Home were both amusing and pathetic and we noticed many of our old favorites including Margaret Mann who was one of them.

For those who like pathos intermingled with comedy we think this is one that should please any audience.

.....

"TOO BUSY TO WORK" IS TYPICAL WILL ROGERS FUNFARE—A FOX PICTURE.

Here is the latest Will Rogers picture, and although it ran a little slow at times, it gives a lot of that homespun philosophy that this comedian is noted for.

"Jubilo," the title of the picture, was written by Ben Ames Williams some time ago and served as a Rogers feature in the days when pictures were silent.

The main character is a lovable hobo, who doesn't seem to have anything on his mind except to do as little work as possible, in order to live. However, as the film progresses, we find that he has one definite purpose, and that is to find a man who stole his wife and daughter while he was at the war. He eventually locates them, but discovers that the wife had died, and the daughter had been carefully reared amidst pleasant surroundings.

He decides that the score he came to settle is unimportant, but he stays long enough to straighten several difficulties that the family have gotten into, and then ambles on his way.

Plenty of sentiment and a lot of laughs, especially between a Swedish farmhand and a colored cook, and Will gets away with situations that would baffle others. Marion Nixon made a sympathetic and lively daughter and Dick Powell made a satisfactory sweetheart of the girl. Frederick Burton was dignified as the man who had stolen the wife and daughter but had arrived at the dignified position in life of a judge. Constantine Romanoff provided many hearty laughs as the dumb Swede farmhand and that always to be depended upon Louise Beavers, helped greatly as the colored mammy. John Blystone directed capably and the splendid photography was in the hands of Charles Clarke who showed us some beautiful rural scenes. Will Rogers fans seemed to like this one, but we think that Will is entitled to much better fare, if he is to continue as a film star.

.....

"No More Orchids" Is One of Columbia's Best—Walter Lang's Direction and Lyle Talbot's Acting Are High Lights

Here's a picture that the boys and girls of the audience, as well as their elders are going to enjoy. While the story is not particularly novel Columbia Pictures have invested it with a high class production and dialogue of brilliancy by Keene Thompson and Gertrude Purcell, that keeps you interested from beginning to end. The story by Grace Perkins is of one of those cock sure rich girls who has had everything in life that she thought she wanted, until she meets a young man on an ocean liner who is the first one in her life to almost repulse her, and of course, causes her to fall in love with him. The only fly in the ointment is that she has a dominating grandfather who insists on her marrying a prince and he almost has his wish when the girl's father gets into a jam over a bank scandal and faces ruin. However, her father insists that his affairs are straightened out, and defies the grandfather, thereby making it possible for the rich girl to marry the young man. In accomplishing this the father sees only one way out and drives his plane into the side of a mountain so that the boy and girl may benefit by his insurance.

Carole Lombard is certainly beautiful and was particularly suited to the role of the rich girl, whose upbringing had warped her outlook on life, but wins in the end by her common sense.

Lyle Talbot as the "boy," presents just the romantic figure that girls desire, and we predict that he will be heard from after this one. Louise Closser Hale made a distinct hit with her comedy lines as the grandmother who refused to get old, and Walter Connolly was perfectly cast as the father, whose love for his daughter and her happiness finally caused his death. C. Aubrey Smith as the relentless grandfather, exactly fitted the role and Allen Vincent, Ruthelma Stevens, Wm. V. Mong, Charles Hill Mailes, Jameson Thomas, Harold Minjer, Sidney Bracy and Ed Le Saint fitted nicely into minor parts.

The direction of Walter Lang was splendid and the photography of Joseph August matched the high class production.

Columbia has given us some mighty fine pictures this season and this one should make the exhibitors rejoice as we predict word of mouth advertising, which is the best, to pull patrons into their theaters.

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HARRY D'ARRAST to Direct John Barrymore in "Topaze"

Educational Announce their December Releases

MYRNA LOY IS TO PLAY
LEAD OPPOSITE FAMOUS
STAR IN RADIO PICTURE

Myrna Loy continues to siren her way into Radio Pictures. But she will soon be seen as a siren of a different stripe.

As the result of her splendid work in "The Animal Kingdom," with Ann Harding and Leslie Howard, she had been signed for one of the choicest roles of the year.

She will play opposite John Barrymore in "Topaze," which was adapted for the screen by Ben Hecht from French novel by Marcel Pagnol.

As "Suzy Courtois" Miss Loy will have a splendid opportunity opposite Barrymore to use her unique ability in a new manner, for in this delightfully intriguing story the siren lures the hero to success, not to his doom.

Production is scheduled to start the latter part of this month. Harry D'Arrast, who will direct, is enroute from New York with the finished script.

"Blessed Event" is clicking with the foreign audiences in the same big way it went over with Americans. A "Blessed Event" for the old BO everywhere.



LOUISE DE FRIESE

Louise de Fries is now with Paramount preparing to produce "Ruby Red" starring Mae West of "Diamond Lil" fame. There are a number of character actresses and types who would fit into that picture. Louise de Fries, who did such good work in "The Crooner," "Common Ground," "Blonde Venus" and "Flesh," comes in that category of artists. Miss de Fries knows how to strut her stuff when it comes to playing hard-boiled Hannahs or Mols, and you needn't be a bit surprised if you find her name among some of the best casts of some of our best pictures soon.

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"BITTER TEA OF GENERAL YEN" FAILS TO IMPRESS PREVIEW AUDIENCE

This gesture of Columbia to the impending cycle of Chinese pictures which started with "The Shanghai Express" indicates a coming plethora of what the late President Roosevelt would have termed "nature faking."

As picture material it is unreal, tiresome, East-West argumentation and assumptive that the picture public is dumb. This "Bitter Tea of General Yen" is based on the much overworked theme of the American girl who is held captive by an oriental dignitary whose intentions are most noble and purposeful—of nothing. It has been done so often that one is led to believe that it is the only possible oriental situation, while it probably never happened.

In this opus an American girl is abducted by the bandit chief on the eve of her marriage to a missionary—always a missionary in China?—when she and her intended leave the marriage party to rescue some orphans who are in danger from the sacking of the Chinese part of the town—Shanghai—by bandits. She is taken to a sumptuous palace in the General's province where she offers herself as hostage to guarantee the integrity of a slave girl.

The slave proves treacherous and the sporting blood of the American girl prompts her to make good, but the big noble bandit who has lost his money, his province and the war, refuses to accept the sacrifice and drinks poisoned tea instead, thus committing suicide.

The play was directed by Frank Capra. He struggled valiantly to produce a picture out of dull material. Talk, Talk, Talk with a few war shots and very elaborate background is about all the picture amounts to.

The photography was anything but good. Apparently new and unusual effects were aimed at but the maze of rococo curlicues in the settings with weird lighting, back lighting and soft focus made the picture hard to follow. Some of the shots lent themselves admirably to this uniqueness and were splendid but on the whole the photography was entirely too much so. Joseph Walker was the cinematographer.

Barbara Stanwyck struggled valiantly to make something out of a very sappy role. Such success as she attained was of her own charming efforts. Nils Asther played the title role. He was handicapped with a mechanical device of sorts about his eyes which limited his facial expression. From the bridge of his nose up he was Chinese but the lower half of his face was European. His accent did not lend itself to the Chinese character. However, his acting was full of understanding and suavity and he looked well in his costumes.

Walter Connolly as the American financial advisor gave a very natural and pleasing performance. He was the character born and bred. Others who pleased were Gavin Gordon, Lucien Littlefield, Richard Loo, Clara Blandick, Robert Wayne, Tosha Mori, Knute Erickson, Ella Hall, Arthur Milette, Helen Jerome Eddy, Martha Mattox, Jessie Arnold and Emmett Corrigan.

The original story was from the novel of Grace Zaring Stone and the adaptation by Edward E. Paramore.

—LOU JACOBS

FOUR TWO-REELERS, EIGHT
ONE-REEL SUBJECTS, AND
NOVELTIES ARE LISTED

Twelve subjects have been set for December release by Educational Film Exchanges, Inc. Of these, four are two-reel comedies, and eight one-reel comedies and novelties.

On December 4, the following subjects will be released: "The Vest With a Tale," a two-reel Mermaid Comedy starring Tom Howard; "Our Noble Ancestors," a Bray's Naturgraph, and "Michigan," the second release in the Spirit of the Campus series, starring Reinald Werrenrath.

"A Hockey Hick," a new Gleasons' sports featurette, featuring Eugene Pallette, Russell and Lucille Gleason; "Hollywood Diet," a new Terry-Toon, and the second issue in the Broadway Gossip series will be released December 11.

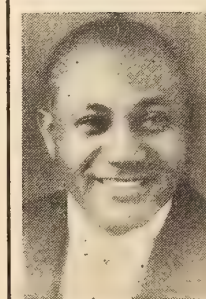
"Hollywood Runaround," a new Vanity Comedy, featuring Monty Collins; an untitled Lyman H. Howe's Hodge-Podge, and "Cornell," a new subject in the Spirit of the Campus series, will be released on December 18.

The following subjects will be released on December 25: "Boy, Oh Boy!", an Andy Clyde Comedy; "Ireland or Bust," a Terry-Toon, and a new release in the Battle for Life series, as yet untitled.

BERT HANLON IS BUSY

Bert Hanlon has been working on six pictures since Sept. 1 at the Fox Studios. He wrote the dialogue on "Pier 13," Broadway or Bust and is now doing a similar duty with Tom Dugan on "Hot Pepper" which will serve as a starring vehicle for Victor McLaglen, Edmund Lowe and Lupe Velez.

* UNIVERSAL STUDIO MAN *
* RECEIVES MILITARY *
* BRAVERY MEDAL *
* Samuel "Curley" Robinson, con- *
* cessionaire at Universal studios, Uni- *
* versal City, will soon be the wearer of *
* a medal which will show that he is a *
* member of the Order of the Purple *
* Heart. This award is one of the *
* rarest given to those who fought for *
* Uncle Sam, will come to him 14 *
* years after his service in the A.E.F., *
* in France. *
* Specifically, the medal is given him *
* because of bravery under fire while *
* wounded. Robinson, former Los An- *
* geles newsboy, says that all he knows *
* is that during the battle of the Ar- *
* gonnes he "managed to stick with his *
* rifle" after he had been shot in the *
* leg and the spine. *
* During the war, he was a member *
* of Company L, 362nd Infantry, of *
* the 91st division. Appropriately, the *
* notification of the award has come on *
* Armistice Day. He expects to receive *
* the medal within the next few days. *



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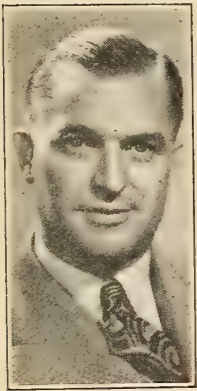
Let's See Who is Who

by Harry Burns



Frank Lloyd Proves a Master of Great Situation After Hardest Work on "Cavalcade"—Billy Tummel Wins Praise of Actors, Big and Small

With "Cavalcade" now in production at the Fox Films studios in Westwood under the capable direction of Frank Lloyd, there is a bit of inside information that is worth printing, so we journeyed out to the lot and gazed upon the way Director Lloyd and his staff of co-workers handled 2500 extras in the Trafalgar Square, London, sequence, it did our heart good. After working all day and up to after midnight Frank Lloyd had just taken his last scene and shouted into the "mike" to the great crowd: "Thanks for your cooperation! Billy Tummel wishes to say a few words to you." With this all were instructed that the scenes were finished.



BILLY TUMMEL

In speaking to Ye Editor on the side lines Billy Tummel said: "In the past four months I have received over 1500 letters and have personally answered over 5000 telephone calls, all in relation to 'extra' work in 'Cavalcade'." William Tummel is the very efficient first assistant to Frank Lloyd, director of this Fox Films productions, which is based on Noel Coward's great stage success.

"It has been a real pleasure to give work, on behalf of Fox Films to so many people at this time. The many thousands of people necessary for the making of 'Cavalcade' have been called from the lists furnished by all the British war veterans' posts, the Motion Picture Relief, all the Legion posts and the various benevolent societies."

Tummel, who is one of the cleverest assistant directors in the film world, is a veteran of the World War. He served in the camouflage section of the 40th Engineers, which was made up of

motion picture experts in various lines. Like all those affiliated with the actual work on "Cavalcade," his background is British. The unit manager, Charles Woolstenhulme, was in the same outfit as Tummel and they are working together for the first time since 1919—"over there."

MOTION PICTURE RELIEF FUND SAVES \$1500 THROUGH AID OF FRANK LLOYD, DAVE ALLEN AND BILLY TUMMEL, BY EMPLOYING 300 M.P. R. F. EXTRAS

Mrs. Abraham Lehr, executive vice president of The Motion Picture Relief Fund, reported some very interesting facts to Ye Editor, anent, some of their past accomplishments. To start with, during the month of September the Fund took care of 361 families at a cost of \$8,210.89, which averages about \$22.70 per case. Through the efforts of Frank Lloyd, director of "Cavalcade," Dave Allen, general manager of Central Casting, Billy Tummel, assistant to Director Lloyd, Harvey Clermont, casting director working on the picture, 300 extras were used at \$5.00 per day, which netted the extras who are being looked after by the fund, a total of \$1500.00. This amount naturally becomes a saving to the Motion Picture Relief Fund, who are saved the worry of taking care of those who worked and earned a check. Some earned an extra half check, too, for overtime. This Motion Picture Relief Fund organization is worthy of every consideration and attention, especially such women like Mrs. Abraham Lehr, who work so hard for the love of helping humanity.

BILLY SEAY is playing an important part in Madaline Brandeis' novelty production for Book Week to be staged at Bullocks-Wilshire Saturday afternoon.

NEW NIGHT LIFE RENDEZVOUS MAKES BOW AS BEVERLY HILLS HOTEL OPENS SEASON

Ye Night Hawk was one of the merry-makers when the new supper room of the Beverly Hills Hotel opened on Armistice eve, and a rip-roaring success it was, indeed. The tinkling melody of Ted Dahl and his superb orchestra pervaded the atmosphere and few were the feet that were able to resist the light fantastic when this dance aggregation started up. Jimmy Newell, formerly a vocal star of the Coconut Grove, and Barbara Lee, beauteous songster, made the night lovely with their musical renditions.

The Beverly Hills Hotel is one of the most entrancing centers of night life in this gay town. With its soothing surroundings of ten acres of garden green, it bids fair to be a meeting place for film colony, the social elite and the collegiate lads and lassies, who join together in the mutual quest of happy hours. At the front door we met Alex, our old friend from the Brown Derby, and what a host he proved.

Dahl and his orchestra were featured during the summer season at the Grand Hotel at Santa Monica, and they have been featured over the radio many times. In fact, Ted Dahl has been musical director for KMTR and other local stations. His orchestra is the result of three years of continuous harmony, both in melody and in camaraderie.

In the wondrous setting of the Beverly Hills Hotel, these music magicians are shown to better advantage than ever before.

"Central Park" Is Another Warners' Steal of Old Theme—It Will Bring 'Em in

There is nothing new under the sun we have been told, and that goes for Warner Bros. "Central Park." It is an old theme but so well done that it will be new to a lot of the natives and they will go to the box office, pay their hard earned mazuma and then go away, satisfied that they have seen something different. The truth of the matter is Warner Bros. have dug up another gangster theme and put it into "Central Park," stole a serial sequence about the looney animal trainer who imagines he has a grievance and turns the lions loose. The scenarists also remembered some of the gags they used in Fox Sunshine lion pictures—or was it the Stern Bros. Century Comedies, only that the lion scenes were done better in those days for the public was not wise to the toothless lions. However, you will like the show as staged. John G. Adolfi certainly showed that he knows his pictures after directing George Arliss for art's sake and then comes down to a lot of trash to be made into a big feature. You can lay a bet that he saved the day for the Warners.

Wallace Ford, too, is too big for the picture. He is wasted on trite stuff of the melodrama ilk. Joan Blondell like Wallace Ford, suffered for want of something to do. Both struggled hard to lift the picture out of the droll and slow tempo. Guy Kibbee was one of the high spots. He held us every inch of the way. John Wray was ideally cast and made you fear him and his deviltry. What a performance Chas. Sellon gave. Oh, Boy! Charles give us more like this one. Henry B. Walthall is coming back rapidly. Harold Huber is worthy of special mention. Henry Armetta, a sure-fire laugh getter, again clicks. And don't overlook Spencer Chartiers, DeWitt Jennings, Wade Boteler, Willard Robertson, William Davidson, Ed LeSaint, Irving Bacon, Lee Shumway, Harry Seymour, Jack Carlisle and many others.

Some of the photography by Sid Hickox was excellent. Introduction shots from the plane were badly done and detracted. The story by Ward Morehouse and Earl Baldwin was jumpy at times, however, when they did get down to business, things moved. So, who knows but all this will be remedied before the picture is released.

"LOUISE, QUEEN OF PRUSSIA" AT FILMARTE THEATER

Another of those marvelous historical films of noted periods of Europe that Germany seems so adapted to produce is shown on the local screen.

This one was adapted from a novel, "Louise," by Walter von Molo and put into screen form by Fred Hillenbrandt.

The story is of the beloved Louise, Queen of Prussia, who married the Crown Prince of Prussia who became Frederick William III and of the stirring events of that time.

How the people of Germany adored her for her spirit and energy during the period of national calamity after the great battle of Jena is all shown in the picture. Here we see the Court life of that colorful time, the massed armies of Napoleon. The character of Louise is in the hands of one of the most famous actresses of the German stage, Henny Porter, and she is superb in the role.

Gustav Grundgens is imposing as King Frederick Wilhelm III and Ekkehard Arendt makes a dignified Prince Louis Ferdinand. The Czar of Russia, impersonated by Wladimir Gaiderow, Frederick Kaysler as the famous Count von Stein and Paul Gunther as the great Napoleon, are all perfect in their historical roles.

The picture was beautifully directed by that master hand, Carl Froelich, and Freidel Behn Grund gave us some fine photography.

This historic film should be visited by students as a reference if not for its pictorial value and others will enjoy it for a master production of the greatest events of history.

There is one important point in this production and that is that they have provided dialogue titles for those who do not understand German.

H. B. (Rasty) Wright Was to Have Met President Hoover on Arrival Here, but Sudden Heart Attack Closes Life of Great Friend of Picture Industry

The untimely death of H. B. (Rasty) Wright made many of his friends heave a heavier sigh than they have in some years. If ever there was a real friend of the theatrical and cinema world, the deceased certainly was all that. It has come to our attention that "Rasty" was to have met President Hoover here Sunday, because of his work in aid of the chief executive in the past. The meeting was arranged we learned through Ingall W. Bull, chairman of the Republican County Central Committee. Death came to him Friday. It was indeed a shock to Ye Editor who numbered him among our best friends in and outside of the amusement world. He was always ready to lend an ear to any one—the greater the trouble the more he would make it his problem. What man can leave behind a greater record for his fellow man to know him by? Beloved by his co-workers, a member of some of the best lodges, he will be missed when many others with even greater fame are only yesterday's newspaper. H. B. "Rasty" Wright's name should go on a tablet in the amusement field of the hall of fame in the Southland, for he brought to life many a sick theater, and did much to hold the West Coast Theaters together. Even if he was only considered just one of the theater managers of one of the largest circuits in the world, who shunned personal publicity, and always turned the focus on others to take the bow. He will be satisfied in his own heart that he has done a man sized job well. MAY WE KEEP HIS MEMORY ALIVE—EVEN IF ONLY IN OUR OWN HEARTS.

GERALD FIELDING FINISHES FIVE-YEAR CONTRACT WITH REX INGRAM AND RETURNS TO U. S. A.

Gerald Fielding finished his five-year contract with Rex Ingram in Europe and returned to the good old U. S. A.—Hollywood to be exact—from Nice, France, and has placed his affairs in the hands of the Shagrin-Solinger Agency. They in turn, have already started negotiations for his services with some of the major studios. According to our informant, Mr. Fielding appeared in 68 pictures while abroad.

CAPT. W. H. JAMES just finished work on "Cavalcade." With future work in sight, Capt. James looks forward to being very busy around the studios.

DARK-EYED MARY BRACKEN was one of the young players who had a bit in the library sequence at Paramount in "No Man of Her Own." An accomplished dancer as well as a trouper, Mary attracts attention wherever she appears.

Velodrome Six Day Bicycle Race Commands Attention of Sport Enthusiasts

Tom Mix Working On "Terror Trail" at Big U

Harry Joe Brown Has a Great Cast in "Billion Dollar Scandal"

"Cimarron" Helps Renew Interest in Patriotic Revival

PUBLIC URGED TO ATTEND SHOW OFFERING MANY THRILLS AND SPILLS; DE PALMA MAKES PROMISES GOOD

Amid rousing cheers, the riders in the six-day bicycle race being held at the Winter Garden Velodrome continued their grueling grind and at the time of this writing had covered the distance of 580 miles in 48 hours.

Team No. 1 consisting of Red Berti and Henry "Cockey" O'Brien were leading the field with the distance of 580 miles with their nearest competitor, Eduardo Testa and Russell Allen two laps behind them.

Much excitement prevailed with heated competition in the dashes. Lupe Velez offered \$50 prize money to the winners of one of the 20 lap sprints of which there were five. Mervyn LeRoy and Ginger Rogers were also there.

The first nighters at the six-day bicycle races were: Mr. and Mrs. Joe E. Brown, Mr. and Mrs. Richard Barthelmess, Mr. and Mrs. William Beaudine, Mr. and Mrs. Wesley Ruggles (Arlene Judge), Mr. and Mrs. Victor Heerman, Mr. and Mrs. Ralph Blum (Carmel Myers), Bert Wheeler, Harry Ruby, Ned Marin, Bertram Milhauser, Rowland Brown, Chas. Mintz, Harry Sherman, Arthur Bernstein, Peanuts Byron, Duke Hall, Mr. and Mrs. Frank Joyce, Evelyn Brent, Harry D. Edwards, Jack Oakie, Mr. and Mrs. Roscoe Ates and daughter Dorothy, William Wyler, John Miljan and wife, Albert Kaufman, Harry Beaumont, J. Gordon Cooper, Reg Regin and wife, Herb Horrow and wife, Fritz Ridgeway, Antone Lugi, Bert Roviore, Carlos Molina and his Blossom Room orchestra including his Rhumba and Club Michel orchestras entertained while Sorel and Melva danced to their music with great success, Mona

ARMAND SCHAEFER WILL DIRECT STAR WHO HAS FINE SUPPORTING CAST

Filming of "Terror Trail," adapted from the magazine story, "The Riders of Terror Trail," written by Grant Taylor, started Monday at Lone Pine, California. The story is a Tom Mix starring vehicle, with Armand Schaefer directing.

Jack Cunningham adapted the story to the screen. Included in the cast in addition to Mix, are Raymond Hatton, veteran character actor, and Arthur Rankin, also known for his character work. Hatton plays the role of a gambler who will bet on anything, and Rankin is one of the heavies.

Juanita, pretty little salesgirl in "Curly" Robinson's "Little Big Store" at Universal, says business is better since the election. Asked why, Juanita says: "Well; everybody said Mr. Roosevelt would win. Now everybody is right or something." We wonder.

Lee, a new crooner around these parts clicked. William Mikeljohn furnished 10 big vaudeville acts, in fact during the week he is putting on one of the finest shows of its kind in Los Angeles. There were hundreds of other well known folk and oodles of the natives who were enjoying the first inter-national six-day bicycle race ever staged in Los Angeles. What more, every night will be a banner night from now up to Sunday evening when the races close. John De Palma who promoted the race is entitled to a lot of credit. He promised sports lovers something that was entertaining, different, and above all good clean sport and he kept his word to the last letter. That is something these days when fake promoters and racketeers gyp the public right and left with so-called sport events, and the saps flock in droves to witness their shows.

THIS ROGERS PRODUCTION FROM GENE TOWNE—GRAHAM BAKER STORY

Reading like a "Who's Who" of Filmdom, the cast of "Billion Dollar Scandal," which Charles R. Rogers is now filming, has become the largest and most important yet assembled by this Paramount producer.

Recent additions include Hale Hamilton, Ralf Harolde, Berton Churchill, Walter Walker, Marjorie Beebe, Frederick Burton, Gladden James, Arthur Hoyt, Fred Kelsey and James Eagles.

Previously announced were Robert Armstrong, Constance Cummings, Olga Baclanova, Frank Morgan, James Gleason, Irving Pichel, Warren Hymer and Frank Albertson.

Harry Joe Brown is directing "Billion Dollar Scandal." Gene Towne and Graham Baker wrote the original story. It is said to be based upon a national scandal which held the headlines of America's newspapers for a record length of time. Willard Mack is credited with the dialogue.

BBB TO HOLD RHUMBA NIGHT

Sunday, November 20 will be designated as Rhumba Night at the BBB Cellar Cafe when the Cuban Boys will make their first appearance in this country. Xavier Cugat of the Ambassador and Carlos Molina of the Roosevelt will act as the official welcoming committee.

JOE E. BROWN COMING TO EL CAPITAN

Hundreds of theatergoers who have been clamoring to see Joe E. Brown again in his sensational comedy hit of two years ago, "Elmer the Great," are due for a break for Henry Duffy today announced that Joe E. has responded to public demand in his typical "big way" and will play a limited return engagement of two weeks only at El Capitan Theater, starting Sunday matinee, Nov. 27.

ARTHUR DE BRA TALKS ON AMERICAN HISTORY FROM 1812 TO 1932

NEW YORK—With the photoplay "Cimarron" as the motion picture attraction and an address reviewing the famous motion picture chronicles of American history from 1812 to 1932 by Arthur DeBra of the Motion Picture Producers and Distributors of America, the Daughters of 1812 entertained the patriotic groups of New York at their annual motion picture program at the Stoddard Theater Saturday morning.

"The revival was a success," Mrs. Homer Lee, Regent of the Andrew Jackson Chapter of the Daughters of 1812 said. "There is nothing like these photoplays to rekindle the emotional fire that has stamped each epoch of our national growth with that indelible brand of patriotism that defies eradication." Taking her cue from Mr. DeBra's address she went on: "One after another these graphic records of our past, beginning with the days of the Revolution and the pictures 'Barbara Fritchie' and 'America,' and following through the days of 1812 in which Alexander Hamilton and Old Ironsides played a prominent part, have reincarnated the great men and women who made America what it is. The battle of the frontier was no less vital to our national progress, and pictures like 'The Covered Wagon,' and 'Cimarron' are as a consequence of equal interest to us as those that portrayed the first great struggles for independence. And the enthusiasm with which 'Cimarron' was received today goes to prove our contention that the truly great photoplays, especially costume pictures, which deal with the things that matter in the growth of a great nation, do not grow old with age. The technique of production may change, the stars that play the leading roles may disappear from the screen, but the spirit, the mood of a great historical screen drama continues of interest for the same reason that we cherish the memory of those who people the pages of our history; it is their spirit, their courage, their valor that survives them."

Mrs. William H. Pouch, motion picture chairman who arranged the program, reported a larger audience, representative of a larger number of women's organizations than had attended any of the previous meetings. It is her hope that the interest of more women in historical motion pictures may result in the production of more pictures of that type, and that their interest in historical motion pictures may lead to their interest in and support of all the finer types of pictures currently in the theaters. Associated with her in planning and carrying the program to its successful conclusion were Mrs. Homer Lee, Regent, Mrs. Washington L. Mann, Mrs. L. A. Lawrence and Girl and Boy Scouts of Staten Island and New York.

JEST WHITTILIN, are those movie Republicans in the "lame duck" class?

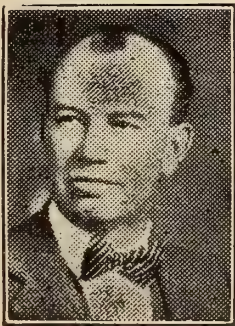
IF IT IS A CLASSY SHOW IT IS A . . .

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San Francisco Commands Attention This Week

PLENTY DOING UP NORTH
IN ALL BRANCHES OF
AMUSEMENT

By ROBERT A. HAZEL

SAN FRANCISCO—Since the closing of the Fox Theater Fanchon-Marco units have been playing at the Warfield and a big increase in business is noticed . . . The RKO Golden Gate continues to play vaudeville in addition to the feature and the Horace Heidt band, and is packing them in . . . A rumor is cropping up that the Warner Theater recently taken over by the Fox West Coast Theaters, will shortly revert to Warner Brothers, the former owners . . . Another rumor has it that a change in policy will be made at the St. Francis, now a second-run house. It is expected that beginning next week the theater will be operated as a first-run house opening with Norma Shearer in "The Strange Interlude" as the initial offering . . . At the RKO Orpheum a new policy was inaugurated last Saturday. Two first-run features are now being shown in addition to Uzia Berman's String Ensemble and the Russian Balalaiki Orchestra pit show . . . Billie Burke in Noel Coward's "The Marquise" at the Alcazar, starts her third week Monday night and is surpassing her southern triumph. Special matinees had to be given in addition to the regular matinees as a result of the demand for seats . . . A revised and modernized version of Franz Lehár's famous operetta, "The Merry Widow" opened at the Columbia Monday night to a large and fashionable audience. A superb singing cast numbering some 50, includes Ruth Gillette Alex Callam, Florinne McKinney, Herbert Evans, Franklin Record, Roland Woodruff, Diane Warfield, Paul Sauter, Rollo Dix, William Jeffries, Harold Reeves and Evelyn Cunningham. The orchestra of 30 pieces is directed by the Hungarian composer-director, Karl Hajos. The technical staff of the production comprises many well known names including Max Dolin, of NBC fame, as concert master; H. L. Heidecker, who staged the vocal numbers; Harold Hecht, who directed the ensembles, and J. Keirn Brennon, who revised and modernized the operetta . . .

William B. McCurdy, formerly manager for Henry Duffy, brought San Francisco theatergoers Benn W. Levy's delightful fantasy, "Mrs. Moonlight," which opened at the Geary Monday night to a good sized first night audience. "Mrs. Moonlight" is one of those exquisite romances and Margaret Fielding in the title role is superb. Miss Fielding is supported by many fine players including Boyd Irwin, Zeffie Tilbury, Tyrell Davis, Eric Snowdon, Virginia Karmi, Clare Verdara and Don Koehler. Chauncey V. Klein directed the play for Charles Burke, the producer . . . The newly organized Pacific Repertory Players opened a three-days' engagement at the Tivoli Wednesday night in Channing Pollock's "The Enemy." The cast includes Norman Field, John Fee, Emma Knox, Frank Provo, Carl Kroenke, Beatrice Benadert and Baldwin McGraw who also directed the play . . . The Actors' Club, a group of professional players, will present Bjornson's "Love and Geography" at the Community Playhouse, Monday night for a three-day engagement. Frances Bates, the young daughter of Blanche Bates, has joined the cast and will play an important role . . . Josef Swickard, eminent character actor of the stage and screen, best remembered for his excellent work in "The Four Horsemen of the Apocalypse," gave a dramatic and musical recital at the California Woman's Club, last Tuesday night. Mr. Swickard gave a splendid performance and was ably assisted by Marie Wallman, concert soprano, and

San Francisco—The City One Never Forgets

By FRED W. FOX



PHOTO COURTESY CALIFORNIANS, INC., SAN FRANCISCO

Not one but many writers have said of San Francisco, "One may leave her, but one can never forget her."

Indeed, that is true, for the city by the Golden Gate is the queen of all American cities, and one of the foremost cosmopolitan cities of the world.

Here is merged the whimsy, ribaldry, mellow aristocracy and multicolored life of Paris, Vienna and Hongkong with the snap of New York and Chicago.

Go there some day soon, if you have not been there lately, or if you have never been there. You will certainly return again and again.

Drive in through the green hills and the flowing rivers of the Santa Clara country. In the dark magic of the night, see the far-off blinking traffic lights near Palo Alto. Drive on wide, smooth boulevards under the spreading trees of Burlingame. The sea fog, rolling in over Menlo Park will arouse a thousand fantasies in your mind.

San Francisco, after midnight! Looming up ahead of you, as you go in through the Mission district, are sky-prodding towers and citadels, with their thousands of lights

climbing cloud-ward. Then other buildings, reposing majestically on the enchanting hills.

Market Street, alive in the early morning hours with its gay cabarets and theaters.

Wake up in the flooding sunlight, and breathe the keen air, whipping in from the salt-tanged ocean. Stroll along Embarcadero and see the strange ships from the earth's ends.

Go down Grant Avenue, late at night, and buy lichee nuts from soft-voiced Celestials. Listen to the sighing of the wind, eddying in those myriad-faceted streets.

Against the horizon is the bulk of the Russ Building, the Shell Building, the magnificent apartments and hotels on Nob Hill.

Go up on Telegraph Hill, and through the elfin tracery of eucalypti, see the imagery of the night spread out before you. Afar, the muted wail of the ferries, and the distant twinkling lights of the East Bay cities.

Visit Lucca's, where unsurpassed cuisine draws people from all nations, to revel in the wondrous viands, and the gay Bohemian atmosphere . . . an unimposing building at Francisco and Powell streets, in the heart of Little Italy, but so popular that Lucca had to build a

waiting room across the street. Crowds at two o'clock any afternoon, and almost impossible to get in at night or on holidays.

Geary Street, Eddy Street, Leavenworth and Hyde, Powell and California, and all those other bewitching avenues. Everywhere there is music, wafted from balcony cafes. In San Francisco, you could eat in a different cafe each night for years.

Flower vendors on the corners. Little shops and nooks. Smartly dressed ladies and gentlemen, walking briskly and smiling. Clanging street cars, and hard working little cable cars, scudding up those precipitous hills.

A city of friendly charm, and metropolitan energy. It is impossible for one to be a stranger long.

And when you leave, and from the wide, curving Bayshore highway, you look back on those glittering spires against the blue night sky, like some alabaster city of dreams, you feel the sharp pang of leaving.

No one can say, "I live in San Francisco." Rather must he say, once having seen it, "San Francisco lives within me." For to know San Francisco is to love her, with a faithful passion that will not die.

Marian Katherine Kislinburg, organist and pianist . . . Sir Harry Lauder, famous Scotch singing comedian will appear at the Curran next Friday and Saturday . . .

The San Francisco Symphony Orchestra, with Issay Dobrowen conducting, began its twenty-second season last Friday at the War Memorial Opera House. Dobrowen will make his last appearance this season tonight. He will leave next week for the east to appear as guest conductor at the New York Symphonic Symphony and the Philadelphia Symphony Orchestra . . .

San Franciscans are going in for night club entertainment in a big way. Most of the smart night spots are crowded with gay throngs enjoying the fun and frolic. Tom Gerun and his orchestra are pulling in big crowds at the Bal Tabarin. Gerun has a competent organization and he is giving the crowds what they really like in the way of dance music and high class entertainment and he is individually establishing himself as a big favorite with the patrons. Julia Gerity, who joined Gerun recently, is making herself extremely popular . . . Ted Fiorita at the St. Francis Garden Room, continues to draw big crowds. Fiorita wrote "Three on a Match," the song whose title is matched

by that of the picture which has been playing at the Warner this week. Kenny Allen, formerly leader of Radio's "Three Cheers" who came up from Los Angeles several weeks ago to join Fiorita, is making many new friends with each performance . . . At Coffee Dan's, Frank Shaw, master of ceremonies, dispensing his brand of humor and cheer, is a whole show in himself and continues to pull in a steady flow of patrons . . .

Two years ago when the Film Colony Club of San Francisco was born, few thought it would grow to be the lusty youngster it is today. This club is composed of representative young women of various motion picture exchanges, circuits and affiliated industries. The manager of each of these concerns appoints the most important woman of his concern for membership in the club. She is then a committee of one to bring back to her office any important issues facing the industry. The club was formed during the Daylight Saving Campaign and functioned marvelously at that time, and still keeps up the good work. The next meeting is to be a Christmas party to be held in Sausalita at the home of Mrs. Pat McCarthy. Minnie Levy, office manager of All Star Features, is president of the club. Irene Poncet, of National

Theater Supply Company, is secretary. Helen MacMahan of Fox West Coast, Ruth Moehler, of Consolidated Films, Ray Telfer, of Paramount and Bee Watt of Metro-Goldwyn are on the board of directors of the organization. This club is affiliated with the California Federation of Women's Clubs.

Seen and heard on film row:—W. O. Edmunds, well known on the row as an all around showman, who for the past year has been managing the Strand Theater, Modesto, has returned to the city. Edmunds reports that plans for the erection of a new theater to be built for him in Modesto by local capital are now under consideration . . . Robert A. McNeil, general manager Golden State Theaters, will leave Wednesday for New York by the way of Panama Canal. Mr. McNeil will be accompanied by Mrs. McNeil. (Continued on Page 12)

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Chit-Chat and Chatter

by Hal Wiener

Kendall-DeVally Lead Field in Novel Entertainment

Much progress has taken place at the Kendall-DeVally studios of late with the completion of four Operalogues under the direction of Howard Higgin.

Educating the general public to the idea of higher class screen entertainment is something that producers have always fought shy of, preferring, as they have shown, to follow along right in line with the rest of the flock. The Kendall-DeVally Operalogue Co., has broken away from the ranks and has attempted something, if not altogether new, at least out of the ordinary, and to great success. Bravo!

The opera "Martha" suggested to this company, a musical titled "Milady's Escapade" and likewise "The Idol of Seville" was taken from the opera "Carmen" while the melodious music of "Cavalleria Rusticana" gave the producers the inspiration to produce "Vendetta." The opera "Faust" was also scanned closely for any screen entertainment the outcome of which was "Walpurgis Night." All of these pictures were under the personal supervision of Antoine DeVally.

Probably the outstanding feature of these productions, and which has contributed so much to their success is the authentic operatic music that has been interwoven into the pictures.

"The Brahmin's Daughter," suggested by Delibe's grand opera "Lakme," has just finished production in which Esther Coombs, Ettore Campana, Willow Wray and George Stinson enacted the leads. A ballet of nautch dancers, bayaderes and Oriental dancers under the direction of Alice Reawold also appear in the colorful Hindu opera.

"The Canteen Girl," a condensed version of the opera "Daughter of the Regiment," is now in rehearsal, we understand. Production will start shortly.

The Kendall-DeVally studios should be awarded a vote of thanks for their splendid efforts in bringing to the screen entertainment that is clean, sweet and educational—entertainment that should have the endorsement of every mother and father in its endeavor to bring children back into the theater.

GLEASON FAMILY GET TOGETHER AND TURN OUT HIT

Those Gleasons—dad, mother and son—have all gotten together as a happy family, and put over another success for Norman Sper. It is titled "A Hockey Hick" and introduces Russell Gleason to film fans as an expert Hockey player.

The story treats of two enemy sport writers (played by Eugene Pallette and Eddie Dunn). Our hero of the ice is in love with the sister of Eddie Dunn, and there complications set in. Eddie, it seems, does not approve of Russell and won't permit his sister to see him play in the big game.

The hero, though he loses the game, proves himself to be a game sport and an honest loser and all ends happily. Lucille Gleason is seen as the mother who doesn't know anything about ice hockey and who doesn't hesitate to let every one sitting around her know it. Charlotte Henry presents a pleasing heroine, while Eddie Baker also scores.

Jimmy Gleason, the "Is Zat So" guy, directed and has inserted many typical Gleason gags into Charlie Paddock's story.

"A Hockey Hick" is a fast, thrilling and tremendously funny two-reeler and one that should do well on any program. It is an Olympiad picture released by Educational.

BEVERLY HILLS COMMUNITY PLAYERS STAGE GROUP OF ONE-ACT PLAYS

The newly organized Beverly Hills Community Players presented three one-act plays in their workshop, located at 244 S. Robertson Blvd., Monday night, Nov. 14, to a goodly representative gathering.

Opening the program was a skit "First Aid to the Wounded" by Harold Montague and directed by Gwyneth McCannon. Peggy Moore, Marietta Baker and Harry Schaefer enacted the leading roles.

Violet Rodda's "A Gift to God" presented Betty White with a vehicle that brought out her qualifications as a dramatic actress. She was ably supported by Mary Shipp, John Lynch and Ted Penn. The piece was well directed by John Lynch.

The closing offering on the program consisted of a satire on the film capital titled "Holdup in Hollywood." It is from the pen of Herbert Marshutz and tells in a satirical vein what takes place when a famous movie star walks in while her home is being ransacked.

Wallace Fraser and Alex McRitchie are seen as the burglars while Betty Bort has the role of the movie queen. Erick Hecking, Leon and Wein, and Ronald Wehler lend good support to the cast.

The entire workshop board of directors of the Beverly Hills Community Players should be encouraged to keep up their fine work. They have a splendid objective and should make good.

Their next offering is slated for Nov. 28 with the staging of the three-act play "Headin' for Heaven."

MARGARET SEDDON IS TYPICAL CHARACTER WOMAN OF MODERN DRAMA

There has been a steady trend in the casting of motion pictures back to the days of the character men and women. Marie Dressler, Dorothy Patterson, Louise Closser Hale, Fern Emmett and last but not least, Margaret Seddon, are types most in demand today.

What does this indicate? Judging from the tremendous success of pictures like "Min and Bill," "Emma," and "Blessed Event" it would indicate that movie types are rapidly becoming more and more in demand.

In another page of this edition of Filmograph, "Bachelor Mother" is reviewed. Here we see Margaret Seddon in the title role. Distinctly a character type, Miss Seddon has had years of stage and screen experience. She has seen young and new faces rise to screen fame and then die in oblivion. Yet the character woman has always been in demand, only more so of late.

Margaret Seddon created no end of enjoyment as the mother in the stage version of "Blessed Event." Her work in M-G-M's "Smilin' Thru" has brought her to the attention of motion picture producers, for they realize that the day has come when theater fans want down-to-earth screen stories—stories that capitalize on their ability to depict every-day life. Only people who have lived and know life can supply the needs of the modern drama. Margaret Seddon is one of those people.

Radio's "The Half Naked Truth" Sparkling Comedy of Press Agents—Cast Is Top Notch

DIRECTED—Gregory La Cava.

PHOTOGRAPHY—Bert Glennon.

STORY—Ben Markson and H. M. Swanson.

SCREEN PLAY—Bartlett Cormack and Corey Ford.

CAST—Lupe Velez, Lee Tracy, Eugene Pallette, Frank Morgan, Shirley Chambers, Thomas Jackson, James Donlon, Robert Mackenzie and Charles Dow.

It was indeed a happy preview audience that filed out of the Alexandria theater Tuesday night after witnessing Radio's "The Half Naked Truth."

Here is a picture, children of filmland, that is as hokimish as they come, yet one that fairly reeks with entertainment. Laughs come fast and furious. Press agents here is YOUR picture.

Briefly skimming through the story, "The Half Naked Truth" treats of a side show barker who turns press agent and skyrockets his alluring veil dancer to fame as the toast of all Broadway's playboys via the Earl Farrell route.

This press agent's quick wit, snappy talk and furious wise cracks keep New York's producers guessing as to the real identity of this oriental dancer. When she eventually reaches stardom, she throws him over for the so-called big shots of the gay-white-way. He then shows her the power of the press agent and sets out to topple her phantom career.

Well, lads and lassies, the picture eventually ends right back where it started, with the oriental dancer doing one night stands in a tent show and her press agent again taking the soap box stand as the barker.

"The Half Naked Truth" is fast and furious fun with Lee Tracy as Bates, the high pressure press agent and Lupe Velez as Teresita, the dancer.

Eugene Pallette adds to the comedy as the fall guy who follows the pair on their wild ride to fame on Broadway. Frank Morgan plays Earl Farrell, the producer who falls for the cheap publicity gags of the press agent and as a result turns out a hit show.

Others who show up to good advantage include Shirley Chambers, as a chambermaid who aspires to go on the stage and is given her chance, Thomas Jackson, James Donlon, Robert Mackenzie and Charles Dow.

Gregory LaCava directed and has turned out a comedy box office hit. Bartlett Cormack and Corey Ford inserted spirited dialogue into the screen play. Bert Glennon handled the camera to good advantage. "The Half Naked Truth" was based on David Freedman's novel "Phantom Fame."

STUBERG WAX STUDIO HOLDS MANY WONDEROUS SIGHTS

On our ramblings through Hollywood we have many times run across those interesting wax life-like figures of stars in such places as the forecourt of Grauman's Chinese and Egyptian theaters, in the window displays of the various costuming companies and in the lobby of the Mayan theater last year during the presentation of "Once In a Lifetime."

But only last week did we visit the studio of Mrs. O. H. Stuber at 342 So. Broadway, creator and maker of these wax figures.

Here is an interesting workshop. We glimpsed the mask of Wallace Beery, Lewis Stone and many of our favorites. We watched the artists, who incidentally all belong to the same family, put the finishing touches to various figures adding to their life-like appearances.

Mrs. Stuber, if you do not already know, has made imprints of most of the famous stage and screen artists residing in the film colony today. She can either model the features of some noted personality in clay, using only a photograph as means of her guide, or, should the person being modeled prefer, she can make a better likeness from a life pose.

Her work requires a life time of study and seldom, she tells me, does she complete the entire figure herself. She may model the eyes and nose while her daughter may be working on the mouth and her cousin will be perfecting the hands. So close in harmony do these artists work, that the finished product resembles the handiwork of one person.

Mrs. Stuber's wax figures of famous personages known to the film world, can now be seen on display at the Motion Picture Museum and Hall of Fame, located at Sunset and Gordon in Hollywood.

BEN BLUE AND CAST SCORE AGAIN IN "BRING 'EM BACK A WIFE"

Ben Blue scores again in "Bring 'em Back a Wife," his latest picture in a series of The Taxi Boys comedies released by Hal Roach.

A comedian of no small ability, Ben Blue romps through several reels of hilarious slapstick fun as a Taxi boy who is forced to masquerade as his buddy's wife when an order is issued by their company that every employee must have a wife.

His buddy, however, is in love with a beautiful dancing teacher, and the situations that ensue when she learns that he has a wife all goes to make rich comedy.

Geneva Mitchell, as the dancing teacher, has that certain charm that will take her well along the road to screen fame. James C. Morton and Billy Gilbert know what it takes to make audiences laugh. They have an art all their own in putting over the many gags. Del Lord handled the megaphone on the production and did a swell job while Art Lloyd was behind the camera.

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Meet the American Legion Drum and Bugle Corps of the Seventeenth District



In reorganizing the American Legion Drum and Bugle Corps of the Seventeenth District, Frank Averill has been elected manager and Roy Duncan Corps Commander.

Under the new setup the corps has great prospects of becoming one of the greatest in the country. It has already won international note, having attended the Paris, France, con-

vention as the Victory Post Corps, the Antonio, Texas convention, the Louisville, Kentucky convention and the Portland, Oregon convention.

Recently the corps was selected to lead the noon-day parade down Hollywood Blvd. at the opening ceremonies of the Egyptian theater.

As the new manager of the corps, Frank Averill is a real Legionnaire who is well qualified to head the organization. He was a former member of the Hollywood Post and manager of their corps. He is now a member of Allied Post.

In Roy Duncan the corps has one of the drum and bugle corps experts in the country.

He has served with the corps as a drummer since its early days.

Plans are being made now, we are told, to build the outfit up to a point where it will be one of the outstanding corps at the World's Fair and National Convention in Chicago next year.

SAN FRANCISCO COMMANDS ATTENTION

(Continued from page 10)

Neil and their daughter, Peggy . . . Herman Kersken put his usual pep back of the fourth anniversary celebration of the Fox Oakland last week and made a big event of the birthday celebration . . . Terese Courteal, secretary of E. H. Emmick, president of the Golden State Theaters, is on vacation in Honolulu . . . Active work in preparation for a new theater in Redwood City by Phil Frease is under way. Ground was broken last week and construction is expected to begin immediately . . . Walt Roesner, who conducted the orchestra at the local Fox for the past three years, opened last week at the Fox Oakland. Roesner brought with him many of the musicians who played with his orchestra here to augment the Oakland orchestra . . . R. C. Lucas, formerly assistant of the Strand, Modesto, replacing W. O. Edmunds . . . Mary Clark, secretary of Robert A. McNeil, says her golf game is improving . . . Ernest Rosenthal made a hurried business trip to Salt Lake City . . . L. G. Tavolara, formerly assistant manager at the Paramount has been transferred to the Warfield . . . Due to the closing of the RKO Booking office, Walter Barusch, free lance press agent, has removed his office to the California Association offices . . . Hermie King, popular band leader who has been such a favorite at the Fox Oakland since the opening of the theater, left this week to open at the Orpheum, Seattle. Hermie is well known in Seattle and his old admirers will be sure to give him a royal welcome back . . . Walter Preddy, president of National Theaters, is kept busy these days devoting all his time to his different enterprises . . . E. L. Jackman, formerly assistant manager at the Warfield, has been transferred to the Paramount . . . Jay Brower, the pep band leader, received a rousing welcome when he returned to the Warfield to conduct the orchestra in the pit . . . Babe Savidge and Vivienne Parker, the two pretty cashiers at the RKO Golden Gate, are wizards at handling the line at the box office

. . . Charles Michaels has just inaugurated a new policy at his Kearny Theater. Three acts of vaudeville will be played in addition to the pictures, each Saturday and Sunday.

John W. Dunn, age 80, famous actor, producer and manager, passed away at the Relief Home here, November 8th, of cerebral hemorrhage. Dunn was one of the original producers of "Floradora" which he staged at the Casino Theater, New York, over 30 years ago. For many years he co-starred with his wife, Mary Marble, who is reported to be ill in Chicago. After his retirement from the stage, he made his home with his brother, Robert H. Dunn, at 430 Webster Street, this city. He was a native of New York and a life member of the Chicago Elks. Funeral services were held November 11th, at Halsted Funeral Parlors. Interment was at Holy Cross Cemetery. Surviving him are his widow, Mary Marble Dunn, his brother, James F. Dunn of Salt Lake City, and Robert H. Dunn, this city.

PHIL HARRIS and his Orchestra

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DAD SAYS-

The passing of Belle Bennett touches this writer deeply. She was an actress who understood. Above all a woman with a heart and soul, beloved by all who knew her. This is written with a prayer on our lips, while the tears are trickling down our cheeks—and not ashamed to admit it. . . .



DAD

are a "wow."

Phil Holmes, Taylor Holmes' boy, signs term contract with M.-G.-M. . . . Adrienne Ames in cast of "The Death Kiss" at Tiffany's Studio, so it is said . . . Patricia O'Rourke in cast of Marx Brothers' next picture. "Firecrackers," or is it "Cracked Ice"—maybe "Fireworks" . . . Lyda Roberti signs contract with Samuel Goldwyn . . . Norman Taurog to direct Maurice Chevalier in "The Way to Love"—Paramount.

Glen Tryon writing "Moon Song" at Paramount studio, title is to be "Cheerful" . . . Kate Smith's picture . . . Sam Hardy has a spot in "The Face in the Sky"—Fox . . . Joe Cawthorn in cast of "Blondie Johnson" at W-F-N . . . Jack Buchanan slated to star in "Sons o' Guns" for Joseph Schenck . . . Lou Breslau adapts "The Road to Happiness"—Fox.

Eddie Garr in cast of "East of Fifth Avenue" . . . Joan Crawford's next picture is "Turn About"—M.-G.-M. . . . Spencer Tracy is in cast of "The Face in the Sky"—Fox . . . Arthur Pierson has the male lead

in "The Air Hostess"—Columbia . . . Alan Dinehart has second lead in Lionel Barrymore's picture, "Sweepings" . . . Gregory Ratoff also has a spot.

Adolphe Menjou has the leading role in "Now You See It," Dudley Murphy directs —RKO-Radio . . . Mae Busch in cast of "Blondie Johnson" . . . James Cruze will direct "Zoo in Budapest," Jesse Lasky's first picture for Fox . . . Jack Oakie loaned to Joseph Schnitzer for the lead in "Tar and Feathers" . . . Helen MacKellar, stage actress makes her film debut in "The Goose Woman," working title "Shameless"—RKO-Radio.

William Beaudine, the only director who carries "fire-insurance" on his pipe, is directing "The Crime of the Century"—B. P. Schulberg's production for Paramount . . . "Skyways," a sequel to "Air Mail," to be produced by Universal. Pat O'Brien, Ralph Bellamy and Gloria Stuart have important spots and William Wyler directs.

Columbia to produce an original based on the Insull affair, called "The Public Be Damned" . . . Bad box-office title . . . "Happy Ending," written by Francis Marion for Mary Pickford and sold to M.-G.-M. retitled "Sex Appeal." Helen Hayes and Jean Harlow are to be co-starred . . . Frank Morgan now free-lancing.

Universal buys film rights to "The Kiss Before the Mirror" . . . Paramount shelves "Diamond Lil," there is a reason . . . Bette Davis plays opposite Warren William in "The Mind Reader"—W-F-N . . . Ginger Rogers plays the other girl in "Broadway Mad"—Boots Mallory is not in the cast. "Secrets," Mary Pickford's picture, now "Yes, John."

Wallace Beery and Clark Gable to be featured by M.-G.-M. in film version of a Russian play untitled. Frank Capra, Columbia's ace director borrowed to direct . . . Mariam Hopkins slated to star in "Sanctuary"—Paramount . . . Frances Lee has the feminine lead in Ken Maynard's picture, "The Phantom Thunderbolt." . . .

B.B.B.

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NIGHT HAWK

Mischa Guterson Offers Many Attractions Molina Proves Big Hit

Every Friday evening at the Blossom Room is College Night. Saturday evenings have been set over to the Football stars and their followers. You can always find unusual entertainment at the Roosevelt Hotel playspot since Mischa Guterson and Pete Hill took the cafe over and arranged their present attractions.

Thursday evening Leo Carrillo paid honor to Carlos Molina who in turn showed his appreciation by the star's presence in turning over the entire evening to him and his guests from the stage and screen. It was one of the biggest events of the Blossom Room since the new management took charge of the affairs. Mario Alvarez adds gayety to the event.

Carlos Molina and his orchestra which work under the eagle eye of the master showman, Mischa Guterson, are nightly treating the large attendance to some very fine classic, rumba and jazz music, aided by the Michel Club orchestra, they have caused Charlie Chaplin and Pauline Godard to dance to their hearts' content. Dorothy Jordan joined the merry throng, as did Mrs. Harold B. Franklin; Ben Hershfield and his wife, Rita La Roy; Mrs. Antonio Moreno; Ruth Collier; Rowland Brown; Mr. and Mrs. J. G. Mayer, and many others too numerous to mention. Ben Guterson is very much in evidence, aiding his father, Mischa Guterson, in the management of the Blossom Room.

Josef Mann, Major-Domo, looks after every one's desires like the diplomat that he is. And Dave Boice, manager of the Hollywood Roosevelt, can always be found lending a hand wherever it will do most good.

FROLICS SHOW CONTINUES AS CULVER CITY NIGHT CLUB SHOW HOLDS LIMELIGHT OF FUN

Eddie Garr, impersonator de luxe, whose imitations of Chevalier, Stan Laurel, Jack Oakie, Jimmy Durante, Ed Wynn and other notables, has wowed the patrons of Lee Moore's Frolics Cafe on Washington Boulevard beyond Culver City, holds the center of the stage in the fun show at this popular rendezvous these days.

He is ably abetted by Bill Hogan and his mad aggregation of melody makers, whose dance tunes put new life into jaded hoofs. And these boys, in turn, are assisted nobly by one of the hottest floor shows that ever elicited applause from a packed house.

The beauty of the waltz is idealized by Dave and Hilda Murray, and Inez King, Nitza Vernille, and a glamorous galaxy of 16 sweet damsels offer a variety of terpsichorean and optical offerings that raise the roof. LeRoy and Eddie Prinz have done a masterful job with this latest and greatest of night club shows. Hail! Hail!

Phil Harris Offers Best Entertainment in Town at the Cocoanut Grove

The Thaliens party last Friday night at the Cocoanut Grove was stupendous. The film colony's youngsters, and elders, turned out en-masse to frolic and play in this garden spot.

The entertainment furnished by various guests was a riot of fun. Eddie Garr outdid himself with imitations of Jimmie Durante (he of the big schnozzel) and Ed Wynn (the perfect fool). Helen Kane, the original boop-boop-a-doop girl, had 'em standing up to applaud. She was forced to do two encores. Sonny LaMont of the famous LaMont family, went through his comedy routine and received his thanks from an exuberantly applauding audience. Then our own Charles (Buddy) Rogers topped the show by wielding the baton and playing every instrument in the band.

Phil Harris is riding the crest of the wave, and as each evening draws to a close people leave the grove with his name on their lips, singing his praises. Such popularity must be deserved—and rightly so for Phil Harris is a decided hit. Leah Ray stands out above all others with a million dollars worth of personality. Jeffrey Gill, Hollywood's favorite tenor, has Grove visitors clamoring for his songs, and the original Biltmore Trio is more popular than ever. Xavier Cugat and his Tango Rhumba band continue to pack a wallop. They have as vocalist Carmen Castillo who is charming.

EDDIE CANTOR TO BROADCAST AT BILTMORE GARDEN ROOM

Samuel Goldwin, and the cast from "The Kid From Spain," Eddie Cantor's new starring picture will be featured in a novel broadcast on the national hookup over the Columbia chain next Saturday evening in the Garden Room of the Biltmore Hotel, the night to be known as "The Kid From Spain Night."

Among those who will figure in the broadcast along with Stanley Smith's Biltmore Hotel Orchestra are: Sidney Franklin, Yankee Bull Fighting Champ, Ruth Hall, John Miljan, J. Carrol Naish and other players from the picture.

Harry Ruby and Bert Kalmer, who authored the songs featured in the picture, will sing and play their tunes over the air on the national broadcast for the first time.

E. J. CLARK, manager of the El Cortez Hotel in Hollywood, was host to a party of representative business men at a luncheon given at his hotel recently. He was given a vote of thanks and appreciation by every one present for a "Dutch Luncheon" such as only E. J. is famous for. His guests included the following:

Walter E. Overell, Overell Furniture Co.; Otto K. Oleson, Oleson Electrical Co.; Jimmy Valentine, Hollywood Filmograph; Carl Busch, Executive Secretary, Hollywood Chamber of Commerce; Albert Rohrs, proprietor El Dorado Hotel; Bob Matheson, proprietor Christie Hotel; Joe McLellan, manager Hollywood Hotel; W. H. Mase, superintendent Sears, Roebuck Co.; Dave Boice, managing director Roosevelt Hotel; Harrison Crawford, secretary Merchants' Credit Association; Harold Allport, attorney; F. C. Boasan, manager Hotel Wilcox, and C. A. Scruby, manager Security First-National Bank, Santa Monica and Western.

THE GODDESS OF SONG



AMRI GALLI-CAMPI

Amri Galli-Campi appears at the Philharmonic Auditorium Tuesday evening, Nov. 22. She has the most spiritual voice since Jenny Lind, and is the greatest attraction since Galli-Curci. Southland music lovers will become as much enamored with this great operatic star as did Chicago, Cincinnati and other key cities where she broke all box office records.

Chats With Connie

Would you like to exchange what you have, for "what have you"?

The "New Era Co-Operative Exchange" will make it possible for you to do just this. You can get most anything you desire, as they have a long list of articles.

We have been trying a different line of Cosmetics, the "Belcano," and thought you, too, would like to know about them. This is a delightful product, and very popular this season.

All women seek a graceful figure. Yesterday while shopping, we were introduced to "Her Secret," the loveliest and best fitting brassiere we have yet seen. These "no-bak" models are made of exquisite laces, and those in white were particularly attractive. You are sure to like "Her Secret," for it is a dream model.

It was at the International Arts and Crafts Industries at the Plaza Hotel that we met Minta Durfee, sponsor of the well known "Fountain of Youth" Cosmetics. This is an unusual line of toiletries, and they are indeed well worth trying. Dolores Del Rio and several motion picture stars use them exclusively.

Slacks are the vogue, and we noticed very good-looking ones at the Hollywood Vogue Shop. Some cute blouses and new scarfs also attracted our attention—and fancy hosiery in the very newest shades were on display.

A friend of ours built a home in the hills, and asked us the best place to buy furniture. Immediately we thought of "Sweet's" on Cahuenga, where we had traded. We called again, and our friends found exactly what they wanted, some unusual and altogether delightful Monterey furniture with remarkable prices.

SELLS ORIGINAL

LEW LIPTON sold an original story for Marion Davies to Irving G. Thalberg at the M-G-M studios. He is under contract to that studio where for years he wrote some of their best stories and dialogue.

Carlos Molina Has a Fine Right-hand Man in Mario Alvarez



Every conductor of an orchestra has his man Friday, who either arranges all of his music or is the minute man who seems to have the faculty of knowing how to help arrange the much sought after program. Mario Alvarez serves in a dual capacity with Carlos Molina who is the headliner of the Mischa Guterson orchestra at the Hollywood Roosevelt Blossom Room, where the Carlos Molina Tango and Rhumba orchestra is the stellar attraction. Mario Alvarez not only helps to arrange the program and numbers, but he has a splendid singing voice and more than holds the strictest of attention of cafe lovers, who are nightly visiting the Blossom Room.

KIDDIES

Communicate with Mr. Valentine, Hillside 1146, for some very interesting information about our Yuletide Number — out New Years Eve.

LITTLE MISS BARBARA PERRY IS PERSONIFICATION OF ART

Barbara Mae Perry. Do you know her? If not, just lend an ear for a few minutes while we skim through the highlights of her varied stage career.

She is 11 years of age and attained a position of rare prominence in the hearts of theater patrons during her engagements on the New York stage and in the Metropolitan Opera House. While appearing in opera, and at the age of five mind you, she made a great friendship with Martinelli, the Metropolitan tenor.

She appeared in the child role in "Madame Butterfly"; as Norma in "Lohengrin" and in many other beautiful roles.

Little Miss Barbara Perry appeared in one of Daniel Frohman's productions at the age of seven, which ran intermittently for over two years. She has also given concerts in Pittsburg, New Castle, Pa., and has toured through Nevada.

Recently she has made pictures for Fox, Warners-First National, and Paramount studios. Barbara is noted for her acrobatic, ballet, and tap dancing. She also sings and recites in French, Spanish and English.

Wait, here's some more. Miss Barbara also plays the violin, piano and ukelele. Now, we ask you, what could be more versatile than that? Aside from all this, Miss Barbara Perry is one of the cutest children we have had the pleasure to meet. She'll win you, as she did us, with her charming little smile.

IN A RECENT POLL conducted by a national magazine to determine the best child actor in motion pictures, DICKIE MOORE came through with first honors. It is also declared that this popular member of Hal Roach's Our Gang kids steals scenes from even Hollywood's greatest stars.

BABY SHIRLEY ANNE DIBISHER may not be very big, but she has embarked on a screen career in a busy manner. First she played a fisherman's baby in "Tess of the Storm Country" for Fox Movietone, then she went English for a sequence of "Cavalcade" for Director Lloyd. Shirley is the rosy, chubby little cousin of Anamae Bender, and bids fair to hold up the honor of the family name before the camera.

YOU SHOULD HAVE seen the perfectly enormous cake which Fox Studio presented to Buster Phelps when he became all of six years old last week! Georgie Ernest, his brother, and Director Butler, all of the "Handle with Care" company, helped dispose of some of it, while Boots Mallory and James Dunn were right on hand for their share. Buster received many good wishes, and congratulations on his splendid work as well as lovely gifts on this important occasion.

AMONG THE INTERESTING visitors to the Fox Movietone School room over which Miss Barclay presides so conscientiously were Mrs. Lillian Hill of the State Board of Education from Sacramento, and Mr. Thomas of the Board of Compulsory Education. They visited the "Cavalcade" and "Handle with Care" sets, and watched with interest the work of the clever youngsters for whom they do so much toward protecting and furthering their education while at work.

JACK HAYS has signed another Baby Star for Educational Baby Burlesks. Miss Gloria Ann White, thirty months, thirty-four inches tall, will be launched on her screen career under the name of "Joy Dimple." (Whatta time she'll have living that down later on!) Gloria already speaks three languages, English, Movie and Baby talk.

BABY MARILYN MILNER, two and a half year old brunette, has been given an important role in the Columbia picture "Acquitted," starring Mae Clarke and Neil Hamilton.

Marilyn has also been engaged for a special part in the Baby Burlesk at Educational, "KID'N HOLLYWOOD."

She is the only daughter of Dan Milner, head of the sound effects department at Columbia Studio.

BRUCE LINE struts all over the Fox lot dressed like a Boy Scout of England for a bit in "Cavalcade."

You're going to hear a lot from EVELLYN PELPHREY in the future. She has plenty of personality, pep, zip. She's a Texan and all that goes with it.

LORRAINE HUBBELL was applauded by all on the set when she sang in Al Jolson's "New Yorker" recently.

LITTLE HENRY HANNA hasn't been letting any grass grow under his feet. Since finishing in "Fish Hookey," the latest Our Gang opus, he has worked in "Acquitted," at Columbia, "The Dentist" at Mack Sennett's, "Officer 13" for Allied, and "The Penal Code," a Burton King production. He also appeared in a very interesting bit in "Fighting Gentleman" with Buster Collier.

Paul Toien absolutely lived his part in "Rasputin." He was supposed to die of fear at the sight of the firing squad and did it so well that he was weak after the scene and had to be helped from the set. Paul is a wonderful violinist as well as a marvelous actor.

Naturalness while on location at La Monica pier last Monday won for Sidney Miller and Junior Bailey some extra lines for a scene in "Hard to Handle."

His name is PHILIP HOTOMOTO, and he's just half-past two, the cunningest little Japanese boy you ever saw. He is playing Sylvia Sidney's little son in "Madame Butterfly" and everybody at Paramount, from Miss Smith, teacher, on throughout the cast is quite crazy about the bright little chap.

DOUGLAS HAIG and MARILYN KNOWLDEN had excellent bits in "Call Her Savage" for Fox, when they put over an important prologue scene. Marilyn played Estelle Taylor as a child and Douglas was "Little Pete."

SPORTS

Bob Carey, 1932 National Race Champion, Entered for 150-Lap Race at Ascot Speedway Sunday

Bob Carey, who finished second in the 150-lap National Championship race held at Oakland last Sunday, thereby winning the National Championship for 1932, will race at the Ascot Speedway next Sunday afternoon. Wilbur Shaw, who has been driving No. 28, since his return from Italy, has been signed by Danny De Paolo to pilot No. 19. Undoubtedly Wilbur will be a favorite to win the race Sunday because No. 19 is one of the fastest cars on the track and Wilbur is conceded to be one of the best of the dirt track chauffeurs. Lester Spangler, the regular pilot for No. 19, is out of the running for the balance of the year, due to his unfortunate accident at Oakland, when he broke his arm. This is indeed hard luck for Lester, for he was a decided threat to Ernie Triplett for the 1932 Pacific Coast Championship.

"Wild Bill" Cummings, who finished first at Oakland, will also be on hand Sunday. It would appear that Ernie Triplett has the Championship "in the bag" unless Wilbur Shaw, who is in third place for the Championship, should have a winning streak and capture every race.

With Chet Gardner, Babe Stapp, "Howdy" Wilcox, Al Gordon, Wilbur Shaw, Ernie Triplett, "Wild Bill" Cummings, Bryan Saulaugh, Bob Carey and others entered, one of the most representative list of drivers of note in the country will be competing in the Speed Classic next Sunday afternoon.

Be sure and make your reservations early for there was a "sell-out" of tickets at the last 150-lap race held here and although Speedway officials are enlarging the seating capacity of the stands, from the reservations that are coming in to the Speedway office, it will be another "sell-out" race.

HOLLYWOOD LEGION STADIUM

Little Bozo Kamisher had a tough time at Hollywood last Friday night. Bozo started a ten-round journey during which he planned to repeat what he did to Georgie Hansford in their last bout, outbox the hard-socking Hansford. He almost succeeded—but. Hansford reached Bozo with his heavy artillery and had the courageous kid on the skids more than once. In the last three rounds Bozo forgot all about trying to box and slugged, giving an exhibition of gameness the fans applauded unstintedly. 'Twas no use. Hansford tore into Bozo in the last round and all but sunk him, winning the decision. Bozo wins the laurel wreath for gameness and holds his popularity with the cash customers. In the semi, Star Frisco was lucky to get the nod over Peppy Sanchez. Johnnie Grannone, substituting for Tony Chavez in the special, managed to keep away from Red Stephens' right, going to a draw. Pat McLain, 137, won the opener from Frankie Conley. Richard Bartosh drew with Del Smith and Artie Duran broke even with Eddie Greb, though it looked like Greb all the way. The house was good.

CASANOVA REAL HERO OF OLYMPIC FISTICUFF BATTLE

"Baby Face" Casanova made fight history Tuesday night at the Olympic Auditorium when after two knockdowns in the first round, he got up and gave "Speedy" Dado the hardest fought battle of his life.

The fans just stood up and roared at the great comeback this young Mexican lad made and though he lost the fight by a very close decision, all will agree, who saw the fisticuff skuffle, that he was the real hero of the evening. We thought that at least he should have been awarded a draw. This is only the second 10-round fight of his young career, so we may hear great things from this lad in the very near future.

After having been floored twice, and still dazed at the finish, "Baby" Jack Dempsey bowed to "Chalky" Wright, who scored a technical knockout in the second round. Bobby Graham knocked out Dan Martin in the first and Joe Sanchez was k.o'ed by Sid Torres in the first round.

ROBERTA GREGORY has grown quite a bit since her clever portrayal of the little Indian maid in "Cimarron" but Director Ruggles recognized her in spite of that when she appeared on his set at Paramount for a scene in "No Man of Her Own" last week, and gave her an important bit with several close-ups with Clark Gable.

MARGARET MARQUIS and DIXIE LEE HALL were two of the rosebud set who were busily tramping on Carole Lombard's set out at Paramount last week, sauntering through the big library on the set—and enjoying the "prop" books as much as though they were real, too.

JERRY TUCKER, now working on "Luxury Liner" at Paramount Studio with George Brent. They were both seen eating out of the same five cent cup, having become quite chummy since starting on the picture.



PHONE
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CARLOS MOLINA'S Tango Rhumba Band
and CLUB MICHEL Orchestra

Every Night

BLOSSOM ROOM

HOLLYWOOD

ROOSEVELT HOTEL

DAVE BOICE, MANAGING DIRECTOR

AUTHORS

Here Is Your Chance
To Serve the Major

STUDIOS

What Have You To
Offer in Stories for
Filmland's Best

STARS

Attention Producers—"Buy in Hollywood" is Good Idea For Creating Closer Contact With Writers

One of the wasteful expenses that could easily be curtailed in studio overhead is the sending of representatives to New York to buy stories. Of course, it is pleasant to take a jaunt across the continent in style with all expenses paid, but business should not be a matter of pleasure trips.

All of the literary agents in New York have local representatives. The publishers send all of their product here direct, either to local agents or to the studios. The studio executives now in the east are capable of determining on the merit of the few new plays. It seems like taking a shingle off the roof of Hollywood to go east for stories.

There is a wealth of story material for all general purposes right here at home. There are writers here capable of producing any conceivable literary product. Aside from the few—very few—new plays, which are hardly ever good picture material until they have had long runs and established their appeal, the East has very little to offer in the way of subjects.

The local agents of authors are here striving to serve; they will obtain anything desired in the way of stories. Their sales are all too few and their commissions too rare in proportion to the service they try to render. They should be encouraged in every way by the studio and whenever possible, the local agents should be favored. It makes no difference to the studio who collects the commission, but in all loyalty, the effort should be made to keep the pots boiling at home.

STUDIO STORY REQUIREMENTS

By LOU JACOBS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, Story Editor.

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

MAURICE CHEVALIER.

Human interest tale on type of "Innocents of Paris" with songs.

CLAUDETTE COLBERT.

No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER.

No westerns. Adventure material with unique background.

MARLENE DIETRICH.

Important historical or fiction characters.

CARY GRANT.

He-man stuff with comedy charm.

MIRIAM HOPKINS.

Definite characterizations similar to "Ivy" in "Dr. Jekyll and Mr. Hyde."

FREDERICK MARCH.

Anything suitable to important leading man.

MAE WEST.

Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only.

Originals considered from established authors and agents only. Are in the market for inexpensive melo-dramas and westerns.

JACK HOLT.

Anything suitable of he-man type. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL.

No mountaineer stories. Anything suitable to sympathetic juvenile.

CONSTANCE CUMMINGS.

Anything suitable for versatile leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.

PALMER GIVEN NEW CONTRACT AT RKO

He has written more fiction than any other man of his age in America.

He is 27 years old and has banged out more than 7,000,000 words in novels, short stories, plays and scenarios.

He is Stuart Palmer, author of "The Penguin Pool Murder," who today was given a new contract by Radio Pictures.

At present, Palmer is writing an original story under the title of "Pigmies," for Merian C. Cooper, associate producer for Radio Pictures.

"ALLIED" LISTED

"Unholy Love" and "Vanity Fair," both Allied Pictures' Stage Classics produced by the Hoffmans as part of their 26 features for the season 1932-33, are listed in the National Board of Review's "Selected Book-Films," the annual publication that lists better films adapted from published sources to be used for Book Week and for year-round book-film tie-ups.

The publication is compiled by the Better Films National Council of the National Board of Reviews of Motion Pictures. Book-week takes place the week of November 13 to 19, 1932.

"FAST LIFE" is the new title of the motorboat racing thriller, featuring William Haines, Cliff Edwards and Madge Evans, formerly called "Let's Go," it was announced yesterday by the Metro-Goldwyn-Mayer studios.

This title was chosen as more descriptive of fast-moving action of the picture, filmed at Catalina Island and in Los Angeles Harbor, with Harry Pollard directing.

COINCIDENT with the purchase by Metro-Goldwyn-Mayer of screen rights to "Clear All Wires," the smash hit of the current New York stage season, came the announcement yesterday that the studio is bringing out Bella and Samuel Spewack, the authors, to make their own screen adaptation.

"Clear All Wires" is a comedy drama thriller of a sensation-hunting American newspaper correspondent in Russia.

NEW FILM TITLED AT RKO

Press agents and publicity men may want to blush when they read this but Radio Pictures has decided to entitle its forthcoming picture dealing with the exploits of a press agent, "The Half Naked Truth."

Lupe Velez and Lee Tracy are co-starred. Gregory La Cava directed.

HOWARD J. GREEN was recently elected chairman of the Writers Branch of the Academy as head of the Writers Executive committee.

Green has been active in writer affairs for sometime and was influential in preparing the Code of Practice which governs all producer-author relations. He is now under contract to Fox, adapting "Giant Swing."

"BLIND JUSTICE" has been selected as the release title for "Man's Law," the Pauline Frederick starring vehicle now shooting at the Monogram studios. The complete cast on the feature now includes Claire Windsor, Theodore Von Eltz, Barbara Kent, H. B. Walthall, Robert Elliott, Jameson Thomas, George Hackathorne, Willie Fong, George Hayes and Lafe McKee. Phil Rosen is directing from the Tristram Tupper adaptation of Peter B. Kyne's story.

UNIVERSAL-WARNER WRITERS WED

Staging a surprise for all their friends, John K. Butler, member of the Universal writing department, and Florence Healy, member of the writing staff at Warner Brothers-First National studios, raced to Yuma, Arizona, where they were married yesterday.

The Rev. H. A. Brown of Yuma, officiated. The couple became acquainted when both were in the reading department at Universal studios, a year ago.

IT TAKES a good newspaperman to unravel the tangled threads of a murder mystery.

So Warner Brothers-First National yesterday signed Ben Markson, former ace reporter, to write a screen play from "Blue Moon Murder," S. S. Van Dine's novel.

Markson has just completed "Heroes for Hire" for Radio Pictures. He scored his biggest hit with the screen play of "Rackety Rax."

Genia NuDel (Betty of the Air), who is accredited with having been the first to broadcast mysteries over the ether has assumed the management of the Radio Department of Co-Ordinate, Authors Representatives, and is seeking material to fill definite orders for sponsors.

BOOKS



EDWIN T. GRANDY

"KINGS BACK TO BACK" by the Brothers Graham. Another knockout Whitey yarn with a movie company on location in Whitey's own kingdom. Full of laughs, action, pep, punch and anything else you wish. VANGUARD, N. Y.

"MOTHER BE CAREFUL" by Carmen Barnes, who ought to know her cinemamas and paps by this time, tells the breezy adventures of a daughter and her peppy mother in the jungles of the Hollywoods. LIVERIGHT, N. Y.

"SHY CINDERELLA" by Wilson Collison in which a wealthy young chap falls in love with his chorus girl housekeeper. Fine film fare. McBRIDE, N. Y.

"YELLOW FLOOD" by Wm. A. Anderson is a good Chinese story in which we get contrasts between the oriental and occidental civilizations. Charming opportunity for a great picture. McBRIDE, N. Y.

"WHO'S HOOEY" by Arthur Zipser & Geo. Novack contains 32,198,765 laughs—many of them about Hollywood's great and those who grate. DUTTON, N. Y.

HOLLYWOOD FILMOGRAPH BULLETIN BOARD

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey Murray-Knapp Unassigned Dinehart-Hamilton Buck Jones Leo Carrillo Tim McCoy Carroll-Hamilton	Ralph Staub Eddie Cline Al Rogell Lew Seiler Roy Neil Lambert Hillyer Ben Stolloff Unassigned Eddie Buzzell	Scudder Buddy Coleman Art Black Unassigned Sam Nelson Frank Geraghty Katzman-Neilson Unassigned Dave Selman	Staub Len Smith Joe Walker Unassigned Teddy Tetzlaff Ben Kline Joe Valentine Unassigned Joseph August	Screen-Snapshots "That's Africa" "Air Hostess" "Marquesa of Queensbury" "Acquitted" "Yankee Bandit" "East of Fifth Avenue" "Ranger Man" "Child of Manhattan"	Norman Krasna Thompson-Raison Damon Runyon Jo Swerling Natteford-Hillyer Arthur Caesar Robert Quigley Preston Sturges	E. Bernds G. Cooper G. Rominger Lambert Day D. Daily L. Cunningham	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Shooting
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155	Baby Stars All Star Harry Langdon	Charles Lamont Harry J. Edwards Arvid Gilstrom	Unassigned Ralph Nelson Ralph Nelson	Dwight Warren Dwight Warren Gus Peterson	"Kiddin' Hollywood" Untitled "The Pest"	Jack Hays Hennecke-Whitman Ward-Vernon	Wm. Fox	Shooting Preparing Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Clive Brook Rogers-Gaynor James Dunn Norman Foster Harvey-Boles McLaglen-Lowe Foster-Cortez Tracy-Erwin Joan Blondell George O'Brien Frank Ronald, Asst. Genevieve Tobin	Frank Lloyd Henry King David Butler Sidney Lanfield Al Santell John Blystone Unassigned Harry Lachman Unassigned David Howard Unassigned Marcel Varnel	Billy Tummel Flynn Ad Schaumer Unassigned Unassigned Joseph Blystone Unassigned Philip Ford Unassigned Unassigned Unassigned Marty Santell	Ernie Palmer Hal Mohr John Schmidt Unassigned Unassigned Charles Clarke Unassigned Lee Garmes Unassigned S. Wagner Unassigned Unassigned	"Cavalcade" "State Fair" "Handle With Care" "Pleasure Cruise" "His Majesty's Car" "Hot Pepper" "The Giant Swing" "Face In The Sky" "Broadway Bad" "Canyon Walls" "Dangerously Yours" "Infernal Machine"	Berkeley-Levien Strong-Green Craven-Mintz Uncredited Hans Kraly Nichols-Johnson W. R. Burnett Humphrey Pearson Lipman-Pezet Uncredited Uncredited Uncredited	J. Aiken Von Kibach A. Protzman W. D. Flick E. Grossman E. C. Ward B. Freericks	Shooting Shooting Shooting Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	All-Star Tom Tyler Fay Wray	Unassigned J. P. McCarthy Frank Strayer	Unassigned Harry Knight J. McCloskey	Unassigned Unassigned Tra Morgan	"A Kiss in Araby" "When A Man Rides Alone" "The Vampire Bat"	Uncredited F. McGrew Willis Ed. T. Lowe		Preparing Preparing Shooting
MANILA PICTURES CO. 2350 California St. San Francisco, Calif. West 1776	LaMont-Valencia	Fred Jefferson	Maurice Mabutas	Robt. Craig	"Rose of Manila"	Festo Asprer	V. Asprer	Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ronald, Asst. Leonard Murphy, Asst.	Unassigned The Barrymores Wm. Haines Robt. Montgomery Novarro-Hayes Keaton-Durante Weismuller-O'Sullivan All Star Norma Shearer Irene Dunne	W. S. Van Dyke R. Boleslavsky Harry Pollard Jack Conway Clarence Brown Ed Sedgwick Unassigned Victor Fleming Robt. Z. Leonard Charles Brabin	Unassigned H. Tate Charles Dorian Unassigned Harry Boquet Unassigned Unassigned Unassigned Unassigned Unassigned	Clyde DeVinna Bill Daniels Harold Wenstrom Harold Rosson Oliver Marsh Unassigned Unassigned Unassigned Unassigned Unassigned	"Eskimo" "Rasputin" "Fast Life" "Pig Boats" "The Son-Daughter" "Buddies" "Tarzan and His Mate" "White Sister" "La Tendresse" "The Lady"	Peter Freuchen Chas. McArthur Byron Morgan Uncredited Goodrich-Gordon Uncredited Uncredited Uncredited Uncredited Uncredited	C. S. Pratt G. A. Burns F. Morgan R. Shugart R. Shirley	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Eagle Prods. All Star All Star All-Star Rex Bell	Al Herman Unassigned R. Boleslavsky Al Ray Harry Fraser	Gordon Griffith Unassigned Al Alt Gene Anderson Paul Malvern	Geo. Meehan Unassigned Unassigned Harry Neuman Archie Stout	"The Big Chance" "Jungle Bride" "Black Beauty" "West of Singapore" "The Trail Beyond"	Mauri Grashin Harry Hoyt Lee Chadwick E. Morton Hough Robt. Quigley		Preparing Preparing Preparing Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A.M. to 1 P.M. Fred Datis, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A.M. to 1 P.M.	Hopkins-Gable Brook-March Sidney-Grant Marlene Dietrich Kate Smith Dee-Adair Jack Oakie Lombard-Armstrong Brent-Maritz Miriam Hopkins Cooper-Raft Dee-Karns Skipworth-Young Sylvia Sidney Kent Taylor George Raft Maurice Chevalier Mae West Charlie Ruggles	Wesley Ruggles Stephen Roberts Marion Gering Josef von Sternberg Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Harry Joe Brown Lothar Mendes Unassigned Thornton Freeland Norman McLeod Marion Gering Henry Hathaway Unassigned Unassigned Lowell Sherman Unassigned	William Kaplan Paul Jones Arthur Jacobson Unassigned Charles Barton Jask Mintz Unassigned Raoul Pagel Sid Brod Unassigned George Hippard Unassigned Unassigned Clem Beauchamp Unassigned James Dugan Unassigned	Leo Tovar Unassigned David Abel Unassigned Unassigned Ernest Haller Unassigned Charlie Stumar Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"No Man of Her Own" "The Lives of a Bengal Lancer" "Madame Butterfly" "Hurricane" "Moon Song" "King of the Jungle" "Crime of the Century" "Billion Dollar Scandal" "Luxury Liner" "The Song of Songs" "Fly On" "Eleven Lives" "Good Company" "Pick-Up" "Mysterious Rider" "The Trumpet Blows" "The Way to Love" "Ruby Red" "Murder At The Zoo"	Watkins-Leahy Boylan-Gates Lovett-March Jules Furthman Dorothy Yost Marcin-Doty Ryerson-Bohem Towne-Baker Markey-Scola Birinski-Lawrence Oliver H. P. Garrett Thayer-DeLeon Putnam-DeLeon Terrett-Lauren Anthony Coldeway Uncredited Waldemar Young John Bright Miller-Wylie	E. Hayman J. A. Goodrich H. Mills P. Wisdom	Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A.M. to 12 Noon Casting HO-1955 Except Monday & Saturday. Dick Stockton, Asst. 9 A.M. to 10 A.M.	Barrymore-Ratoff Boyd-Cabot John Barrymore Dix-Dunne Adolphe Menjou Eric Linden McCrea-Hepburn Tom Keene Wray-Armstrong	John Cromwell Ralph Ince Harry D'Arrast J. Walter Ruben Dudley Murphy Slanko Vorkapich Gregory LaCava Unassigned E. B. Schoedsack	Unassigned Fred Spencer Unassigned Unassigned Unassigned Geo. Yohalem Unassigned Otto Brower Unassigned	Unassigned J. Roy Hunt Unassigned Unassigned Unassigned Chas. Rosher Unassigned Unassigned Eddie Linden	"Sweepings" "Heroes for Hire" "Topaze" "The Great Jasper" "Now You See It" "The Past of Mary Holmes" "Three Came Unarmed" "Scarlet River" "King Kong"	Cohen-Estabrook Markson-Robinson Hecht-Lederer Tasker-Cohen Kubec Glasmon Thompson-Ornitz Cockrell-Steele Keene-Thompson Creelman-Rose	E. Wolcott H. McDowell Earl Wolcott	Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Blue-Gilbert	Geo. Marshall Del Lord	Lloyd French Jack Roach	Art Lloyd Art Lloyd	Untitled "Taxi Boys' Series"	The Staff Del Lord	A. DeSart	Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151	Helene Madison	Clyde Bruckman	Gene Yarbrough	Chas. Boyle	"Help, Help, Helene"	The Staff		Shooting
TEC-ART. GR. 4141 5360 Melrose	Franklin-Stoner Prod. All Star Rin-Tin-Tin, Jr. Bela Lugosi	Unassigned Louis Lewyn Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Otto Himm Ernest Miller Unassigned	"Lost Continent" "Hollywood On Parade" "Wild Heart" "Whispering Shadow"	Isadore Bernstein B. Granham Ford Beebe Gittens-Clark	L. Tope	Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Manners-Ames Ken Maynard	Eddie Marin Alan James	Unassigned Mike Eason	Norbert Brodine Jack Rose	"The Death Kiss" "The Night Stage"	Gordon Kahn Forrest Sheldon	Joe Kane J. Stransky	Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A.M. to 12 A.M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Unassigned Gibson Foxland Sidney Fox Lew Ayres Karloff Lew Ayres Trenker-Banky Pat O'Brien Tom Tyler Tom Mix	John M. Stahl James Whale Dr. Arnold Fanck Unassigned Unassigned James Whale Tom Buckingham Edwin H. Knopf Tay Garnett Ray Taylor Armand Schaffer	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Norman Lacey V. O. Smith	Unassigned Hans Schneeberger Unassigned Unassigned Unassigned Unassigned Eddie Snyder John Hickson Dan Clarke	"Only Yesterday" "The Road Back" "S. O. S. Iceberg" "Next Door to Heaven" "Ships of Chance" "The Invisible Man" "Out on Parole" "The Rebel" "Destination Unknown" "Clancy of the Mounted" "Terror Trail"	Lehman-Hecht R. C. Sherriff Lt. Comm. Wead Edward Luddy Mary McCarthy Preston Sturges Max Trel Luis Trenker Tom Buckingham O'Neil-Hoyt Jack Cunningham	J. Lapis C. Carroll Jesse Moulin	Preparing Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A.M. Maxwell Arnow, Casting Bill Mayberry, Asst.	Joe E. Brown James Cagney Young-Lukas George Arliss Bebe Daniels Joan Blondell Douglas Fairbanks, Jr. Richard Barthelmess Warren Williams John Wayne Francis-Brent Glenda Farrell	Unassigned Mervyn LeRoy Wilhelm Dieterle John Adolfi Mervyn LeRoy Ray Enright Archie Mayo W. A. Wellman Roy Del Ruth Mack Wright Alfred E. Green Robert Florey	Unassigned Al Albion Bill Cannon Ben Silvey Unassigned Tenny Wright Frank Shaw Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Barney McGill Sid Hickox James Van Trees Unassigned Tony Gaudio Tony Gaudio Unassigned Unassigned Unassigned Unassigned Unassigned	"Elmer, the Great" "Hard to Handle" "Grand Slam" "The King's Vacation" "Radio Girl" "Blondie Johnson" "The Sucker" "Grand Central Airport" "The Mind Reader" "South of Sonora" "The Keyhole" "Blue Moon Murder Case"	Geraghty-Bolton Mizner-Lord Gelsey-Boehm Pascal-Howell Uncredited Earl Baldwin Gelsey-Boehm James-Seymour Mizner-Lord Joe Roach Uncredited	A. Riggs R. Lee E. Brown D. Forrest C. Althouse O. Garretson	Preparing Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing

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HOLLYWOOD Filmograph



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VOL. 12, NO. 45

HOLLYWOOD, CALIFORNIA, SATURDAY, NOV. 26, 1932

PUBLISHED WEEKLY

Clarence Brown—"Son Daughter"—Another M-G-M Wow

FREDRIC MARCH Boosts Wally Westmore and Make Up Art

HELEN HAYES AND ALL-AMERICAN SUPPORTING CAST PROVE GREAT IN CHINESE ROLES

Check up one more grand picture for M-G-M. How this company keeps knocking out hit pictures and the great variety of subjects, too, is remarkable. For sexy stuff they gave us "Red Headed Woman," then the beautiful sweet story of "Smilin' Through." Then more sex in "Red Dust," and now a beautiful, sweet and quaint love story, "The Son-Daughter," directed by Clarence Brown and artistically photographed by Oliver Marsh.

Ramon Novarro, as the Chinese boy, gave a grand performance. Here is a boy who is really devoted to his art. He had to shave all his glorious black hair off for the part. That's loving art all right, it is quite a sacrifice at that. The result on the screen is a fine characterization.

Helen Hayes' ability alone is what made you believe in her role. At first sight you had a bit of difficulty to accept her as a Chinese girl, but, once she started emoting, you lost your heart to her and her great artistry, and she tops the cast as far as performances are concerned.

The whole picture is a triumph for the great ability of the cast, for here is an all-American cast playing Chinese characters. Lewis Stone as the father was delightful. Warner Oland once more emoted as a dirty Chink and made all in the theatre just hate his presence on the screen. They applauded when he was given his just deserts. H. B. Warner made much of a small part, and you will remember his work for some time. Frank Morgan, another splendid actor, kept abreast with the best of 'em in the picture. There are some remarkable Max Factor wig transformations and great makeup created by Cecil Holland, Tilham Rosine and Sam Polo to help along the illusion.

Clarence Brown directed "The Son-Daughter." His work was really remarkable, for he never permitted any "Melo-Hoke" to creep into the picture, treating every character with sincerity, and never allowing any over-acting. And other director might have ruined a beautiful story. **MARK ANOTHER WINNER UP FOR CLARENCE BROWN AND M.G.M.** Here is a good show for the world's best theaters, and with a cast that is worthy of the ALL STAR billing, for any cash customer's money.

—BEE VEE



Mme. Ernestine Schumann-Heink

For the first time in the history of Fanchon and Marco's presentation in America's leading cinema temples, they are offering theatergoers MME. ERNESTINE SCHUMANN-HEINK as their star attraction. Music lovers are sharing interest with theater and picturegoers in greeting the famous Diva, who recently broke all records at the Roxy theater in New York, and all other theaters in which she appeared along the route of her tour.

DOUGLAS SCOTT, making quite a hit on the "Cavalcade" set at Fox.

• • • • •

MARGARET CAMPBELL added to cast of "Moon Song."

GREAT RIVALRY LOOMS BETWEEN MAKEUP ARTISTS FOR FILMOGRAPH PRIZE AWARD

By HARRY BURNS

At the Academy of Motion Picture Arts and Sciences award dinner Fredric March accepted the "Academy" award for the best acting of the past year, and in so doing gave credit to every one that helped him accomplish this great performance in "Dr. Jekyll and Mr. Hyde," and in closing paid tribute to Wally Westmore, chief makeup man at the Paramount Studios, who was responsible for his great makeups.

He said that it was Wally who made his task an easy one, and that he wished to pay tribute to Wally Westmore, who is considered a great artist and responsible for the greater measure of his success.

This tribute from Fredric March places also the stamp of approval on Hollywood Filmograph's fight for years to gain recognition for the best makeup artists. Ern Westmore won our award last year for the makeup on "Cimarron." Now, with Wally Westmore credited with "Dr. Jekyll and Mr. Hyde," Jack Pierce' makeups with Boris Karloff in "Frankenstein," "The Dark House" and "Dracula," it looks like a real contest is looming on the horizon for Filmograph's prize award this year.

One important point in connection with these remarkable makeup is that Max Factor Makeup was used exclusively in accomplishing these transformations.

• • •

Mr. Harry Burns,
President and Editor
Hollywood Filmograph.

Dear Sir:

I should like to call your attention to the work of little Edith Fellows, who entertained in our school auditorium last week. She gave an entire program herself, consisting of songs, dances and dramatic interpretations; and brought the house down at every number. We feel that she is a child of most unusual ability, who should be given every opportunity to make a name for herself in Hollywood.

Very truly yours,

Catherine Scott Tysen.

(Dramatic Coach, La Canada School)

LIGHTS! . . . CAMERA! . . . ACTION!

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Public Demands Wilder Comedy Than Decade Ago --- Eddie Cline

World Wide Closes Deal with RKO-Warner Theatre Circuits

FACTS AND OPINIONS TOLD
ABOUT STAR COMEDIANS'
ACTIVITIES TODAY BY
NOTED DIRECTOR

The public today demands a much wilder kind of comedy on the screen and the stage than it did ten years ago, according to Eddie Cline, who is known in Hollywood as an authority on comedy entertainment from his experience of the last 15 years as one of the most successful comedy directors of the screen.

The madcap antics of the Four Marx Brothers, Bert Wheeler and Bob Woolsey, Jimmy Durante and Eddie Cantor dominate the public mind when comedy is the subject of discussion, Cline believes.

The unbelievable, scatter-brained exploits of these comedians answers a recently awakened sense of the ridiculous latent in every human being, no matter how serious or dramatic his nature may be. Cline says that only in the past ten years has this side of mass human nature been given a chance to exercise itself.

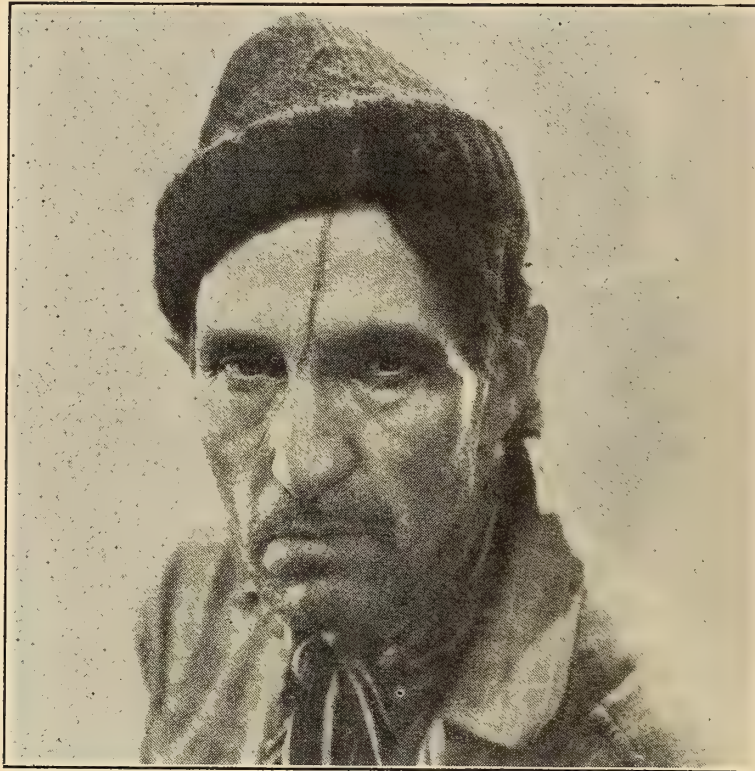
"This state of the public's mind that makes staid, restrained men and women laugh with more real enjoyment than they have known before at Wheeler and Woolsey, the Marxes, Durante and Cantor has developed from the war and the hysteria and tragedy that dominated the world for so long since then," Cline delivered his opinion. "Before 1920, when entertainers of the stage and the screen first began to sense the change that had taken place, any one of these comedians would have fallen flat."

Cline recently completed the direction of his second Wheeler-Woolsey feature, "That's Africa," a travesty produced by Columbia Studios on the Tarzan pictures. Wheeler and Woolsey head a huge cast that includes Raquel Torres, Henry Armetta and many others. Norman Krasna, author of the successful stage play, "Louder Please," wrote the screen play.

CONGRATULATIONS, MR. AND MRS. JAMES GRUEN

To return home from Europe on a Tuesday, and to be married the same Friday, constitutes some sort of a new speed record. It is one accomplished yesterday by Miss Peggy Meehan, daughter of John Meehan, former stage director and playwright, and at present scenario writer for the Metro-Goldwyn-Mayer studios.

At 1:30 p. m. yesterday she was married to James Gruen, successful young screen writer, in the chamber of Judge Leon Yankwich. The marriage took place within 72 hours after her arrival home from a year of art study in Paris. The wedding party included the father and mother of the bride, Mr. and Mrs. Kamens, relatives of the groom. Plans for a honeymoon trip were not disclosed. On their return the couple will reside at 101 South Sweetzer avenue.



Charles Middleton as the Turk in "Destination Unknown"

Directed by TAY GARNETT for UNIVERSAL

Management Edward Small Agency

Telephone GR-1166

CORA SUE COLLINS has been signed for the Kate Smith picture at Paramount, "Moon Song," and goes to work Monday.

The five year old actress recently had a role in "Silver Dollar" at First National and a part in "Happy Dollars" at Universal.

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OPPORTUNITY GROUP GET FIRST RUN BOOKING IN EAST

A deal whereby the entire Opportunity Group of World-Wide Pictures will be shown over the key circuits of RKO and Warners Theaters has just been made, according to an announcement from the World Wide Studios today.

By the terms of this deal, closed by Joe Goldberg and Budd Rogers for World Wide and Phil Reisman, John O'Connor and Max Fellerman for RKO, the former company is assured of first run representation of its entire group in RKO houses in Boston, Chicago, Cleveland, Syracuse, Columbus, St. Louis, Dallas, Grand Rapids, Portland, Champaign, Ill., South Bend, Des Moines, Milwaukee and Omaha.

Among the important cities where World Wide's product will be displayed in first run Warner houses include, New York, Pittsburgh, San Antonio, Worcester, Paterson, N. J., Oklahoma City, Altoona, Youngstown, Akron, New Haven, Springfield, Mass., Hartford, Conn., Charlestown, W. Va., and Bridgeport, Conn.

Lester Krieger, Clayton E. Bond, J. T. McGreevy and Max Hoffman negotiated the deal for Warners while J. H. Goldberg and Phil Dunas represented World Wide.

"SOUL AND BODY"

was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

Among the Scriptural citations were Paul's words to the Romans: "So then they that are in the flesh cannot please God. But ye are not in the flesh, but in the Spirit, if so be that the Spirit of God dwell in you . . . But if the Spirit of him that raised up Jesus from the dead dwell in you, he that raised up Christ from the dead shall also quicken your mortal bodies by his Spirit that dwelleth in you. Therefore, brethren, we are debtors, not to the flesh, to live after the flesh. For if ye live after the flesh, ye shall die: but if ye through the Spirit do mortify the deeds of the body, ye shall live."

A correlative passage from "Science and Health with Key to the Scripture," by Mary Baker Eddy, stated: "Look away from the body into Truth and Love, the Principle of all happiness, harmony, and immortality. Hold thought steadfastly to the enduring, the good, and the true, and you will bring these into your experience proportionably to their occupancy of your thoughts."



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Invincible Pictures are Producing "Yellow Cargo"

Old Styles and New Battle in the Modes -- Adrian

Marie Dressler Calls Middle-Age Life's Best Time

Clara Bow and Rex Bell Will Soon go to Europe

RICHARD THORPE IS AGAIN DIRECTING FOR FINE INDEPENDENT COMPANY

We ran across Maury Cohen, vice president of Invincible-Chesterfield Productions a few days ago supervising their latest production "Yellow Cargo," at Universal City, in



RICHARD THORPE

which some marvelous Chinese atmosphere is being used as well as some of the finest Oriental players.

Richard Thorpe is once more directing and at the time we visited the set he was busily engaged in having an interpreter tell him just what the Orientals were saying and his able assistant, Melville Shyer, was constantly at his side. Melville (Buddy) Shyer is once more assisting Director Thorpe on the production.

As for the cast of this latest Invincible Picture they have already placed under contract Lois Wilson, Grant Withers, Robert Warwick, Dorothy Revier, Eddie Boland and the famous Oriental players Tosha Am, ori, Richard Loo, Tetsa Komei and Luke Chan.

From what we gathered of the story this looks like another hit for the Independent market, as Vice President Maury Cohen is sparing no expense in giving it an elaborate production.

FASHION CREATOR GIVES US SOME INTERESTING FACTS ABOUT M-G-M STARS

Old styles versus new! The prediction of Adrian, famous fashion creator, that modes of the past are more affecting the ultra-modern feminine apparel of today is startlingly brought to light in recent influences of the screen on current fashions.

Norma Shearer, for instance, wears clothes of the Sixties in her latest Metro-Goldwyn-Mayer picture, "Smilin' Through." And already many fashions have in them ideas suggested by her quaint garb. Even those not trained in studying fashion trends cannot help but note the similarity of details.

Especially is this true of the party frock that reveals the same tightly-fitting bodice of olden days, the tiny cap sleeves and the full skirts.

Teutonic influence may affect the modes through the costumes worn by Karen Morley in "Flesh," in which she appears with Wallace Beery. The tiny hats are coming into vogue, and it is expected that the new picture will give these a decided impetus.

Outdoor frocks of soft material, in contrast to the flapperish sports clothes are given encouragement through the costumes worn by Maureen O'Sullivan in "Payment Deferred," and, in the coming season, in which all clothes will be "dressier," a recurrence to the afternoon frocks of other days is expected. Ethel Barrymore's garden costumes in "Rasputin" further draw attention to this phase of fashions, Adrian points out.

SAFEGUARDING ONE'S CALLS

Paul Parry, motion picture player opens a new service for phone calls and confidential mailing address. Paul is very well acquainted with the needs of the motion picture player, and realizing how important it is for one in the industry to receive their calls, he has inaugurated this new service. Thus another film player enters the commercial field, and we wish you the best of luck.

Do You Miss Your Phone Calls?

Use HO-3521 as your second phone number and be sure of receiving all your calls. \$1.50 per month. Confidential, permanent mail address 75c per month.

FAMOUS M-G-M STAR WILL ADD MANY NEW FRIENDS BECAUSE OF HER ATTITUDE TOWARD LIFE

Instead of sighing over lost youth, Marie Dressler (now in New York) whoops it up for middle-age.

At sixty, the beloved Metro-Goldwyn-Mayer star who, with the inseparable Polly Moran, has just completed what she considers her happiest picture, "Prosperity," directed by Chas. (Chuck) Riesner, is having the time of her life.

"Why not?" she demands, with a challenging eye. "Look at me!"

She turns around with the effortless grace of a ballet dancer.

"And if you want to I'll bend down and touch the palms of my hands to the floor. Don't think I can, eh? All right, I'll show you"

One . . . two . . . three . . . And without stopping to catch her breath!

"That's what pajamas have done for me." You look perplexed, whereupon she explains:

"Just goes to show we women have come into our own, even if you men did think you had us shut out of pajamas. I've been a bit slow about it, I'll admit, but at last I can get up at any hour of the night without looking like Barnum's Circus. All my life until a few weeks ago I'd worn nightgowns. Then a friend said to me, 'Marie, quit playing Lady Macbeth.' She saw me in my robe den wee, as the French say when they want to strike up an interesting conversation, and her remarks were as expansive as the subject. The next morning I went downtown and bought the most terrifying lion tamers' suits I could find."

Miss Dressler offers to fetch them out for inspection, but time is pressing.

"You see," she points out, "I'm settling down, and there's nothing in this beautiful California climate like doing it in pajamas. I think they go rather well with my house, both new and airy. This is the first time I've lived in a house since I was a dear little child sneaking things out of the kitchen. I'd been knocking around in hotels so long that I could register with my eyes shut. Have you ever been homeless?"

A lump comes into your throat, shutting off your sad story.

"Never mind," Miss Dressler consoles you, "just keep on looking forward to middle-age."

FAMOUS ACTRESS FINISHES FIRST PICTURE. HUBBY RUSHES WESTERNS SO THEY CAN TRAVEL

Clara Bow no more than finished "Call Her Savage" at the Fox Studios than she made preparations to go abroad. Trem Carr, Monogram executive chief here, realizing this is rushing two westerns into production in order to permit Rex Bell, Monogram Western star, and his wife, Clara Bow, to take a two months' vacation in Europe. Trem Carr today announced "Diamond Trail" and "Crashin' Broadway" as tentative titles for the pair.

Frances Rich, daughter of Irene Rich, heads the supporting cast of "Diamond Trail" which started Tuesday. Others selected for important parts are Lloyd Whitlock, John Webb Dillon, Norman Feusier, Jerry Storm, Billy West, Bud Osborne and Theodore Lorch. Harry Fraser is directing from the original screen play by Sherman Lowe.

It's life's best time. You know a lot of things you never knew before, and you keep out of a lot of nonsense you never should have got into. If I'm getting too personal, stop me."

Magnanimously, you wave aside the suggestion. It isn't every day you get the chance to listen to Marie Dressler, herself.

"You know," she observes, "there's nothing in that old-fashioned idea that people over fifty ought to be put in the family album. We've got past the notion that a woman whose hair is turning gray should sit with her hands folded in her lap. Catch me doing it! I don't mean she should be forever dolling herself up and gadding about like a cutie. There is no fool like an old fool, and to me the silliest sight in the world is a middle-aged woman trying to dress and act like a flapper. What she needs to do is keep young inside—her outside will take care of itself. If she keeps her mind in touch with the times she'll find she's as young as ever. It's just a matter of getting as much out of every day as she can, doing things for all they're worth."

"That's what I like about the woman I play in 'Prosperity.' She's the busiest thing around the place. In fact, if it weren't for her it would go to smash. She won't let it. That's the stuff of which the woman of today is made. What's the difference if she is middle-aged? Youth isn't just a matter of years—not by a long shot!"

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WAMPAS SEEKS TO CO-OPERATE WITH FILM PRESS; DENY PLAN TO SYNDICATE

Rumors that the Wampas, the society of movie publicity men, were about to enter the realm of the newspapermen and organize a news syndicate or news bureau to send out material about Hollywood and the studios, were definitely spiked this week when the league sent out a letter to other various editors, denying the report.

George Landy, chairman, declared that the intent of the Wampas is to co-operate fully with the various film publications, and seeks to better its service in all possible ways. Replies from the different editors were requested, so that any "peeves" or statements could be presented to the body of the Wampas at an early meeting.

In recent months, the Wampas has not been as active as before, and this step is seen as the first of a series to revive the interest of the various publicity men. Wednesday evening, there was a real get-together at The Writers Club, with Bill Bailey acting as chairman in the absence of Frank Whitbeck, president. Dinner was served and Kate Smith, Paramount star, sang three songs as only Kate can and was heartily applauded. Mannie Seff, co-author of "Blessed Event," was introduced. She told some stories to roars of laughter and then there was some funmakers who clowned through a take-off on the so-called King's of Jungle Hunters. The meeting then was closed to the visitors, so that the Wampas can select their "Baby Stars" for 1932. Watch the Wampas—they are coming back, and How! They should, for they stand for a whole lot that is good in the INDUSTRY.

DAD SAYS-

Frances Rich, Irene Rich's daughter, plays opposite Rex Bell in "Dynamite Trail," Trem Carr . . . Sally Eilers and James Dunn, teamed in "Sailor's Luck" . . . Universal to star Boris Karloff in a new version of "Bluebeard" . . . The Invisible Man postponed . . . Fredric March and Claudette Colbert co-featured in "The Queen Is in the Parlor" . . . Breezy Eason directs the next Fanchon Royer's production, "Behind Jury Doors" . . . Blanche Frederici and Helen Chandler are in the cast . . . Constance Cummings plays opposite Warren William in "The Mind Reader."



DAD

RKO-Radio "hired" Rosalie Stewart, play producer, to assist Kenneth Macgowan, story editor . . . Paramount buys film rights to Gene Fowler's story, "Shoe the Wild Horse" . . . James Whale, it is said, will direct "The Kiss Before the Mirror" . . . Robert Leonard to direct Marion Davies in "Peg o' My Heart" . . . Jesse Lasky, Jr., assistant to Sol Wurtzel at Fox . . . Russell Gleason has a spot in "Private Jones" . . . Clarence Muse in cast of "The Mind Reader" . . . Homer Croy writing an original screen comedy for Charlie Murray and Geo. Sidney.

Ben Lyon has the lead in "The Blue Moon Murder Case" . . . Randolph Scott in Mae West's picture, "Ruby Red" . . . Sidney Toler in cast of "King of the Jungle" . . . Bebe Daniels to star in "Radio Girl" . . . Howard Bretherton directs . . . Leslie Howard plays opposite Mary Pickford in "Secrets" . . . Karl Freund to direct "The Man Without Fear" . . . Michael Curtiz directs "The Keyhole" . . . George Archaimbaud slated to direct "Killer at Large" . . . John Ford directs Henrietta Crossman in "Pilgrimage" . . . Noel Madison has a spot in "Destination Unknown" . . . George Hill directing "Clear All Wires" . . . Ben Lyon signs term contract with M-G-M.

Jean Arthur has a spot in "The Goose Woman" . . . Nancy Carroll and Gary Grant featured in "Passage to Paradise" . . . Fuzzy Knight has featured role in "Ruby Red" . . . Edward Robinson to star in "Red Meat" . . . Ramon Novarro and Magde Evans teamed in "A Man of the Nile" . . . John Boles not Neil Hamilton plays opposite Nancy Carroll in "Child of Manhattan" . . . Orv Mohler to direct filming of "U. S. C. and Notre Dame" football game . . . Gary Cooper, Fredric March, Clive Brook and Richard Arlen has the male leads in "Lives of a Bengal Lancer."

Farina, Hal Roach's pickaninny, signs term contract with W-F-N and will have spot in "The Sucker," starring Douglas Fairbanks . . . B. P. Schulberg buys film rights to Theodore Dreiser's "Jennie Ge-hart," Marion Gering directs . . . RKO-Rad'o to star Constance Bennett in "Our Betters" . . . Alice White and Zita Johnson have leads in "Luxury Liner," Lother Mendes directs . . . Universal buys screen rights to "Popeye" S'm Summerville and ZaSu Pitts have the leads . . . Barbara Stanwyck to star in "Baby Face" . . . W-F-N . . . RKO-Radio to feature Bob Rose, Duke Green, Harvey Perry and Buddy Mason, movie stunt actors, in "Heroes for Hire."

M-G-M borrows Irene Dunne from Radio for lead in "The Lady" . . . Charles Brabin directs . . . Fox buys Howard Green's contract from W-F-N . . . Roscoe Ates in cast of "Heroes for Hire" . . . Nancy Carroll has the feminine lead in "Child of Manhattan" . . . Columbia . . . Irving Cummings directs "Diamond Cut Diamond" . . . J. C. Bachmann's production starring Junior Durkin . . . Paramount buys Wesley Ruggles' contract from RKO-Radio . . . Edwin Maxwell in cast of

HOLLYWOOD IN N. Y.

By Bud Murray

The new come-on racket—in Noo Yawk—ala Marathon, is the Thursday NITE LADY Fites, with the participants, young female "buxom-behemoths"—at The Rose-land Dance Hall—rite on the well-known Broadway—All you Hollywood, Marathon Dance, new heavy-weights, miniature golf, turtle races, and what have you promoters, better grab this new racket—How it drags them in—Paulie Walker, referee—five bouts two and three rounds each—At ringside, our



BUD MURRAY

boy friend Harry Green, now rehearsing in "The Great Magoo"—the former Mrs. Betty and Bert Wheeler, Mrs. Charley Mosconi (Margaret Young), Helen Broderick and her six-foot son, Mr. and Mrs. Victor Moore, and a former chorine of ours, Bee Jackson, who later became the toast of Paris but now just one of the lesser lites of Broadway. So to Lindy's where we join a flock of California boosters, including Arthur Franklin, the dapper Goldstone brothers (agent de luxe), naturally Abe Lyman at the same table, Arthur Klein, now promoting an all-star vaudeville revue, Ray Mayer, cow boy comic, has a tentative home on Long Island but longs for Hollywood; Con Conrad raving about his protegee, Russ Colombo; Mattson, the newspaper man and his playmate, Mr. Harris of Harris color, both of whom are looking the field over for new talent; Dave Wolf, the Culver City Cafe man; Joe Lewis, now playing the "Nut Club," would like another shot at Hollywood; Sophie Tucker and her hubby, Al Lackey, and so to bed.

A welcome letter from our Hollywood playmate, B.B.B., who has some very serious offers from Noo Yawk, and may be with us soon—A most pleasant surprise call from Doctor Edgar Mayer, from Saranac Lake, N. Y. Doc is the friend of the entire world and likes Hollywood, yet likes his mountains—A visit from Cy Kahn, playing with Paul Ash and his band in Brooklyn—Lester Cole, our former juvenile in "Good News," playing at the Paramount Theater—Maurice Chevalier being held over for the second week, turning them away—Gus Van, of the famous team of Van & Schenck, opens the Village Barn—Marie Dressler and her playmate, Cissie Loftus, taking a look-see at the new smash hit, "Music in the Air"—Jack Holland and June Knight at the Paramount Theater—and another June Knight in a musical—They are all good, only they ought to decide about the names—Dropt in to see George Olsen at the New Yorker, and hear Ethel Shutta sing that very popular Dutch number—Business very good here.

At the annual AMPA "Naked Truth" shindig—Jack Dempsey, Maurice Chevalier, Rudy Valee, Bing Crosby, Hal Horne, Fatty Arbuckle—Then for a little "snack" at the "Lambs"—Bump into Joseph Santley rehearsing the new "Gambol"—Tommy Meighan looking in the pink—Roger Grey getting ready for a road tour with Little Jessie James—Maurice Chevalier wearing a pastel blue shade of blue, both hat and overcoat—He would start some new fad, and we look so good in tan—Well, we've got to get our 40 winks and be "cheerio" for the early a. m. rehearsal of MAGOO. Yoo-hoo, HOLLYWOOD!

Moving Movie Throng by John Hall

"There is no law of God or man north of thirty-five," wrote a teller of tales of the Northland.

That's a long way from the equator; the Torrid zone. And it is cold—and vitalizing.



JOHN HALL

The glaciers of north of sixty-five have held intact in their icy grip for thousands of years the perfectly preserved bodies of gigantic mammoths; dead, mindless bodies.

There IS a law north of sixty-five, the same law which no man, in any land, CAN deny. It is the fixed, natural law of the uselessness of man's clay without the MIND.

On the other hand, we have the hot, steamy equatorial lands, which have rotted to nothingness the bones of ancient civilizations. Scientists, knowing they once existed, vainly hunt for signs.

So it is with Man. His north end—his head—preserves the good in him. The rest of him is equatorial, and, if not governed by the head, rots and is lost.

Man is spawn of the earth, sharing the physical attributes of the earth. He cannot "conquer the earth," as he boastfully claims he can. Rarely does he conquer himself.

His self-glorified institutions: His arts, with rare exceptions, degenerate to caterers to his passions—, and he sinks with them, and is lost in the torrid jungles of ignorance.

He tries to explain his ignorance of natural laws and the epitomized logic of centuries of philosophical conclusions by saying he cannot "succeed" without material profit; his conception of material profit. And, to achieve what he deems profits (usually far beyond

his needs), he debases his ART to the level of the lost, insanely ignoring the fact that which if right and good MUST prevail—else only chaos can result.

The very existence and continued prosperity of organized society TOTALLY depends upon man's proper conception of RIGHT and GOOD prevailing over WRONG AND EVIL. Anything going counter to this eternal verity is destined to INEVITABLE failure, no matter how brightly alluring the outlook.

In the simplest language known to man, philosophers, throughout all the ages of man's recorded history, have said these things. Their words, gathered together by other wise men, are found in the writings of Confucius, the great Chinese teacher; the Talmud of the Jews; the Holy Bible of the Christians, and in the philosophical teachings of the sects of India, Persia and other long organized lands. There remains no reasonable excuse for the maker and seller of intellectual filth.

The vast majority of all mankind is held in check by the eternal THOUGHT: GOOD shall prevail over EVIL. This THOUGHT—and ONLY this thought—makes man what he is.

Only jittery-minded morons, dominated by man's most powerful and most destructive foe, GREED, sell man's ONE divine attribute, GOOD, for money. But, one by one, they are DESTROYED, and organized civilization, CONTROLLED by GOOD, goes on and on.

Essentially, the Motion Picture ART is good; and this essence of good successfully saves from flat failure a giant industry. Some are fooling themselves in the belief that the risqué, the vulgarly bizaare and the outright morally rotten motion picture satisfies a "modern" civilization, ignorant of the fact that magnificent Nineveh was "modern"; Rome, in its proud glory, was "modern," both to perish and fall to dust because they departed from the RIGHT and the GOOD, led to destruction by public panderers with risqué, vulgarly bizaare and rotten public entertainment. The maker of a rotten motion picture is a PUBLIC ENEMY.

BEN BLUE

—Under Contract—
HAL ROACH STUDIOS
Management LEO MORRISON

As Seen and Heard

by
Arthur Forde

THAT EXOTIC ONE—Myrna Loy, who has a contract with M-G-M Studios, has been borrowed by Radio Pictures for a featured role in one of their best productions.

OPPOSITE JOHN BARRYMOORE—is quite an honor, and Myrna will play the part of the seductive charmer and ally of crooked politicians in "Topaze," and should be just right.



ARTHUR FORDE

CHARLIE AND GEORGE—(other names Murray and Sidney) have been making quite a record at Duffy's famous theater on the Boulevard in their first stage appearance together.

NEW PLAY IN NEW YORK—is now being considered by these comedians who also bring a tear in "Abie's Irish Rose" and the New York producers are after them with fine offers.

DROPPED IN AT THE PLAYHOUSE—where they were making scenes for "The Goose Woman," a Radio picture, and watched Jean Arthur and Eric Linden, who play the juvenile leads.

IMPORTED FROM NEW YORK—is the featured player, Helen McKellar and they also brought Jean from the New York stage. Moral—Go some other place to get a good job here.

FOURTEEN FEATURES FOR M-G-M—will once more bring this famous lot into prominence and the news has already been heard by the extra actors, who are flocking to Culver City.

SCREEN FAVORITES—such as Irene Dunne, Joan Crawford, Phillips Holmes and a host of others are to be seen any of these days, and the fans will be rewarded by some new screen fare.

A HIT IN AIR PICTURES—by Universal, created a place for the newest one, "Phantom of the Air," which will get under way in the near future and a great cast is being assembled.

WOMAN WANTED—for the leading part and the principal idea is that she must be a famous flyer. Amelia Earhart has declined the honor, as she doesn't want a screen career.

TESTS OF LEONTOVICH—have been made by the B. P. Shulberg unit at Paramount, where the fame of this artist in the stage production of "Grand Hotel" is realized.

THEODORE DREISER—will not have as much to say about his "Jennie Gerhardt" as his other story, but this fine artist should fit nicely here, and even please the critical Theodore.

BORROWING IS ALL THE RAGE—among the studios and we saw Irene Dunne at M-G-M a few days ago where she has the featured role in "The Lady" which just suits her.

THE FAMOUS BRABIN—directs, and we caught a view of him in the cafe a few days ago, and Phillips Holmes with his illustrious father Taylor Holmes, who was visiting.

ALL RIGHT AGAIN—at the Hollywood Music Box which opens and closes so often that it reminds you of the famous Jack in the Box of nursery fame.

TOBY WILSON PLAYERS—are the

LITTLE STORIES

"Talent is that which is in a man's power! Genius is that in whose power a man is."—Lowell.

Those who were lucky enough to see a preview of "The Mummy," were unanimous in their praises of the latest Universal director who carried this weird story of ancient Egypt, brought to life, and carried to the present day.

This story needed careful treatment and the selection of a new man to carry it to a successful finish was an experiment that speaks well for its ultimate success.

Karl Freund was that man, and while this was his first assignment as a director, he has spent a lifetime in the making of pictures, in the capitals of Europe as well as here, but he had always acted as the photographer before.

Perhaps you will remember that great German production "Variety" that first brought the great Emil Jannings to our notice, as well as "The Last Laugh." Both these famous productions had the valuable services of Karl Freund as photographer and it was the unusual camera angles that made them world renowned.

He also gave us "Golem" and "Metropolis" from the great studios of Berlin and when the Fox Film Company needed something different the fame of this artist was brought to their notice, and he produced "The Symphony of a City" which received the highest praise from the critics where ever shown. Afterwards he was persuaded by Universal to come to Hollywood and here made some of the most famous pictures for this great company. "Dracula" was one of the first; then followed the wonderful "Frankenstein" which brought Boris Karloff fame. A few others that you will remember are "Back Street," "Strictly Dishonorable," "Murders in the Rue Morgue" and "Merry Go Round" which have not been only artistic hits but have registered heavily at the box office.

After all these, Universal realized that while a cameraman is valuable, the creative qualities must be in the director and offered Mr. Freund an assignment. Much to everyone's surprise, he picked the story of "The Mummy," which was considered one of the most difficult from a director's standpoint, but the result showed that this artist knew in what field he could excel. Another assignment was immediately given him, and he is busily preparing a story with the locale of the colorful Mexico.

latest there, and they made a decided hit with "The Push" and with others to follow we expect to see open doors for a long time.

TWO DIRECTORS RETURN—from the big city—New York—as John M. Stahl came back with a completed script of "Only Yesterday" which he will make for Universal Films.

"TOPAZE" THE OTHER—story that Harry D'Arrast brought all completed and both of these great stories and directors will help to swell the labor list shortly.

GENE FOWLER'S SECOND BOOK—has been bought by Paramount and even Gene's knocks at the picture business can't discourage the producers from picking a good story.

"SHOE THE WILD MARE"—was such interesting screen material and Gene's other efforts, "The Great Mouthpiece" and "The Great Magoo," were so good that they could not resist his latest.

PERSONAL APPEARANCE CONTRACTS—are the latest efforts of the picture producers who can manage a personal appearance between pictures, to make up for the enormous salaries given to players.

TWO OF THE BEST—are Buddy Rogers and Lupe Velez, as both of these artists are just as valuable on the stage as on the screen, as those who saw them in both decided.

MORE WRITERS FOR PARAMOUNT—whose pictures for the new season have received acclaim from the critics and the public as to their excellence in story material.

THE STORY'S THE THING—is never more true than at present and Bayard Veilrier, who knows his picture angles, and Maurine Watkins should give this great company something new.

A GREAT INCENTIVE—for the producers and their artists are the awards that the academy gives each year and the gala event at the Ambassador brought them all out.

TWO STAGE FAVORITES—Helen

Hayes and Fredric March won the main events, but little Mickey Mouse was the strong favorite if the applause heard was any criterion.

FIRST OPERA STAR—in the world to place on a single phonograph record a fifteen minute continuous operatic program, was performed at the Victor studios.

AMRI GALLI CAMPI—is the name of this famous personage whose concert at the Philharmonic recently was acclaimed by the critics and the public as simply marvelous.

NOTICED RUPERT HUGHES—on that big ship that Danny Hall built at the Universal studios, and saves time when the weather would not permit shooting at the harbor on a real one.

GETTING NEW MATERIAL—from that sterling actor, Alan Hale, who seemed to be interesting the famous Rupert and by the way, Alan is playing a featured role in Tay Garnett's latest, "Destination Unknown."

KATE SMITH ARRIVES—and Paramount have picked her a leading man who is rapidly forging to the front, and we only hope that his new assignment is for the best.

WILLIAM SEITER DIRECTS—the radio singer's first effort for the screen, and those two fine players, Charlie Grapewin and Jerry Tucker, have been added to the fine cast.

SUCH A SUCCESS—was Clara Bow's latest, and the first for a long time, "Call Her Savage," that she can get almost what she desires these days.

HER FIRST CHOICE—is a trip to Europe, and Rex Bell is trying to persuade Trem Carr to allow him time off long enough to show Clara the sights that we all enjoy.

WHEN YOU WERE KIDS—do you remember the thrills and chills that the story of "Bluebeard" used to give you—with his narrative of the many wives who disappeared?

KARLOFF JUST RIGHT—for this character, and Junior Laemmle has decided that the creator of "Frankenstein" and the recently "Mummy" under Karl Freund, just right for the role.

RACE ON THE SALTON SEA—with speed boats was just what Dick Arlen accomplished on his short vacation and he tells us that it was the best sport imaginable.

OVER FROM PALM SPRINGS—came Dick and Gary Cooper and on the way they stopped at Douglas Fairbanks' ranch at Santa Fe and managed to catch a fine flock of quail.

GRAND CANYON CALLED—Claudette Colbert and she made a flying trip there a short time ago between the many pictures that she has been working on.

GREAT PLANS FOR CLAUDETTE—after her marvelous work in Cecil B. de Mille's "Sign of the Cross," which has surprised everyone who saw it recently at a preview.

THE BACHELOR HOUSE—of Cary Grant and Randolph Scott out Los Feliz way has been the scene of many fine parties and is the favorite spot for many picture stars.

THE OTHER EVENING—Ursula Jeans and Bertha Janke were among the distinguished guests, and from what we hear the boys have just the place for a good evening.

"SECRETS" ALWAYS INTERESTING—and especially Mary Pickfords, but at last the story by that name will go under production very soon at United Artists Studio.

THE BEST ACTOR—Leslie Howard and perhaps the most sought for, has been secured to play opposite Mary, which should assure the success of this long awaited film.

MASTER OF CEREMONIES—Don Smith is a new one from KHJ radio station, and was one of the original members of the "Happy Go Lucky Gang," but he has transferred his talents to the Paramount Downtown Theater.

MAKING A HIT—each week at this huge theater, coming from Fox and Warfield Theaters in San Francisco and Fox in Oakland, so knows just how to amuse them.

"CLEAR ALL WIRES"—has been assigned that clever director, George Hill, by M-G-M Studios and the clever writers, Sam and Bella Spewack, are working hard on the adaptation.

A GREAT STORY—but an equally great director who has made some of the greatest hits for the studios in Culver City for a number of years.

SALLY EILERS A FAVORITE—has been selected by Warners to play the lead opposite Richard Bartelmess and Fox have graciously loaned their favorite player.

"GRAND CENTRAL AIRPORT"—is the catchy name of the latest for Dick, whose recent hit "Cabin in the Cotton," was such a favorite with theatergoers, but Dick wanted Sally and he got her.

Now
Filmarte Theatre
1228 VINE STREET

BY POPULAR DEMAND
RETURN ENGAGEMENT OF

"Two Hearts in Waltz Time"

That Delightful Viennese Operetta
With Music by Robert Stoltz
Dialogue Titles in English

 * MOTION PICTURES, AND *
 * AVIATION *
 * by *
 * EDNA MAY COOPER *

Outstanding in my generation are the perfection of Motion Pictures, Radio and Airplanes.

My first love of course, is the movies. I am proud that it has been my privilege to be identified with them and to have watched, at first hand, their growth and development.

Aside from entertainment, they and the radio have done more educationally for the masses, than the schools.

First they have taught the modernization and beautification of homes. They have familiarized the less fortunate with the culture of the educated. Last, but by no means least, they have taught the modern woman, how to improve her looks, from the standpoint of dress, carriage and deportment.

History is far easier to remember, when seen than read. It has made travel, within the reach of us all. Only yesterday, while waiting for mother, I had the opportunity to go to Ecuador, and visit with the Head Hunters of the Amazon River.

The radio keeps us in touch with events. Many times I hear the news, 12 hours before I read it in the daily papers. Fine music, great artists are there to entertain us, with the turning of a dial.

It is said the success of civilization depends on quick communication and fast transportation. Radio answers the first requirement and we must depend on the development of aviation for the next.

If ever an industry needs airplanes, the movies do. With business to be done in New York and pictures to be made here, it is necessary for executives to make the trip quickly. Unsafe? I inquired at the Bureau of Statistics in Washington and I found that airplane travel over established lines is the second safest form of travel in the world, with steamboats being first.

Personally it seems to me the Stars of the Screen, who have lasted the longest in popular favor are the ones who have occasionally gotten away from Hollywood.

One indispensable need of the industry is supplied by the use of planes, the emergency rushed trips of the film itself, either to the laboratory to be developed or to be rushed for a "showing" after it has been developed.

While the airplane has been helpful to the movies, the movies have not been entirely kind to the airplanes. I have never seen an airplane used in a film that plays anything but a destructive part. War and death! Naturally it is my earnest hope after my next important flight in January to get some producer to make a film that will depict the useful, constructive side of aviation.

Even our own beloved Tom Mix, owes his life to airplanes. Serum was rushed to him by plane from the north.

Mary and Doug have repeatedly used planes as transportation for sightseeing and vacation jaunts. Wallace Beery, Hoot Gibson and Ken Maynard are the most enthusiastic plane owners, while Ben Lyon has qualified himself to serve his country if the necessity should arise. Will Rogers is Motion Pictures "Good Will Ambassador." None of these people consider themselves braves when they fly, they use airplanes because they are progressive and recognize the beauty, safety, and speed convenience of flying just as you and you and you will do in the next few years!

HAPPY LANDINGS,

BUZZING AROUND THE AIRPORT
 —I saw Dorothy Jordan—did she look cute—dressed in sports togs—with a Western Air Express ticket to Virginia, clutched tightly in her hand—going home—her first vacation in three years.

Marion Burns, Fox player, location bound, was enroute to the Malay Peninsula, first to New York, then Pan-American Airways all

the way—lucky girl! The picture? Shades of Halloween—"THE MAN EATER."

The "Gilpin" feller was too busy selling tickets to tell me who had been flying lately. My, but the celebrities like to visit Mexico on their line. Tia Juana, Agua Caliente, Ensenitas—change of climate, change of scene—er' change of luck.

Saw my old friend Harry Maynard with American Airways. I wanted to do a little hangar flying with him but could I get a word in edgeways—Not the week that Will Rogers lands after a 21,000 mile jaunt over their line and the Pan-American. Seems Rogers enjoys night flying most, the air is smoother and cooler. He left Ft. Worth Saturday at 8:15 P. M. and arrived here Sunday at 7:13 A. M. Someone that knows, told me confidentially that Will had a little extra baggage with him—you are only allowed thirty pounds you know. The weighing fella at Ft. Worth was so thrilled at seeing Rogers in person, he couldn't read the scales properly, but everything here was alright, because most of it was chewing gum and Will had chewed that up enroute.

Mr. Black of United Airlines is up in the air these days. He sees more stars than they do at Mount Wilson. I defy anyone round the port to say Victor McLaglen is tough—that's only for the screen. Why he's the pleasantest chap you would ever want to meet says they. Lovely Sylvia Sydney makes a hurried flight north. Howard Hughes has a job, you know, as co-pilot over their lines. He is gathering material for another air epic. All about commercial air lines.

Roscoe Ates flew from somewhere to some place. Gary Cooper flew to New York to see a specialist about that knee injury. John Lawrence was met at the port by wife Elissa Landi. Bert Wheeler was eastward bound—And did Doug Fairbanks' favorite gun have an elegant trip north to catch the boat from Seattle, bound for China. Since Doug returned the gun is so upstage it won't mingle with the less airminded artillery. And pity the poor Fox Chorines without the airlines. Fifty dancing girls had to be supplied with Russian fox trimming for their costumes—there just wasn't that much Russian fox in the west (personally, I didn't know chorus girls wore that much)—anyhow, they wired east for fur and the skins—the Russian fox skins—were flown here and the poor little chorines now are airminded.

My, my, how time does fly. It is now possible to send an airmail letter to New York over T.W.A. and have it reach there 22 hours later.

T.W.A. had quite a celebration at the port with Frank Hawks, Art Gooble, Roscoe Turner and Gladys O'Donnell, all famous fliers at the port, to wish my old pilot friend, Hal Halloway, a happy landing on the first 24-hour crossing from Los Angeles to New York. Let's see, it takes five days by train doesn't it—not to mention the desert crossing which seems longer. Eddie Rickenbacker was a passenger on Saturday, so was Phillips Holmes even if he did disguise himself with a non de plum, any avid movie fan could recognize that fine smile. There was one little lady from Boston who didn't wish to be known either, but how she chuckled when she said she was having breakfast in Los Angeles and would have tea next day in BOSTON.



FOUR MORE PETE SMITH SHORT SUBJECTS FOR METRO-GOLDWYN-MAYER

We had the pleasure of seeing the latest output of M-G-M Studios that Pete Smith originated and realized that he had hit a mark in entertainment, as both education and comedy had been cleverly intermingled.

Now that the football season is at hand and the end of the week sees everyone deserting their offices for a glimpse of the players this studio has photographed the various plays in football and showed back stage, where great training is necessary and the work of the coaches so difficult to put these boys in shape for their contests before the million devotees of this great sport.

Pete Smith, in his explanatory remarks, also told us of the boys who did the greatest amount of work. The mass players who received no publicity except the honor of being connected with a famous college team.

We enjoyed these football shorts and know the theater-going public will feel as we did and especially at Pete's clever dialogue.

The titles of these pictures were "Pigskin," "Block and Tackle" and "Football Work," and were directed by Ray McCarey.

However, there was another short subject shown at the same time that interested us much more than the sports pictures, which concerned insect life.

The infinite care and trouble that the camera man had gone into to secure the battle for life that the insects are constantly being concerned with, was marvelous. They have the same struggles for existence as human beings, but magnified a thousand times they looked like some weird monsters of the future. The clever remarks of Pete Smith took away some of the horrors of the fights between the various insects. This picture was directed by Hugo Lund and was titled "Microscopic Mysteries."

"MAY MADNESS" PLEASURES THEATERGOERS

In the United States dramatic art has had to get along without the convenient aid of the state endowed theater. Nevertheless, in many cities the "little theater movement" is gathering momentum. Granted that there are few plays of real merit produced, but promising beginnings have been made by a number of vigorous and original minds.

These players deserve our cooperation for their tireless efforts. But are they getting it? Unable to advertise these small groups are swept away by the tide of big production and remain unrecognized. Yet the pleasures and benefits of the legitimate stage are made available to many individuals for a very nominal sum.

In California we have many groups, such as the Foothill Players, Spotlight, Beverly Hills Community Players, Murphy, Gateway, etc. Why not give them a hand?

The other night we saw "May Madness," a three-act comedy by Ellis O. Jones at the Spotlight Theater. In this unpretentious little place the players under the direction of Bird Del Bundy, gave a good performance. The action of the play takes place in a Middle Western village centering around two brothers, one a goody, goody, the other a devil may care. Their escapades furnish the material for the story and allow Thomas Merz and Selwyn Myers an opportunity to turn in a good piece of acting. Mildred Drummond, as the country girl was very well cast. Other players were Ethel Caskey, Ellis O. Jones, Ruth Dyson, John Mortlock, Oliver Ellis and also Harris Ashburn who gave an outstanding performance as the "Sheriff."

RUSSIAN MUSICAL GIVEN BY BRILLIANT ARTISTS

A musicale, dedicated to Russian composers, was the feature at the Knights of Columbus Hall, on North McCadden Place, last Saturday evening.

The program presented Elizabeth Ivanova, soprano of the Imperial Opera of Petrograd; Josef Borissoff, famous violinist; Alexis Coroshansky, cello, and Eugenia Bruman, pianist. Introductory remarks were made by Dr. A. Kall.

The works of Anton Rubinstein, Liadow, Glazounow, Rachmaninoff, Gretchanioff, Gliere and other noted Russian music masters were interpreted in brilliant style by these distinguished artists. The beauty of the renditions delighted the large audience, and evoked many expressions of hope that it would soon be followed by another of like charm.

"LET ALL MEN PUT ASUNDER"

The Garret Players offer as their first play of the fall season Eleanor Beach's "Let All Men Put Asunder."

Truman Curtis directed the play which is showing at the Egan Little Theater.

The story deals with the difficulties a young married couple have to contend with when gossip links the name of the wife with her husband's house guest. The unwanted intrusion of a doting father and mother as well as an erratic aunt help to complicate matters.

Clark Denison as the young husband gave a very fine performance. While Wilson was pleasing as the wife and Haidee Clayton was impressive as the aunt. Others in the cast are Ann Gusling, Jose Bottolo, Peter Taft, Wilma Moreland, Emilie Straube and Myrl Fowler.

"HAUNTED GOLD" IS ANOTHER JOHN WAYNE WESTERN

The good old hokum is wrapped up and delivered in Warners-First National western thriller "Haunted Gold."

John Wayne, very much at ease in his role of the western hero, provides the thrills with the help of his horse Duke. Shiela Terry supplies the romantic interest, and Blue Washington, colored player, very neatly steals the picture in a comic characterization which is rich. Harry Wood, Otto Hoffman, Martha Mattox and Erville Alderson help to create and retain the suspense of the picture.

"Haunted Gold" is a Leon Schlesinger production which will offer the kiddies a good Saturday afternoon's entertainment. Mack Wright capably handled the direction.

"RED HEADED ALIBI"

No exhibitor will be disappointed with this Premier feature called "Red Headed Alibi." It is a conventional story by Wilson Collison prepared for the screen by Ed Lowe, both providing a vehicle that affords some excellent opportunities for very satisfactory acting.

The plot is one of those that is always pleasing and never disappointing, showing the difficulties that a girl may step into if she is pretty, game and good.

Myrna Kennedy, in the title role, left nothing to be desired. Her conception of the heroine who falls unwittingly into employment as a gangster's aide and afterwards, as the wife of a rich man is forced to kill the gangster, presumably, was very artistically portrayed.

Theodore Van Eltz as the gangster turned in a performance that shows him a master of menace roles. Grant Withers as the lead did what was asked of him in a workmanlike manner. Parnell Pratt as a policeman also showed understanding of such characters.

Shirley Temple, the child in the play, was particularly good. There is an appealing tug in her acting that indicates unusual intelligence for her four years.

Christy Cabanne did a particularly good job of the direction which was frequently complicated but the plot was kept moving without any dull moments.

Harry Forbes' photography was highly commendable especially his excellent dissolves.

John M. Stahl is Back--to Start "Only Yesterday" Soon

Amri Galli-Campi Thrills Southland Music Lovers

SHOOTING STARTS EARLY IN DECEMBER. WILLIAM HURLBUT WRITING DIALOGUE

After a four months' absence spent in New York preparing the screenplay and continuity of "Only Yesterday," Director John M. Stahl is back at Universal studios to begin filming of the Frederick Lewis Allen best seller. The veteran director, who made "Back Street" was accompanied by William Hurlbut, assigned to prepare the dialogue for the picture. Hurlbut was engaged at Universal two years ago with John Murray Anderson. "Only Yesterday" is scheduled to enter production early in December.

As "Silence is golden," so is neutrality in an important industry when giant political parties engage in battle for power.

A TRIBUTE TO MME. ERNESTINE SCHUMANN-HEINK

Sometimes in life, we are confronted with evidence of such superlative heroism that we stand awed and inspired. You youngsters who bemoan your luck and weep for lack of breaks take example of the great Mme. Ernestine Schumann-Heink. We use the word GREAT advisedly for no finer example of courageous womanhood, unconquerable ambition and magnificent determination appears in all history. To Madame Schumann-Heink will go the tribute in the Hall of Fame as the most splendid type of womanhood this era has produced.

This is why. The world knows the high niche which she held as prima donna contralto in all of the most distinguished grand opera companies of the world for the past 50 years. Music lovers and high critics have conceded to her the highest rank of excellence. Then came her triumphant concert tours and again she was acclaimed as among the greatest singers of all time.

The war brought a great calamity into her life. She gave of her utmost to help America win notwithstanding the sad fact that she lost a son in the German army. Her life was as admirably devoted to rearing a large family as it was to high accomplishment in the world of music. A shining example of perfect dual career. Came the tide of adversity. Seventy-one years of age finds her relatively poor as the result of bad investments and depression. Does she bewail fate? Indeed not. She is at present doing four-a-day in New York vaudeville and doing it bravely and liking it.

To the society ladies who are wont to remark: "What a come-down!" she replies: "You have rich husbands and your husbands are jumping out of 10-story windows these days. That's a come-down, hah!"

From the diamond horse-shoe of the Metropolitan Opera House to what is left of vaudeville at 71 years of age, is like rising from mediocrity to the very apex of glorious achievement. To conquer pride with a smile is a victory worthy the adulation of all mankind.

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AUDIENCE IS SPELLBOUND AND MARVEL AT HER VOICE, POISE AND ABILITY

One of the most marvelous singers of the world made her debut before Pacific Coast Theatergoers at L. E. Behymer's huge Philharmonic Auditorium last night to an enthusiastic audience, who were held spellbound through the great voice, artistry, poise and a spiritual delivery of her numbers. Not only is she a great singer but she has a stage presence that would do credit to any stage star or screen actress and won the fine audience from the start of her splendid and diversified program.

She enthralled her admirers in every number, and the selections were gathered from the finest composers of every country. She has perfect placement of tone, a surety of pitch that is quite rare in singers of her range, with marvelous phrasing and breath control. These are the musical gifts with which this singer is endowed but the marvelous faculty that she has of putting her personality over counts heavily with her audience. She would be a sensation in our best talkies.

Her velvety tones in Saint Saens' "Le signal el la rose" and in the air from Thomas' "Mignon," "Je suis Titania" created a furor.

We must say a word for Lisle Hodges, the accompanist, as his work was delightful, as well as Joseph Lorenzo with his flute obligato.

Galli Campi made a distinct hit, and perhaps some producer of motion pictures will see the values of this artist's dramatic ability and marvelous voice for the screen, so that many more millions than could hear her on the concert stage, may be able to appreciate her God-given gifts. Should she play a return engagement in the very near future, you will have to call out the police in order to keep out many who will clamor to hear this "Goddess of the Song World."

SHOOTING TOM AGAIN

Dan Clark, Tom Mix's ace cameraman, who had been loaned to M-G-M for a special assignment in Alaska, reported to Mix on his return and immediately went back to his first camera in the filming of "The Terror Trail" just completed. Armand Schaefer directed.

THANKS!

Cleveland, Ohio

Mr. Harry Burns
Hollywood Filmgraph
Hollywood, California.

Dear Sir:—

On reading the Filmgraph of November 5th, and of which I am always anxious to receive, because of its up-to-the-minute details of the Moving Picture Industry, I might say my eyes nearly popped from their sockets when they came to rest upon your article "Let's Have a Protective Tariff Against Imported Movie Talent!"

I had come to believe that in this country of ours—particularly the Business world—there were few, if any Americans with the courage to stand up and fight this invasion of foreigners who come to our shores (who have always been extended a cordial welcome). And after a very beneficial sojourn (monitory as well as hospitality) return to their native land to condon, by their silence, their own country's restriction against Americans.

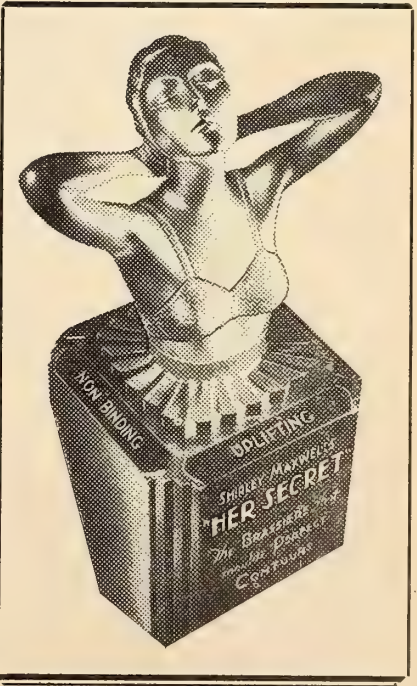
This not only applies to those in the Theatrical profession, but right down the line to common laborer—but more particularly the mechanical craftsmen of this great United States.

Now, I do not wish to convey the idea that I'm against the foreigner, far from it. But I am against the blood sucking kind and the countries that fail to return an equal opportunity to our natives.

I trust Mr. Burns, that you will not stop here at this writing, but will continue to blaze the trail of equality, of opportunity for Americans in all countries, or else close the doors to all foreigners' "Golden Dream." I guess you get what I mean.

Respectfully yours,
EDWARD SPENCER
3566 Warren Road.

RK:ES



Let's See Who is Who

by Harry Burns



THE TROUPERS HOLD LAST DINNER BEFORE YULETIDE CELEBRATIONS. JOSEPH DE GRASSE FINISHES TERM JAY HUNT SUDDENLY PASSES AWAY

The last dinner of the season staged Sunday night at The Troupers Club, was one that was brimful of events that will long be remembered. It was staged as a tribute to Joseph De Grasse who had served the organization the past year as stage director, and is retiring.



JAY HUNT

His position is equal to that of the president of a club and his duties have been such as to demand a great deal of his time and attention. So Mr. De Grasse will give way to his successor who is to be elected. At the dinner it was learned, with very deep regret, that Troupier Jay Hunt had passed away. It was brought to the members' attention that Mr. and Mrs. Jay Hunt had been married 54 years at the time of his demise. The Edward Kimball, the Troupier chaplain said grace. The members and their guests enjoyed a fine dinner after which Stage Director Joseph De Grasse turned the affair over to Mme. Real Mural, who staged the show. Jerry Doyle, who won the Paul Whiteman prize in New York and sang on the NBC hour with the star, proved a real star in her own right. Frederick V. Bowers sang songs of yesterday and today to tremendous applause. Glen Ellison did some Scotch numbers in a most pleasing manner. Joseph Diskay sang in English and Russian proving that he has a most remarkable voice along with his fine personality. Catherine Miller sang pleasingly. Jeffery Hall and Gordon Stevens proved clever knock-about comedians. David Leo Tillson made a tremendous hit with his songs and Shakespearian recitation. Eloise Roessler, child violinist, was a wonder performer. Her work was a revelation even to the grown up musicians. The feature act was a skit by Troupier Edward Paulton with Clark Denison, Madge Irwin and Wilma Moreland. It has good possibilities. Others who took part were Cynthia De Merce, Dorothy Garci, Robert Mears and others. Ada Belle Driver was responsible for the handling of the whole affair including the dinner arrangements, which was a task well done.

WAR VETS OF FILMS GATHER IN ANNUAL PARTY IN HOLLYWOOD

Last Saturday night saw a joyous gathering at Al Tierney's house in North Hollywood. About thirty veterans of the camoufleurs company of the 40th Engineers got together in their annual Armistice party, headed by Louis Tepper, famous Newark, N. J. art company owner, who makes the trip to Hollywood every Armistice Day to be at the confab and party. In 1917 about sixty-five boys from the Hollywood studios, organized by Lee Lawson, of the Universal Studios, went to Washington, D. C. where they formed one of the units of the important and exclusive camouflage division of the American forces. Most of the fellows got over to France, and there were numerous casualties. Today about thirty-five of them are here in the studios.

Among those who made merry last Saturday night were Eddie Baker, well-known Christie comedian, Walt Lee, staff artist of the Los Angeles Illustrated News, E. B. Jackson, expert prop man, Glen Gano, noted cameraman, Earl Wooden, artist, Fred Hunt, also an artist, and many others.

Everybody had a good time, and a few hours after the rising sun peered over the horizon, Louis Tepper bid adieu and went back to Newark and another year's work. Al Tierney, the host, is an assistant director at Warner Bros. studios, and he did the honors in fine style.

AL FOX, genial and popular radio announcer over KGFJ, severed his connection with that station Sunday evening, preparatory to a new assignment with another station and which he will announce later. In signing off KGFJ he played his last record in tribute to his good friend, E. J. Clark, manager of the El Cortez Hotel in Hollywood.

VIOLET PORTER RETURNS TO SCREEN

Violet Porter, character woman, has returned to the screen following an absence of four years and has added several fine bits of work to her long established credit.

VICTORIA VINTON FINISHES LEADING ROLE

Victoria Vinton, the little blonde beauty, has just finished the leading role with Stewart-James, late of the New York stage, in "The Seventh Commandment" which was directed by Jimmy Hogan. Miss Vinton also presented the cup to the winner of the Ascot Helmet dash recently.

Harry Burns, Editor Hollywood Filmograph.

It was my great privilege to attend the Amri Galli-Campi concert the other evening at the Philharmonic Auditorium. I consider the accomplishment of this young prima donna a triumph as I believe did most of the audience present judging from their ovation which surged like a raging fire at the end of the program.

Imagine my dismay at reading "The Times" the following morning an alleged criticism under the signature of Isabel Morse Jones which for vituperation and erroneous reporting must displease every one who was present at the concert. In the face of the high praise accorded the artist and the consensus of opinion of all other critics, Isabel Morse Jones makes herself ridiculous by such abysmal ignorance musically.

I know neither the artist nor the critic, but if the critic is attempting to vent her personal spleen upon the artist the editor of "The Times" should not permit it. As the Filmograph is a friend to all aspiring talent and as it recognizes the true merit of the wonderful Galli-Campi, it should spring to defend other artists against similar attacks, if "The Times" so eminently fair in its dramatic and picture reporting is to be so absurdly and falsely represented in the field of music. This Isabel Morse Jones should be suppressed, lest her name be used as a symbol of contempt for Los Angeles as a musical center.

Very truly, LOUIS B. JACOBS.

"TWO HEARTS IN WALTZ TIME" AT FILMARTE

It's not very often that the patrons of a theater demand the return of a picture shown several months before, but the gay Viennese opera that delighted New York and European cities, and was seen at this home of foreign films on Vine street, is playing a return engagement for that reason.

This time it seems better than ever as they have given it superimposed English titles which are a great help to those who do not understand German.

This great Viennese opera of the films, has an interesting story and the prettiest music with the locale all around this city of songs and dances. Plenty of comedy, and a production such as the Berlin studios seem to do in the musical line better than any other country. The direction is in the capable hands of Giza von Bolvary, who showed us a recent picture at this theater that had real merit. Many of the splendid players in this tuneful production you have seen before, as they are the pick of Europe. We might mention that Walter Janssen, Gretl Theimer, Irene Eisinger, Paul Morgan, Oscar Karlweiss, Karl Ettinger and the well known Forst, who is a great favorite with patrons of the Filmarte Theater, are in the splendid cast.

Robert Stoltz, who has composed more tuneful music than any other modern musician, is responsible for the score, and his delightful waltz is a gem.

The photography is lovely and on a par with the rest of the production and was the work of Willy Goldberger and Max Brink.

"CHAIN LUNCHES" ARE RIGHTFULLY COMMANDING ATTENTION AND HELP

The "Chain-Lunch" instituted by that sweet girl with the appropriate name, Miss Bessie Love, to aid the Emergency Fund of The Motion Picture Relief, is creating ever widening ripples of general interest. It's Hollywood's turn now to help the men and women of the Picture Industry who have helped Hollywood!

It is little wonder that this "Chain-Lunch" idea should greatly appeal to the women of Hollywood. They know that never was a public benefit given in Hollywood that motion picture men and women were not called upon to aid, and seldom has there been an instance where there was not a quick and generous response, with both time and money. And now it is Hollywood's turn to prove its gratitude—its good sportsmanship—to these folk of the pictures now in such dire need, many of them, of the actual necessities of life. With the approach of the holidays the Emergency Fund, nearly depleted, is more heavily drawn upon than ever, and this giving of chain-luncheons is such a jolly way of doing one's bit for a cause that should be close to the hearts of every one of us.

Mrs. Emil Chautard, who started the chain in French circles, reports that her compatriots are well on their way to completing their chain among their own group. Wake up, America!

Chain-luncheons can be as simple and as easy as they are jolly. For instance, a prospective "hostess" has just stopped her car with four guests at a "Drive-In" restaurant for a bite, and was bemoaning the fact that she didn't know how she'd get the time for her chain-lunch, when one of her friends suggested that now was the accepted time—and place! Each handed over her dollar contribution for the Fund, after the "hostess" had paid her lunch check for the four—and the deed was done!

Another "luncheon" quite worth knowing about was given by the daughter of one of the beneficiaries of the Motion Picture Relief. She had received \$5.00 for a day's work in a picture, and treated four friends to a fifty cent lunch—half her earnings going for the \$2.50 lunch check she paid, and proudly turned their contributions into the Fund. The fact that a volunteer worker in the Relief insisted on personally reimbursing the generous girl for her own out-lay does not spoil the story. The intent remained the same.

THANKSGIVING

Thanksgiving Day services were held in Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The subject of the Lesson-Sermon was "Thanksgiving." The Golden Text was from the Psalms, "I will praise the name of God with a song, and will magnify him with thanksgiving."

A Scriptural selection in the Lesson-Sermon presented Paul's words: "But this I say, He which soweth sparingly shall reap also sparingly; and he which soweth bountifully shall reap also bountifully. Every man according as he purposeth in his heart, so let him give; not grudgingly, or of necessity: for God loveth a cheerful giver. And God is able to make all grace abound toward you; that ye, always having all sufficiency in all things, may abound to every good work: . . . Being enriched in every thing to all bountifulness, which causeth through us thanksgiving to God."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scripture," by Mary Baker Eddy, stated, "The rich in spirit help the poor in one grand brotherhood, all having the same Principle, or Father; and blessed is that man who seeth his brother's need and supplieth it, seeking his own in another's good."

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DAVID PHILLIPS

GR-1205 . . . Available for Pictures

Eddie Cantor and Gorgeous Goldwyn Girls Shine in "Kid from Spain" Picture; Will Click in Key Spots; Not Big for Road Show

"The Kid from Spain," as written by William Anthony McGuire, Bert Kalmar and Harry Ruby, started, we are informed, with just a gag title idea and developed into this vehicle for Eddie Cantor. All this is true, but the Gorgeous Goldwyn Girls, as staged by Busby Berkley, just about run away with the picture and leave Eddie and his co-workers high and dry with just that idea that they started with. The songs and numbers, with music and lyrics by Bert Kalmar and Harry Ruby that Mr. Cantor sings, he does well. But they won't send anyone home whistling or singing them, in fact, the old bromide of "THERE IS NOTHING NEW UNDER THE SUN" comes right up to Eddie Cantor and shakes hands with him. Years ago Christie Comedies and the rest of the two-reel producers used everything that Samuel Goldwyn used to build up "The Kid from Spain" into a two-day picture. But once more we must take exception to the road show idea that is foremost in Samuel Goldwyn's mind with this opus. It will click in the key cities, but it will not be big enough to make the natives unwrap their family bank rolls and pay out two bucks to see, even Eddie Cantor and the Goldwyn Girls. If the late David Belasco was alive and he allowed his name to be used in connection with a bevy of beauties as did Samuel Goldwyn, it would read something like this and sound just as out of place; imagine this billing: "THE GIRL OF THE GOLDEN WEST WITH BLANCHE BATES AND THE BELASCO GIRLS." The Goldwyn ballyhoo is just as sensible, for we have sort of looked upon Samuel Goldwyn as a champion of high art, and if he was sold a bill of goods about taking the late Florenz Ziegfeld's place, he is all wrong, for there was and only will be ONE FLORENZ ZIEGFELD. Leo McCarey, who directed this picture, can take a bow. His part of the photoplay was immense. The dialogue, too, at times was very bright and worthy of the "Cantor" attention, although the story is jumpy. Robert Emmett O'Connor, as a flatfooted detective, commanded a lot of attention. The leads had very little to do. Lydia Roberti and Ruth Hall share honors with Robert Young as they made up part of the romance. Miss Roberti has a quaint personality, while Miss Hall is appealing and convincing. Mr. Young is of the heart breaking clan who will make the fair sex in the audience pull for him all the way. Fine performances were given by John Miljan, J. Carroll Naish, Noah Beery, Stanley Fields, Ben Hendericks, Jr., Sidney Franklin Julian Rivero, Paul Porcasi, Theresa Maxwell Conover, Walter Walker and others throughout the picture.

Beautifully photographed by Gregg Toland, with exceptional art work credited to Richard Day, and the most novel costumes the work of Milo Anderson, "The Kid from Spain" will do much to bring back musicals, if they can follow the pace set by this one. EDDIE CANTOR PLAYS EDDIE CANTOR AND THAT'S THAT—THERE AIN'T NO MORE—and if you like his tomfoolery, you will go hook, line and sinker for this one.

—HARRY BURNS

Here Are Complete Academy Awards

Awards of merit given by the Academy of Motion Picture Arts and Sciences at their annual dinner held Friday evening, Nov. 18, in the Ambassador Hotel, were as follows:

Best Performance (actor)	Fredric March ("Dr. Jekyll and Mr. Hyde")
	(actress) Helen Hayes ("Sin of Madelon Claudet")
Best Production	"Grand Hotel" (M-G-M)
Best Direction	Frank Borzage ("Bad Girl")
Best Photography	Lee Garmes ("Shanghai Express")
Best Art Direction	Gordon Wiles ("Transatlantic")
Best Original Story	Frances Marion ("The Champ")
Best Screen Adaptation	Edwin Burke ("Bad Girl")
Best Sound Recording	Paramount Studios
Best Cartoon	"Flowers and Trees" (Walt Disney)
Certificate for Novelty	"Wrestling Swordfish" (Mack Sennett)
Certificate for Comedy	"The Music Box" (Laurel and Hardy)
Special Award	Walter Disney (Mickey Mouse)

Through the efforts of Lester Cowan the dinner proved to be a huge success. No long and drab speeches were made and everyone seemed to enjoy a delightful evening.

CINEMA AND STAGE CELEBRITIES ENTERTAIN U. S. VETERANS AT SAN FERNANDO HOSPITAL

Such well known stage and screen celebrities as Ben Bard, Ruth Roland, Sam Coslow, Buddy Fisher, Sorel and Melva, Barret Sisters, Lewis and Garson, Lou Jacobs, Vina Zolle, Doris Whitney, Matt Brooks, Victor Terise, and others did their bit to amuse the soldiers at the U. S. Veterans' Hospital at San Fernando Monday evening. Ben Hershfield, sponsor of the show, had plenty to take a bow for as those who were entertained laughed long and loud at the funmaking antics of all who appeared, which also included Ye Editor who told the boys some funny stories and finished with giving them a little Thanksgiving cheer to make 'em appreciate life and what it means to them.

Rita Le Roy (Mrs. Ben Hershfield) helped from the side lines to keep the show going while Mrs. Harry Burns made up part of the interested onlookers who stood in the wings of the stage and helped the actors and actresses feel right at home on and off the stage. The U. S. Veterans' Hospital Recreational Aide, Miss Betty Sohn, was very much in evidence, helping all to whatever was needed to make the show the success that it was. In closing let us say that Mischa Guterson, who outside of helping to round up some acts and furnish the pianist to play for the show, took a bow when Ben Hershfield told the soldier boys how Mischa had many times served the soldiers all over the country with his orchestra.

KARL FREUND



..... Directed **"THE MUMMY"**

UNIVERSAL PICTURES

San Francisco Rialto Offers Plenty of Activity

"STRANGE INTERLUDE" IS CHOSEN TO RE-OPEN THE ST. FRANCIS THEATER

SAN FRANCISCO—The big theatrical event of the week in San Francisco was the reopening of the St. Francis Theater last Wednesday night as a first-run house with Metro-Goldwyn-Mayer's picturization of Eugene O'Neill's "Strange Interlude" co-starring Norma Shearer and Clarke Gable. A. M. Bowles, West Coast division chief, has had the house completely renovated. Decorators and artisans had been working on a day and night shift since last week in order to have the theater in readiness for the premiere. The picture has been booked for a limited engagement as a road attraction with two showings daily. It is intended to keep the theater as a road show house playing only outstanding pictures by major studios . . .

Another notable event for the week was the appearance here of Sir Harry Lauder, Scotch singing comedian, who opened a two-days' engagement at the Curran last night. Sir Harry offered some new songs and many of the old favorites he sang during his first American tour including "Roamin' in the Gloamin'," "I Love a Lassie," "Stop Yer Ticklin' Jock," and "She's Ma Daisy." He was assisted by a company of entertainers recruited from various countries . . . Billie Burke continues to delight large audiences with her clever acting in "The Marquise" at the Alcazar. With the starting of the fourth week Monday, Miss Burke establishes the record attendance in the history of the Alcazar. In spite of the special matinee performances, given in addition to the regular matinee, the demand for seats continues to be heavy. Emil O. Bondeson, manager of the Alcazar, reports "The Marquise" had more people see it twice than any other attraction to have played the Alcazar. Which in itself is not surprising as Miss Burke is one of the finest actresses of our stage and her delightful portrayal of the Marquise Eloise de Kestournel in Noel Coward's gay comedy hit, is one of the outstanding performances seen here this season. Henry Duffy has given Miss Burke an excellent supporting cast and the play has been staged on a scale of unusual magnificence in costumes and scenery . . .

There is a buzz of unusual excitement around the Tivoli theater these days where preparations are being made to welcome the Wilbur Players who will open an indefinite stock engagement Monday. The Wilbur Players under the management of Dick Wilbur, will come direct from the Fulton-Oakland where they have just closed a successful run of 24 weeks. Herbert Hayes, well-known stage and screen player, and one time leading man for Nazimova and Marjorie Rambeau, has been added to the cast which includes Dorothy Shannon, Berkeley Buckingham, Edna Ellsmere, Ruth Saville, John Ivan, Rupert Drum, Tove Linden and Edward Smith. The company will give straight dramatic presentations with a change of bill weekly . . . Ralph Pincus is elated at the success of the revival of Franz Lehár's "The Merry Widow" at the Columbia, which goes into its third week Monday night. The operetta has been received with such enthusiastic acclaim by Columbia audiences that Mr. Pincus has planned to send the present production on tour to play the larger California cities at the end of its run here, while a new company will be organized to tour the northwest. Karl Hajos, musical director for the "Merry Widow" company, has been busy this past week with auditions for the purpose of casting the new company . . . One of the

Pull in Your Chin, Lady! Mr. Gable's Tough

AGAIN HE'S UP AGAINST THE ROLES HE LOVES BEST!
CLARK TELLS ALL ABOUT IT

He's tough again, and he's glad of it! Clark Gable, in "Red Dust" goes back to the Clark Gable that rocked the film world—but with reverse English. He doesn't slap the lady—but the lady slaps him. So the tables are turned. But—it's the type of role that counts—and after all, though it's he who gets slapped, probably next time it'll be she who gets slapped.

"Roles that make you get into all kinds of jams and then don't let you get out by yourself are something I do not just understand—that is, in pictures. On the stage it's different—a fellow has a chance to explain himself—but what chance has the poor guy got in a hundred and fifty feet? Audiences have an idea that a fellow who can hold a cup of tea must be a human jellyfish. Of course, it isn't so—but you can't argue with an audience on the screen.

"Audiences understand the rough, tough guy. That's the beauty of 'Red Dust.' It gets back to the rough and ready character. He's twice as convincing. He knows what he wants and he goes after it. There's nothing subtle about him. And, after all, the audiences are probably right. There's nothing subtle about life."

Gable revealed in his role in "Red Dust" in which he and Jean Harlow, the erstwhile "Red-Headed Woman" were shown in a hectic tropic romance in Indo-China and its rubber plantations. After all, it is the type of role Gable best understands. He has been an oil driller and an advertising salesman, a timekeeper in a tire factory in Akron and a "rep show" actor. He knows life in the raw—from experience.

"Is your 'going tough' going to mean slapping leading ladies again?" he was asked. "I haven't hit as many as you think I have," he defended himself. "There was only one that really got it. They wanted Joan Crawford to look surprised in 'Paid' when I slapped her. The director had two cameras grinding, and told me to be a good imitation of McDuff. Well—she registered surprise. And I apologized and explained. But honest, mister, I don't like to strike ladies. They write it in to the script, and I'm only the help. So blame the scenario writer, and not me.

"But these so-called tough roles. I do like 'em. I like 'em not because I'm particularly tough myself, but because they can be made so darned understandable. After all, when you figure it out, an actor is just a story teller. He can tell a simple story simply, and a complicated story he can only tell as simply as the story itself is simple. So he is in a sort of mental whirlpool if the story is such that the great public can't recognize the character as somebody it knows.

"'Red Dust' was a great picture for us all. It got back to the elemental truths in life. It didn't soften them—nor did it unnecessarily display the sordid side of anything. It was a replica of what has probably happened in most men's lives—and most women's, too. After all, the whole human race lives on a common basis of morality, and our codes of honor are all the same.

"I like tough roles—because I like life."

finest orchestras ever to appear here with light opera is the "Merry Widow" orchestra at the Columbia. The personnel reads like a Blue Book of the music world. Beside Karl Hajos the distinguished Hungarian director, there are Max Dolin, who is concert master and assistant director, Claude Sweeten, Attilio Laraia, Louis Feiler, Max Amsterdam, J. Caesar Linden, Victor Hayek, Arnold E. Miller, Catherine Thompson, Aron Gutterson, Maurice Rouyer, Victor Tolpegin, Emil Sturmer, Misha Gagna, Stanislav Bemm, Anthony Linden, Frank Rossi, Nicholas Oekonomakos, Irving Wright, Astor Lombardi, Richard Kolb, Benjamin Klatzkin, Leon Klatzkin, Thomas Ingram, George Vogelsang, Ed Bennett and Harold Davis . . . Benn W. Levy's "Mrs. Moonlight" with Margaret Fielding in the title role, closes a two weeks engagement at the Geary tonight leaving the house dark. The production will go on a tour of the Pacific Coast and Canadian towns . . . The newly organized Theater League, Inc., consisting of a group of Californians who have gotten together in a co-operative movement to produce the best in drama, will open here with their first company December 15, at the Curran Theater, with Samuel N. Behrman's comedy "Brief Moment." Harrison Ford and Sharon Lynne will head the cast of players . . . "White Zombie" with Bela Lugosi, opened an exclusive San Francisco run at the United Artists' Theater Thursday. Douglas Fairbanks in "Mr. Robinson Crusoe" closed after a two weeks exclusive run . . . Al Jolson, famous "Mammy" singer, arrived here last week to inaugurate the first of a series of radio programs sponsored by General Motors. Ted Fiorito's St. Francis Hotel orchestra had been augmented for the series and sup-

ported Jolson. Louis Silver, who for many years has been Jolson's musical director, conducted Fiorito's orchestra for Jolson's accompaniments with Ted Fiorito at the piano. Jolson sang several new songs and some of his old favorites, opening with a chorus of "Mammy," then "Golden Gate" and then his best number proved to be "April Showers." The radio serial was produced at the Community Playhouse before an invited audience . . .

One hundred and seventy of the city's best musicians, members of the San Francisco Symphony, the Chamber Symphony and the Philharmonic orchestras, will unite for a symphonic concert December 6, at the War Memorial Opera House for the benefit of the unemployed fund of the Musicians Union . . . Josef Swickard, well-known character actor of the stage and screen, recently gave a recital at the California Women's Club which proved to be a financial as well as an artistic success. Mr. Swickard was received with such enthusiastic acclaim that he has decided to give a series of recitals in San Francisco and adjacent cities . . . During the past few months the first run Moving Picture houses here have revised their admission prices downward to meet the present economic conditions. Recently the legitimate houses have followed suit by reducing their admission rates. "The Merry Widow" at the Columbia, "Mrs. Moonlight" at the Geary and Harry Lauder at the Curran, all class A attractions, fixed their admission prices at \$2.00 top. Henry Duffy who has always featured sensible prices, is bringing us high class attractions with the best stars and a selected cast at \$1.50 top.

Congratulatory telegrams from all over the country have been pouring in for Ted Fiorito,

following the initial M. J. B. program with John Medbury, more laurels for Fiorito's crown came when Al Jolson selected his Hotel St. Francis band to play with him on the General Motors program over NBC as a weekly feature. Walter Winchell has been peeping through Hollywood keyholes again, and finds that Fiorito has been making a few flying trips to Los Angeles in the past month and has been seen with Joan Marsh. He recently got his divorce from Janet Miller . . . Negotiations that have been pending for the past three years have recently been completed for the leasing of the northwestern corner of Haight Theater. Mrs. Marie Sproule, wife of William Sproule, former president of the Southern Pacific Company, is the lessor and the Fairmont Theater Company the lessee. This is one of the longest term theater leases made in some time and involves a total rental of \$360,000. The building of a new modern theater upon this site is being contemplated in the near future. The deal was consummated by J. R. Saul in conjunction with the Well Fargo Bank and Union Trust Company . . .

Seen and heard on film row:—Let's give Floyd St. John manager of Co-operative Film Exchange, a nice big well deserved hand for winning the first prize in the recent sales campaign contest staged by Monogram Pictures. The contest was handled by Monogram on a national scale, offering prizes to the exchange manager of the division showing the greatest amount of business done. St. John with his usual enthusiastic energy, went out and at 'em and showed the gang that he could sell more product than any other exchange manager in the contest, and consequently walked away with the first prize. During the past week he has been busy receiving congratulations. One of the first to send a congratulatory wire was W. R. Johnston, president of Monogram Pictures. Good work, S. John, we take off our hat to you . . . Herbert Rosener, well-known theatrical man on the coast, made a big scoop in securing the handling of Foreign Pictures on the Pacific Coast. Offices have been opened at the Filmarte Theater and Rosener is already securing bookings from exhibitors in the northern territory . . . Horace Heidt, famous band leader, has been commissioned by RKO heads to form a series of bands similar to his Californians for each RKO theater on the Pacific Coast. Heidt will continue to head his Californians whose musical and specialty numbers are a featured item on the RKO Golden Gate Theater programs . . . J. J. Franklin, divisional manager for RKO is on his way north to pep up the RKO theater in Portland. Franklin, an ardent worker who is up and at 'em from early morning, has done some great work here in publicizing and exploiting the RKO Golden Gate and the Orpheum. His intelligent and consistent advertising, atmospheric lobbies, unique exploitation stunts, plus a good show inside of the theater, has worked up a big steady inflow of patrons . . . Freddie Weiss is organizing a new road show to be called "The Hollywood Bathing Girls." There will be a bevy of pretty singing and dancing girls with Toby Puck, comedian, to take care of the comedy end. A novelty in the show will be the taking of moving pictures on the stage using local talent in addition to the company. Jack McDonald will direct and Carl Garrison will be in advance . . . Gloria Stuart, featured player in "Air Mail" made personal appearances with the picture at the RKO Golden Gate theater . . . Saw Hazel Munro who recently joined Irene L. Wood, public stenographer, at the St. Francis Hotel. The girls are kept pretty busy these days doing important work.

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Chit-Chat and Chaffer

by Hal Wiener

"Princess of Radio" in Hollywood

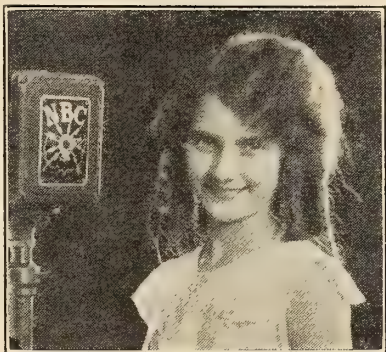
Having been chosen as "Princess of Radio" by officials of the N. B. C. and Columbia broadcasting systems, little Miss Clementine Torruella proceeded at once to capture the hearts of her many thousand listeners.

For those unlucky persons who are not acquainted with Clementine Torruella, let me say right here, that she is the last word in charm and versatility.

She sings in four languages—English, French, Spanish and Italian. As a specialty dancer she has won the unquestionable praise of all eastern critics. Miss Torruella is also adept in playing the guitar.

But don't go 'way folks, you haven't heard anything yet. Clementine Torruella played dramatic bits for the Shuberts and yes, sir, even Ziegfeld; himself on the Broadway stage. And by the way, she also made 12 shorts for eastern picture companies. Now she is sojourning in Hollywood and is available for the continuation of her picture work.

Worth while talent is none too plentiful in Hollywood, and unless we miss our guess, Miss Clementine Torruella will be kept very busy answering studio calls. She is now making record with ZaSu Pitts for broadcasting purposes. The records are being made at the Freeman Lang studio.



MISS CLEMENTINE TORRUELLA

HOBOW CREW ENACT DRAMA ABOARD LIQUOR BOAT

"Destination Unknown"—a derelict ship with a crew of 14 half crazed ruffians and a cargo of 5,000 cases of booze drifting aimlessly in the calm of the southern seas, is the theme of Tom Buckingham's latest screen play which Tay Garnett is now directing out at the Big U.

As we mounted to the deck of the ancient schooner, we could not help but remembering such stirring phrases as:

"Water, water everywhere
But ne'er a drop to drink."

Another phrase from the same poem also came to mind. It was the simile:

"Like a painted ship, upon a painted ocean."

For, "Destination Unknown" has to do with a band of men who are adrift in a boat and minus, of course, any water. All they have to drink is liquor.

In between scenes we caught up with these so-called ruffians who are instrumental in bringing the story to the screen.

First we ran across Stanley Fields who plays Gottolo, a bad hombre. Having several days' growth beard, he was none too pleasant a sight. But that's all part of the picture business. Stanley told me that he was robbed the other night and was called down to night court to identify the crook. Having come right from the studio, he was in the makeup of a ruffian. The judge took one look at him and then asked the police sergeant which one was the crook.

Others who have stellar parts in "Destination Unknown" include Pat O'Brien, Tom Brown, Allan Hale, Ralph Bellamy, Noel Madison, Russell Hopkins, Charles B. Middleton, Richard Alexander, George Regas, Forrester Harvey, Rollo Lloyd and the only woman in the cast being Betty Compson.

Eddie Snyder is photographing the picture while Bob Fellows is assisting Tay Garnett and J. Lapis is chief sound technician.

"THE PUSH" GIVES NEW STOCK COMPANY GOOD START ON LOCAL FOOTLIGHTS

A distinguished first night audience was present at the Music Box Theater, Sunday night to welcome the Toby Wilson Players to Hollywood, and to laud their first efforts in the revival of weekly stock plays.

"The Push," a comedy in three acts from the pen of Charles Harrison, was the initial offering. Light and frothy, with many good laughs and overloaded with amusing situations, "The Push" should do well in a seven day run.

It has to do with a shrewd daughter and the amusing situation of how her chauffeur husband takes it upon himself to play Petruccio.

After the man of her matrimonial choice has been run out of the house by her father, and refusing to marry the man her father considers worthy, this socially prominent daughter marries the family chauffeur, just out of spite. Two and a half acts are then devoted to the taming of this shrew. Just before the curtain, all ends well when the daughter realizes that she really loves her husband and consents to follow him no matter where he goes. A surprise ending, which we think was practically guessed by everyone, brought the curtain down amid many laughs.

Theresa Carmo played Frieda Powers, the shrew, splendidly. James Malone portrayed Bennett, the chauffeur, to good advantage while Toby Wilson scored the hit of the evening in a character part as Papa Powers. Others who help "The Push" along to success are Jean Temple, Janee Olmes, Martin Camden, Harry Jordan and Harrison King. Besides directing the play, Fred Cummings also played a small role as Chris, the butler.

Next week, beginning Sunday, the Toby Wilson Players will stage "Tildy Ann."

Assistant Director Is No Job for Weakling. Brains and Brawn Needed Here

You may talk of your yes-men; you may brag of your wise-cracking press agents; you may even go so far as to call in a technical advisor and we won't bar the door this time against supervisors, but we contend that the backbone of a motion picture unit, and the man who "can take it" is the assistant director. He is the man between two fires.

We had an instructive talk with Bob (Robert to you) Fellows, one of the few successful assistant directors who is now working with Tay Garnett on the "Destination Unknown" set at the Big U the other afternoon where he unloaded some very interesting facts on the art of "keeping everybody happy."

"One of the first duties of an assistant," Bob told me, "is to see that the director gets everything he wants, where he wants it and when he wants it. He is responsible to the director for all extras on the set. He must see that there are no slip ups during the action of a scene, and if so, he must call it to the attention of the director."

"His responsibilities to the production office," he went on, "are to see that the picture finishes on or within a reasonable time of shooting schedule. That the director and actors waste no time while working on the set."

There is a continual battle waged between the director and the production office of a studio as to the amount of money allowed for expenditures on a picture. The assistant is the one who must carry the burden of this great necessary evil on his shoulders. He must take his beating standing up and always come back with a "smile," not a "yes," as you might suppose.

Bob Fellows started as an assistant under C. B. DeMille. He started to work for Tay Garnett at the old Pathe studio. So well have they gotten along together, that Tay and Bob are now in their seventh year as director and assistant. From Pathe they went over to the Warner lot and now they have established quarters at Universal.

Some big box office hits have been made under the direction of these two. Two off hand include "Her Man," and "Okay America." The combination looks good to us, and so does their latest effort, "Destination Unknown."

JAMES WHALE ASSIGNED TO DIRECT FAMOUS STAGE CLASSIC FOR THE BIG U

Temporarily shelving Preston Sturges' "The Invisible Man," Universal studios have switched Director James Whale over to the directorial post on Ladislaus Fodor's famous stage success, "The Kiss Before the Mirror."

So far announced in the unfinished casting of the picture is Charles Laughton for the leading male role. But we hear that a lineup of big names is scheduled to support him. Production is to start around Dec. 12.

We found it a bit of interesting news to hear that James Whale is to direct this stage classic after turning out such tremendous successes as "Frankenstein," "The Old Dark house," "Journey's End" and "Hell's Angels."

It is such plays as "The Kiss Before the Mirror" that best appeal to Director Whale, he tells me. He likes pictures that have an appeal to the finer emotions of higher individuals. Not that "The Kiss Before the Mirror" is a drawing room study. Quite the contrary. It is a strong murder story laid in the atmosphere of Vienna. Yet, the story will be minus of any horror angles.

It is interesting to note just how James Whale acquired his flair for horror stories. As he told me in his office at Universal studios, being a foreign director, it was necessary for him to give the public something a little better, or perhaps more unusual than his contemporary American directors. Not that he was any better, but he must draw Hollywood's attention to the fact that he understood the theatrical business.

So it was that he took the unusual and gave "Frankenstein" to the world to applaud or condemn. Luckily for him, they applauded his efforts. Now he is under long term contract with Universal. He may or may not make more horror films. That depends. But you can rest assure what ever he does, he will give his best.

SCREEN ASPIRANTS, HERE IS YOUR CHANCE TO PROVE YOUR WORTH

Cinema producers are always on the lookout for new screen faces. Developing new talent for the screen has heretofore been a difficult problem for casting directors and independent producers.

Of course there is the little theater which has done much to uncover hidden histrionic abilities of its players. Dramatic schools, which are not uncommon, also play a big part in this work.

Beginning next Saturday matinee and continuing each Saturday thereafter, Harry M. Sugarman, manager of the Egyptian theater, will give screen aspirants their chance to face an audience, when he will provide an acting test, absolutely free, to all who apply any morning except Mondays, up to 11:30.

In this movement, Mr. Sugarman is working with the various studios and plans to have in attendance in the audience, casting directors, directors, and film executives to pass judgment on the various performances. Here is an opportunity for ambitious thespians.

SHIRLEY TEMPLE, contract player for Jack Hays Productions, receiving several bids from the major studios.

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HOLLYWOOD

Chats With Connie

Have you enrolled at the Hollywood Commercial, located on the corner of Cherokee and the Boulevard, Hollywood's newest business college?

This school has engaged only the finest teachers, and has already a splendid class increasing every day.

Eddie Shapiro, popular PLAY BOY of New York, is now in Hollywood, and greeting his former admirers at Gould's, one of the Boulevard's best known shops for gentlemen. This shop is having a sale, and the entire stock is greatly reduced.

Ballantyne's, another well known shop, is offering fine values in dresses, silks and many other articles. We noticed bargains in gloves, lingerie, and also some veils which are so popular this season.

All women seek a graceful figure. Yesterday, while shopping, we were introduced to "Her Secret," the loveliest and best fitting brassiere we have yet seen. These "no-bak" models are made of exquisite laces, and those in white were particularly attractive.

This week we visited the "Jackson-Post System of Growing Hair," and had the grandest scalp treatment. Here they guarantee to grow a new head of hair, and we hear their work is remarkable.

After we left the "Gotham" where we had an excellent luncheon, we wandered into the White Bird Shop and noticed many attractive things, and if you like Indian jewelry they have some earrings and odd pieces that you would adore.

M. H. HOFFMAN, JR., SIGNS SPLENDID AUSTRALIAN RELEASE DEAL FOR ALLIED PICTURES

Celebrity Pictures, Pty., Ltd., of Sidney, Australia, signed a contract with M. H. Hoffman, Jr., vice-president of Allied Pictures Corporation, calling for the distribution in Australia of all of Allied's 26 features on the 1932-33 program of releases. Charles Hardy, managing director of Celebrity, was at the other end of the transaction which was handled entirely by cable.

JACK BELL

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"Boys Will Be Girls"

AT THE CELLAR CAFE

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GUS ARNHEIM HERE FOR DISABLED VETERANS BENEFIT

Gus Arnheim is back in Los Angeles and will remain here for the monster benefit slated December 10 to 17 at the Shrine Auditorium by the Disabled American Veterans of the World War. Los Angeles Chapter No. 5 will stage one of the biggest benefits of the year and offer Gus Arnheim and his band as the stellar attraction. We doubt if in late years there has been a more popular maestro in the Southland than Gus Arnheim. His long engagement at the Cocoanut Grove was the best proof of his popularity and since leaving here he has been one of the greatest sensations in the east.

ELECTED

At the annual election of officers of the Lakeside Golf Club today, Andrew J. Callaghan of Technicolor Motion Picture Corporation was again elected secretary and treasurer for the ensuing year.

NEW LOCATION

Arthur A. Ebenstein, treasurer of Stebbins, Leterman & Gates, Ltd., prominent insurance brokers of this city catering to the motion picture industry, announces the removal of his company's offices to the Spring Arcade Building.

CLICKING

Gordon Morris (Chester's brother), co-author of the recent Fox picture, "Six Hours to Live," has written within the last half-month two original stories, and has sold them both to Carl Laemmle, Jr. The first is an underseas tale entitled "The Triton," while the second, designed as a starring vehicle for Boris Karloff, is "Bluebeard." The latter yarn inaugurates Mr. Morris' contract with Universal, which calls for six original stories in continuity and dialogue.

PAT O'BRIEN WILL BE M. C. AT NOTRE DAME BANQUET

Pat O'Brien, who played on the Marquette University eleven against Notre Dame several years ago, will be the toastmaster at a dinner for the Notre Dame football team at the Hollywood Athletic Club following the game with U. S. C. December 10.

O'Brien by that time will have finished the leading role in "Destination Unknown," at Universal, and the following morning will leave for New York City to join his wife, for a short vacation.

Following this, he will play the leading role in Universal's "Kid Gloves," by William Anthony McGuire.

TEN LITTLE THEATERS—of the county will have the same play produced at the same time which will certainly be a record of some kind. The play will be "Sintram of Skaggerak."

WRITTEN BY SADA COWAN—must mean something, as she is the author of this play which will eventually find its way to the screen, the same way her others have.

POLISH PRESS MAN HERE

James C. Kubic, representing "The Courier" of Warsaw, Poland, and "The New Age of Lemberg," is in Hollywood making a close study of American picture plants.

BE-HANNESEY CELEBRATES TWENTY-EIGHTH ANNIVERSARY WITH BIG AUCTION SALE

Be-Hanneseey celebrates his 28th anniversary of his art furniture with a gigantic auction sale. His store has for many years had the reputation for the quality of furniture he sells, and collectors of antiques from all over the country are listed among his many friends and customers. Not so long ago Mr. Be-Hanneseey was awarded the silver cup by the state of California for maintaining the highest quality art furniture store. In speaking of the auction one is amazed at the low prices of this same high-grade furniture, and if you need furniture at this time a visit to this store will afford you the chance of a life-time. In the evenings, with the large lights around the building, and the many motion picture celebrities that are seen entering Be-Hanneseey's, the sight reminds you of the Hollywood Picture Premiers.

THEY ALL MEET IN HOLLYWOOD

Three months ago Fifi D'Orsay was appearing in the stage show at the Oriental Theater in Chicago, and in the act also appeared LaFayette and LaVerne, who performed a startling Apache dance. Now Fifi is appearing at Universal City in "They had to Get Married," starring Slim Summerville and ZaSu Pitts, and one day last week, when scenes were to be made in a great cafe setting, who should walk onto the stage but LaFayette and LaVerne—to do their Apache dance!

In Chicago, the team brought their dance to a rousing climax when the man threw the girl through a window, but in the screen performance they had to change the ending, because the cafe was supposedly located on the roof of a 16-story building!

HARRY HOLMAN IS PRODUCERS' ANSWER TO PRAYERS

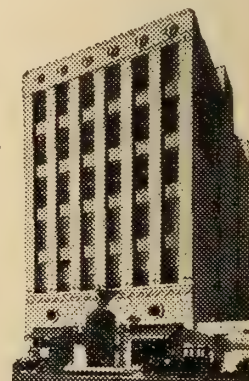
When the producers prayed for a man to play a variety of parts they were sent Harry Holman. Ever since he came to Filmland he has played so many different characters that he is afraid to look at himself in the mirror for fear that he is liable to be some one else than he knew himself to be when he first came to Hollywood. You'll see him soon in "Silver Dollar," "The Conquerors," "The Phantom Thunderbolt" and many other pictures soon to be released.

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NIGHT HAWK

Phil Harris Scores at Both United Artist Theater and Cocoanut Grove

The old adage about being busier than a one armed paper hanger with the hives, is considered as being quite busy, however Phil Harris has surpassed this busy paper hanger (and he hasn't got the hives either), but he has one of the finest orchestras, and offers the greatest array of entertainers on the west coast today. For the past two weeks patrons of the United Artist Theater have been cheering, applauding and demanding encore after encore from this famous person, and Phil Harris can always be depended upon to deliver the goods, entertainment that is really supreme.

Someone said the proof of the pudding is in the eating, and to bear out this statement drop into the Cocoanut Grove and see the movie stars and social satellites dining and dancing to Phil Harris and his enchanting music. Unquestionably, the Cocoanut Grove is the most fascinating, most glamorous spot to be found in Southern California. Leah Ray, sweetheart of the Grove is grand. Jeffrey Gill, Hollywood's favorite tenor, is superb. The original Biltmore trio, Xavier Cugat and his Tango Rhumba Band, with Carmen Castillo, are all artists of the highest order.

Proving his versatility, Phil Harris doubled in brass when he created a sensation during his personal appearance on the stage of the United Artists theater and manufactured melodious melodies for the patrons of the Cocoanut Grove.

.....

Beverly Hills Hotel Becomes Mecca for Night Clubbers. Ted Dahl and Entertainers Please Highly

The Beverly Hills Hotel supper room is fast gaining the distinction of the rendezvous of the elite, every night (except Monday) and including Sunday, where they dine and dance to their hearts' content.

Listed among their many guests we found Una O'Connor and Merle Tottenham of the original London cast of Fox Films' "Cavalcade," Irene Brown, another member of "Cavalcade," Lois Wilson, Charles Beyer, Louise MacIntosh, Mr. and Mrs. Gilbert Wilson (Elsie Janis), Jose Mojica, Mr. and Mrs. Regis Toomey, Thelma Todd and husband, Helen Cohan, daughter of the famous George M. Cohan, Paul Weatherwax, Mr. and Mrs. Dietrich J. Kohlsaat, and Ramon Romero.

"The Goldwyn Girls" who caused such a sensation in "The Kid from Spain" with Eddie Cantor, Tuesday evening at the Warner Bros. Western premiere, were the guests of honor at the Beverly Hills Hotel Cafe where Manager Kimball proved to be a very splendid host. Seen at the tables were Mrs. Eddie Cantor, Mr. and Mrs. Archie Mayo, Mr. and Mrs. Edward Small, Mr. and Mrs. Morris Small, Mr. and Mrs. Arthur Landau, Mr. and Mrs. Frank Murphy, Ben Bard, Ruth Roland, Max Shagrin, Mr. and Mrs. Sam Briskin, Mr. and Mrs. George Landy, Bill Ray, Ruth Clifford, Mae Murray, Harry Mallish, Bill O'Donnell, and many others well known to stage, screen and civic centers. Ted Dahl and his orchestra are making many new friends. We noticed Carl Osborn, America's ace trumpeter, is a member of the band, and how that boy can and does play. Barbara Lee, a new singing personality with a lot of pep and that which it takes to make 'em look longer and listen better to her singing. Jimmie Newell, who was such a hit at the Cocoanut Grove, is a great acquisition to the Dahl aggregation. Alex, who used to be the chief generalissimo of the Brown Derby with the regulars, is very much in charge of the cafe and is making many new friends. Jerry Farrar is the official Good Cheer Greeter of the Beverly Hills Hotel.

.....

STANLEY SMITH AND HIS BILTMORE HOTEL ORCHESTRA

The Garden Room has been filled to capacity with motion picture stars and social satellites, dining and dancing to the music of Stanley Smith and his famous orchestra.

Loretta Sayers has a new style in voices, and has made many friends. "Tiny" Newland, romantic singer, has all the ladies' hearts going pitter-patter, and how he does sing. "Skippy" Fleming entertains in a big way. This boy is really low-down hot-cha-cha. The Islanders entertain during intermissions with slow dreamy melodies that make you feel as though you have been transported to some garden spot in the South Seas.

The dancing team of Roy Bradley and Virginia Dabney, display the real art of terpsichore for an engrossed patronage. Here is entertainment of the highest order. Stanley Smith and his Biltmore orchestra are a decided hit.

.....

BBB's CELLAR CAFE CATERING TO ELITE OF CINEMALAND

One of the noted local night spots that is drawing much attention is the novel Cellar Cafe, operated by that clever funster B.B.B. Nightly one may glimpse many celebrities of stage and screen who gather there to enjoy the antics of his "Boys Will Be Girls" show.

With Leonard Stevens at the piano one may be sure of the newest in dance melodies. Leon Fredericks, Bonnie Lee, Billy Richards, Happy Hunt, Paul Milton, Milton Linden, Loyce Trent, Bobbie Gordon, Donal Gre, Claire Laverne, Jean Russell, Neil Dornay, Billy Richards, Leah Rosine and Jack Schmaltz supply the talent of B.B.B.'s show. It's a great show, folks, and B.B.B. is deserving of your patronage. By the way, he serves swell eats, too.

To BEN BARD and RUTH ROLAND . . .

I wish to publicly and sincerely apologize for the unintentional embarrassment caused you in the Blossom Room last Thursday evening.

. . . FREEMAN LANG

Carlos Molina Rules as Blossom Room Star; Splendid Orchestra and Singers Click

Ever since Carlos Molina opened his engagement at the Hollywood Roosevelt Blossom Room he has proven his right to the top spot in all announcement of the cafe, and especially since he has been heading the two orchestras that have been offered, made up of his Rhumba Band and Club Michel orchestra. One of the surprises that he has uncovered of late was his playing some very inspiring violin solos during the course of the broadcast nightly except Sunday. The other evening Carlos Molina staged a special show for Leo Carrillo, who was the honored guest of the evening, and the best Spanish singers and dancers did themselves proud as they graced the dance floor and did their various acts. However, Carlos Molina outshone them all. He was well assisted by Mario Alvarez, Guy Gaylon and others in his orchestra, who did their very best to amuse Mr. Carrillo and his guests, who number among the best known of cinema and stage celebs. Looking around we saw Ben Bard and his charming wife, Ruth Roland, Joan Marsh and Tommy Lee, Tiffany Thayer and family, Eddie Welsh, Ruth Hamilton, Rita Le Roy, Ben Hershfield, Jerry Mand, Bettye Lou Blount, Helen Huntington and party, and any number of others. Carlos Molina was given the finest tribute that he was ever tendered when Leo Carrillo finished his entertaining talk and told radio listeners-in and those in the Blossom Room, that Carlos Molina had one of the best bands he had heard and was entitled to the support of the best people in Hollywood and Los Angeles. Joe Mann became so excited that he applauded before anyone else could get started. And why not, wasn't Leo Carrillo voicing the sentiments of everybody within hearing distance?

.....

LEE MOORE'S FROLICS CONTINUES TO HAVE CLASSIEST TROUPE OF STARS AND SHOW GIRLS

With a handful of stars and the prettiest chorus in Hollywood, LEE MOORE'S FROLICS CAFE continues to do the top business of the playspots around these parts. Harpo Marx dropped in at the Frolics one night and EDDIE GARR, getting a peek at him during his act, made an exit and came back and gave such a perfect imitation of Harpo that the latter advised him to keep it in his act. For Garr to impersonate Jimmy Durante is a whole show in itself. DAVID AND HILDA MURRAY take you on a dancing tour of Europe, and how these folks can dance. They are the most finished team that has struck this man's town in many a day. NITZA VERNILLE is actually becoming a sensation nightly. Her act has improved 50 per cent over her initial appearances, and if you ask us she is looking more beautiful than ever. INEZ KING is making more friends nightly than any singing star around these parts in the cafes. She has a personality that wins you the minute she steps before the piano. It is her way of putting the numbers over that commands the strictest of attention even from the night life followers that never even look up to see what is going on in the form of entertainment.

There is a even half dozen solo dancers in the dozen beauties that Lee Moore has in his show. For instance, get a load of these darlings: Lila Mace, doing the Snake Dance; Irene Barry, Toe Number; Patsy Darr, doing a most daring leaping tuna dance; and Dorothy Dayton, Toe-Tap Steps—divinely perfect in form, you hardly are able to think of their dancing, you want to watch every movement. And have you seen those tabloid poses? Get a load of 'em, they are hotter than hot.

BILL HOGAN has the classy show that LE RRINZ staged down pat. He makes his musicians step along at top speed and with such ease that it is a pleasure to listen to their music. And when they play the dance tunes, why your feet just won't behave, they have to step the light and fantastic. Even Ye Editor danced with the Gorgeous Mada Borka. A night at Lee Moore's New Frolics Cafe is a night well spent, and what more, it is very reasonable amusement and the best eats of the season.

.....

CAFE DE PAREE, ONE OF GAYEST NIGHT SPOTS, NOW ENJOYING GOOD BUSINESS

For those cafe patrons who are looking for the exceptional in their after dark entertainment, there is the new Cafe de Paree which has recently graced our local showdom. Located at 2312 Seventh street, opposite Westlake Park, the Cafe de Paree is in easy driving distance from downtown Los Angeles or Hollywood. In fact, it is right in the heart of the night life center.

But what is a cafe without delightful music to enhance your entertainment? Here is where the Cafe de Paree comes into its own. They have engaged Chicco De Verde and his musical aggregation to fulfill the wants of patrons in the way of dance melodies. This he does, and how!

Dorothy Lyle, that golden haired songstress, can be seen and heard nightly delighting patrons with her vocal talent. Gertrude Guzzle also wins acclaim as a singer of no small ability.

Mr. Marco, manager of the cafe, and Pete Dukas have arranged a nightly broadcast over station KFAC for those less fortunate who are unable to attend the cafe. If you haven't been down to the Cafe de Paree yet, be sure to put it on your list of "must goes." You'll find all of your desires in night life entertainment right there.

.....

CLUB AIRPORT GARDENS

Jerry Lester, master of ceremonies at the Airport Gardens, is making quite a hit with his imitations of Ted Lewis, Jimmy Durante, and many other famous stars. George Hamilton continues to delight the guests of the Club with the music of his orchestra. Kay and Karels in their fourth week, are gaining much favor. The Frazee Twins sing many new novelty creations, and winding up the show we saw the six Sunshine Dancing Beauties that are beauties. But on leaving the Club Airport Gardens, we could not help but reflect the two check room girls, Edith De Veraigne and Virginia Stillwell, with their courteous smiles. Nick Copeland is in charge of the show while Tommy Jacobs is the genial host.

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KIDDIES

Communicate with Mr. Valentine, Hillside 1146, for some very interesting information about our Yuletide Number — out New Years Eve.

NOTED THESPIAN DONS MAKEUP OF CHILD CHARACTER

Many talented child actors endeavor to portray grownup roles, but never in our experiences have we run across a full fledged actress who makes a specialty of child roles.

Millie Fitzgerald is this person. She played the role of an eleven year old girl in George Arliss' film "The King's Vacation" which John G. Adolf is directing for Warners.

HAROLD BRUCE QUIVER was awarded a nice part in Harry Langdon's next picture, "The Pest," which Avrid Gillstrom is directing at the Metropolitan studios. Harold is a clever little actor and should do well in comedy pictures, which seem to be best fitted for him.

RALPH GILLIAM went on location with the Clara Bow company, making "Call Her Savage." This lucky little fellow was awarded several good closeups in the Fox picture.

SIDNEY MILLER APPEARING AT BOTH WARNER BROS. THEATERS IN "THREE ON A MATCH"

Sidney Miller, appearing as "Willie Goldberg" in "Three on a Match," currently playing at Warner's Hollywood and Down-



SIDNEY
MILLER

Sidney is headed straight for success in pictures.

town, proves to the theatre going public his versatility. Sidney is funny without over doing it, like most children. After viewing him in such parts as "Magnus" in Symphony of Six Million," "Isadore Marks" in "Penguin Pool Murder," Soon to be released, and his work in "Hard to handle," with Jimmy Cagney recently, we would say,

FINISHING "RASPUTIN," DAWN O'DAY IS SIGNED BY WARNERS FOR IMPORTANT PART IN "THE SUCKER"

Remember the little, hungry, ragged neighbor girl in "The Purchase Price"? That was Dawn O'Day. She played the childhood part for Barbara Stanwyck in "So Big," Frances Dee in "Rich Man's Folly," Ann Dvorak in the current "Three on a Match" and was the romantic interest in "Young America." Emerging from the two hundred yards of lace on her court costume in which she played the Grand Duchess Anastasia to perfection, lovely lil' Miss Dawn O'Day was signed for an important part in "The Sucker" by Warner Bros., who decided to take advantage of her long experience and superior talent.

Dawn came to Hollywood under contract to Paramount when two years old, and devoting her life to the screen has made a name for herself.

After "The Sucker," there's an opportunity coming up that will keep our lil' sunrise shining for many years.

OKAY, DAWN O'DAY!

BUSTER PHELPS has just finished a role in his latest picture at the Fox Westwood studios and is now considering several offers from various studios.

TINY ACTRESS SIGNED IN COURT

Talk about your baby stars, Radio Pictures today brought into court, for verification of contract, one that really is a baby!

She is tiny three-year-old June Filmer, who played a part in "The Animal Kingdom," co-starring Ann Harding and Leslie Howard.

So impressed were the officials of the RKO Studio that they immediately arranged to have the teeny actress put under a term contract.

DAVID LEO TILLOTSON, clever little troupier, just finished in "East of Fifth Avenue" at Columbia with Leo Carrillo and Dickie Moore.

LITTLE ADAMEE BENDER had a big pickle, and a big doughnut and a mammoth slice of cake to help her put over a scene in "Face in the Sky" at Fox studio the other day. Was she full! The tiny black-eyed youngster put it over, too, with Marion Nixon's approval of her cleverness.

ROSITA BUTLER busily engaged at Paramount on "Luxury Liner."

JERRY TUCKER, Paramount contract player, has featured role in "Moon Song" with Kate Smith.

SPORTS

"Wild Bill" Cummings Victor in 150-Lap Race at Legion Ascot Speedway— Next Race, Sunday Afternoon, Dec. 4

With his shirt tail flying in the breeze, "Wild Bill" Cummings led the 150-lap race last Sunday afternoon from the 80th lap to finish almost a lap ahead of his nearest competitor, Wilbur Shaw. "Wild Bill" is one of the favorites of the thrill seekers of castorway and he provided many thrills last Sunday before he finally took the lead when Chester Gardner was forced out of the race with a broken head gasket.

Not only did Cummings win the race, he also broke the track records for both 100 laps and 150 laps, cutting Gardner's time for the 150 laps by almost one minute.

Wilbur Shaw, driving No. 19, was forced to drive a very conservative race after the first 25 laps, due to the fact that his motor over-heated and he could not get the maximum of power out of the car. However, he finished an easy second with Ernie Triplett, taking third and Babe Stapp, Sam Palmer, Lloyd Axzelle, Al Gordon and George Connors bringing up the rear.

Mel Keneally won the Helmet Dash and was presented with the beautiful Helmet by Peanuts Byron, while Art Boyce won the 15-lap main event for Class "B" cars.

There will be no race at the Speedway this Sunday due to the race at Oakland. However, the following Sunday—December 4th—there will be six big events, with a 100-lap main event featured.

Many of the Eastern drivers were unable to get cars for the race last Sunday but they hope to be ready for the next race here.

DEL LORD, director of the Hal Roach Taxi Boys comedies, and ZANE GREY, novelist, are tied for the world's record for catching swordfish. Each has caught eight in one day.

HOLLYWOOD LEGION STADIUM

Jimmy Hanna and Sandy Garrison Casanova had the fans on their feet at the stadium last Friday. Both men were knocked down in the first round. Hanna for no count and Casanova for the count of six. The end came in the second when Sandy connected with a solid left hook to the stomach, dropping Hanna for the nine count. He came back, but met a barrage to the chin which sent him staggering and reeling, finally dropping to the canvas. As he went down his seconds tossed the towel. One blow looked low, but there was no protest, and the towel ended the fray. Frankie Estrada and Max Maxwell went four rounds without a knockout, Estrada taking the nod. In the special Andy Satelli won from Baby Sal Sorio. It might have been called a draw. Billy Vaughn, an old-timer, outboxed Russell Beach. Tony O'Dell won from Tony Larabee. It was a slugging match, Ted French won the curtain raiser from Tom Sujioka, a Japanese.

OLYMPIC STADIUM

Gaby Arizmendi and Varias Milling went ten hard rounds to a draw at Jack Doyle's big stadium last Tuesday night. Larry McGrath, referee, decided the boys were even, and the crowd took the decision without more than a few boos. The great majority of the fans seemed to agree with McGrath. The little Mexican seemed slow in spots, but when he did rally he bounced lefts and rights from Milling's head and body. The Philippino's well known sleep-producing right failed to register. In the fourth a blow on the back of the head sent Milling's hands to the canvas, but he was up without a count. Twice Milling hit Arizmendi on the break, without damage. In the flurries Milling held his own. Throughout the go Arizmendi bothered Milling with a fast left to the head, swiftly followed with straight jabs. Other results: Solly Kreiger, a New Yorker, handled by Tom Kennedy, beat Sid Grigry in the semi; Chalky Wright won the special from Al Greenfield by a narrow margin. Bobby Graham, 160, won from Joe Bell, Peppy Gonzales, heavyweight, got the nod over Fred Cullen, once a good middleweight, now a slow heavy. Ned Jones won the first bout, knocking out Del Anderson in the first. The house was fair. Next week Ace Hudkins meets Wesley Ketchell.

Do You Know That

Robert Montgomery once played seven parts in a William Taversham play, getting \$5.00 a week for each role.

Ruth Selwyn, M-G-M player, started in the theater as a result of her ability in designing costumes.

Jackie Cooper, M-G-M child star, started work in pictures to help his mother, then employed in the music department of a large studio.

Cliff Edwards, in "Let's Go" at M-G-M was a trap drummer in an orchestra before he took up ukulele playing.

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What Have You To
Offer in Stories for
Filmland's Best

STARS

Stories Should Be Brought Up-to-Date Before Being Submitted

By LOU JACOBS

The radical changes in human relationships and sociological factors during the past few years has had a definite effect on picture subjects. Story material of modern life which is but five years of age is, in many instances, too ancient for pictures.

The relationship of children to their parents; the change of the ethics with relation to sex conversation; the freedom from false modesty and the definite changes of idiomatic language has so changed the modern viewpoint that but a few years makes a subject obsolete.

Stories that less than a decade ago would be considered risqué, are now looked upon as too mild. Mass murder, rape, illegitimacy, free love and the like would have been indigestible fare in the silent days, but are now the familiar topics. Situations that were meant to be funny and were within recent memory are now as flat as stale beer so far as modern audiences are concerned.

The mode for stories is reflected in the type of pictures being made and authors who desire immediate attention for their creations are advised to start on a new batch of material or re-write their old stories before presenting them. A published story of several years back MUST be re-written and it will receive better consideration if this modern treatment is attached to the printed copy.

Again it is well to bear in mind that some very funny comedies have been dramas in which comedians interpreted the principal parts. Visualize comics in the roles of your dramatic action and perhaps you will find something the studios need.

STUDIO STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, *Story Editor.*

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

HOWARD SMITH, *Story Editor.*

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT.

No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER.

No westerns. Adventure material with unique background.

CARY GRANT.

He-man stuff with comedy charm.

FREDRIC MARCH.

Anything suitable to important star. No light comedies.

MAE WEST.

Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, *Story Editor.*

Originals considered from established authors and agents only.

Originals considered from established authors and agents only. Are in the market for inexpensive melo-dramas and westerns.

JACK HOLT.

Anything suitable of he-man type. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL.

No mountaineer stories. Anything suitable to sympathetic juvenile.

CONSTANCE CUMMINGS.

Anything suitable for versatile leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, *Story Editor.*

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, *Story Editor.*

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.

Motion Picture Business has Turned the Corner and Good Business Lies Ahead

By JACK L. WARNER

Vice President in charge of production, Warner Bros. and
First National Pictures

The motion picture business has turned the well-known corner and we are headed for a successful fall and winter.

Box-office reports everywhere show this, and preview reports on the new product not yet released indicate that theater managers can look for some mighty high class product during the fall and winter months.

Not only are business conditions improving but pictures are improving as well.

We believe, at this studio, that this condition is largely a result of attention to STORY VALUES. These are the two most important words in the production of pictures.

Box office names are important, everyone realizes that. But even established stars, the most important on the screen, lose at least 60 per cent of their value to the public without SUITABLE stories and GOOD stories.

We have consistently striven for this result: That each star be given a good story and a story suitable to his or her talents.

The entire field of literature has been combed by our company, for such stories. Both the American and foreign stages have been alertly watched for plays with screen possibilities. And when we have failed in these fields, in finding a suitable story for a certain star, we have brought in the best writing talent available and provided original screen vehicles.

We brought to Hollywood Paul Green, noted Pulitzer prize author; Sidney Sutherland, the famous Liberty magazine writer; Ward Morehouse, Rian James and Bradford Ropes, New York columnists and authors.

We secured the services of Ernest Pascal, Austin Parker, Whitney Bolton, Earl Baldwin, David Boehm, Sheridan Gibney, Bolton Mallory, Edwin Gelsey, Robert Presnell, James Seymour, Tom Geraghty and many other successful authors to join our staff of contract writers at the studio for the sole purpose of insuring the very finest of screen stories.

The results justified this action. From this staff came the originals or adaptations of such screen hits as "Life Begins," "Tiger Shark," "Blessed Event," "The Cabin in the Cotton," "A Successful Calamity," "Two Against the World" and other current successes.

These will be followed by a series of tremendous hits headed by "Silver Dollar," with Edward G. Robinson, Bebe Daniels and Aline MacMahon, the great story of the pioneer days in the Rockies; "I Am a Fugitive From a Chain Gang," with Paul Muni, probably the most sensational picture of the year, which will be handled on a road show basis at popular prices and which opened simultaneously Nov. 12th in about 200 "A" houses; "Twenty Thousand Years in Sing Sing," from the terrific story of Warden Lewis E. Lawes, with Spencer Tracy and Bette Davis; "The Match King," a story that is a parallel to the biggest news event of the decade, the Kreuger financial collapse, with Warren William and Lili Damita; "Frisco Jenny," a strong story of the San Francisco fire from the pen of Gerald Beaumont, with Ruth Chatterton; "You Said a Mouthful," expected to be Joe E. Brown's greatest comedy; "Hard to Handle," the story of a dynamic press agent, with James Cagney; "42nd Street," the all-star drama with music, in which Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Una Merkel, Ginger Rogers and a score of other names appear; "Employees' Entrance," the story of life behind the scenes in a big department store, with Warren William, Loretta Young and Alice White; "Lawyer Man," a modern story of a fast-working attorney, with Wm. Powell and Joan Blondell; "Ladies They Talk About," a dramatic story of a woman crook starring Barbara Stanwyck; "Central Park," a story we believe to be greater than "Union Depot," with Joan Blondell and Wallace Ford; "The Wax Museum," a Technicolor thriller with Glenda Farrell, Fay Wray, Lionel Atwill and an all-star cast; "Parachute Jumper," an action story of two adventures, with Douglas Fairbanks, Jr., McHugh and Bette Davis and many others.

Here are the stars and here are the stories. And every story is different!

It makes an unbeatable team, this STAR and STORY combination.

When you have both, you have EVERYTHING you need for box-office.

We know we have both—exhibitors are generally agreed on that—and we are justifiably optimistic about the future.

BOOKS



EDWIN T. GRANDY

"MY SISTER, MY BRIDE" by Cyril Hume is the fascinating yarn of an artist. Gobs of movie stuff and rippling dialogue. DOUBLEDAY, N. Y.

"THE FOURTH LOVELY LADY" by Therese Benson showed the other three many a thing or three. Very human yarn and easy for the silver screen. Good Ann Harding role. BOBBS MERRILL, Indianapolis.

"THE HAREM" by Louis-Charles Royer is a European story of two brothers—one quite earthly and the other an ascetic. Full of spices and slices of life in the—shall we say—raw? GREENBERG, N. Y.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Wheeler-Woolsey Unassigned Buck Jones Leo Carrillo Tim McCoy Carroll-Hamilton	Ralph Staub Eddie Cline Lew Seiler Lambert Hillyer Ben Stoloff George Melford Eddie Buzzell	Scudder Buddy Coleman Unassigned Frank Geraghty Katzman-Neilson Wilbur McGaugh Dave Selman	Staub Len Smith Unassigned Ben Kline Joe Valentine John Boyle Teddy Tatzlaff	Screen-Snapshots "That's Africa" "Marquesa of Queensbury" "Yankee Bandit" "East of Fifth Avenue" "Ranger Man" "Child of Manhattan"	Norman Krasna Thompson-Raison Natteford-Hillyer Arthur Caesar Robert Quigley Gertrude Purcell	E. Bernds Lambert Day D. Daily M. Dalgleish G. Rominger	Shooting Shooting Preparing Shooting Shooting Shooting
EDUCATIONAL 7250 Santa Monica Blvd. HI-2155 Winifred Winslow, Casting	Ray Cooke Gay Seabrook	C. C. Burr Charlie Lamont	Ralph Nelson Ralph Nelson	Low Physioc Dwight Warren	"Torchy Kitty Coup" "Keyhole Katie"	George Jeske Pagano-Adamson		Shooting Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Clive Brook Rogers-Gaynor James Dunn Norman Foster Harvey-Boles McLaglen-Lowe Foster-Cortez Tracy-Erwin Joan Blondell George O'Brien Warner Baxter Genevieve Tobin	Frank Lloyd Henry King David Butler Sidney Lanfield Al Santell John Blystone Lloyd Corrigan Harry Lachman Unassigned David Howard Unassigned Marcel Varnel	Billy Tummel Flynn Ad Schaumer Unassigned Unassigned Joseph Blystone Unassigned Philip Ford Unassigned Unassigned Unassigned Marty Santell	Ernie Palmer Hal Mohr John Schmidt Unassigned Unassigned Charles Clarke Unassigned Lee Garmes George Barnes S. Wagner John Seitz Geo. Schneiderman	"Cavalcade" "State Fair" "Handle With Care" "Pleasure Cruise" "His Majesty's Car" "Hot Pepper" "The Giant Swing" "Face In The Sky" "Broadway Bad" "Canyon Walls" "Dangerously Yours" "Infernal Machine"	Berkeley-Levien Strong-Green Craven-Mintz Uncredited Hans Kraly Nichols-Johnson W. R. Burnett Humphrey Pearson Lipman-Pezet Rigby-Mitchell Uncredited Uncredited	J. Aiken Von Kirschbach A. Protzman W. D. Flick E. Grossman E. C. Ward B. Freericks	Shooting Shooting Shooting Shooting Preparing Shooting Preparing Shooting Preparing Shooting Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	All-Star	Unassigned	Unassigned	Unassigned	"A Kiss in Araby"	Uncredited		Preparing
GOLDSMITH-LANG 1343 Gordon St., GR-2502	All Star	Leigh Jason	Heck Minter	Edw. Kull	"Speed Monster"	Taylor-Saxton	E. Westm'land	Preparing
MANILA PICTURES CO. 2350 California St. San Francisco, Calif. West 1776	LaMont-Valencia	Fred Jefferson	Maurice Mabutas	Robt. Craig	"Rose of Manila"	Festo Asprer	V. Asprer	Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ranaldi, Asst. Leonard Murphy, Asst.	Unassigned The Barrymores Robt. Montgomery Keaton-Durante Weismuller-O'Sullivan All Star Norma Shearer Irene Dunne	W. S. Van Dyke R. Boleslavsky Jack Conway Ed Sedgwick Unassigned Victor Fleming Robt. Z. Leonard Charles Brabin	Unassigned H. Tate Johnny Waters Unassigned Unassigned Unassigned Unassigned Red Golden	Clyde DeVinna Bill Daniels Harold Rosson Unassigned Unassigned Unassigned Unassigned Merritt Gerstad	"Eskimo" "Rasputin" "Pig Boats" "Buddies" "Tarzan and His Mate" "White Sister" "La Tendresse" "The Lady"	Peter Freuchen Chas. McArthur John Mahin Uncredited Uncredited Uncredited Uncredited	C. S. Pratt G. A. Burns R. Shugart R. Neal	Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Eagle Prods. All Star All Star All Star Rex Bell	Al Herman Unassigned R. Boleslavsky Al Ray J. P. McCarthy	Gordon Griffith Unassigned Al Alt Gene Anderson Paul Malvern	Geo. Meehan Unassigned Unassigned Harry Neuman Faxon Dean	"The Big Chance" "Jungle Bride" "Black Beauty" "West of Singapore" "Crashin' Broadway"	Mauri Grashin Harry Hoyt Lee Chadwick E. Morton Hough Wellyn Totman		Preparing Preparing Preparing Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 11 A.M. to 1 P.M. Fred Datis, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 11 A. M. to 1 P. M.	Hopkins-Gable Brook-March Sidney-Grant Marlene Dietrich Kate Smith Dee-Adair Jack Oakie Lombard-Armstrong Brent-Maritz Miriam Hopkins Cooper-Raft Karns-Scott Skipworth-Young Sylvia Sidney Kent Taylor Maurice Chevalier Mae West Charlie Ruggles Sylvia Sidney	Wesley Ruggles Stephen Roberts Marion Gering Josef von Sternberg Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Harry Joe Brown Lothar Mendes Unassigned Unassigned Thornton Freeland Norman McLeod Marion Gering Henry Hathaway Norman Taurog Lowell Sherman Unassigned Marion Gering	William Kaplan Paul Jones Arthur Jacobson Unassigned Charles Barton Jack Mintz Unassigned Raoul Pagel Sid Brod Unassigned George Hippard Unassigned Unassigned Clem Beauchamp Unassigned James Dugan Unassigned Unassigned	Leo Tovar Harry Fischbeck David Abel Unassigned Gil Warrington Ernest Haller Unassigned Charlie Stumar Victor Milner Unassigned Unassigned Norbert Brodine Unassigned Unassigned Unassigned Chas. Lang Unassigned Unassigned	"No Man of Her Own" "The Lives of a Bengal Lancer" "Madame Butterfly" "Hurricane" "Queen of the Air" "King of the Jungle" "Crime of the Century" "Billion Dollar Scandal" "Luxury Liner" "The Song of Songs" "Fly On" "Eleven Lives" "Good Company" "Pick-Up" "Mysterious Rider" "The Way to Love" "Ruby Red" "Murder At The Zoo" "Jennie Gerhardt"	Watkins-Leahy Boylan-Gates Lovett-March Jules Furthman Dorothy Yost Marcin-Doty Ryerson-Bohem Towne-Baker Markey-Bright Birinski-Lawrence Garrett-Smith Thayer-DeLeon Putnam-DeLeon Terrett-Lauren Anthony Coldeway Waldemar Young Thew-Bright Miller-Wylie Lovett-March	E. Hayman J. A. Goodrich H. Mills P. Wisdom M. Paggi E. L. Kerr H. Lindgren	Shooting Preparing Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing
R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 11 A.M. to 12 Noon Casting HO-1955 Except Monday & Saturday. Dick Stockton, Asst. 9 A. M. to 10 A. M.	Barrymore-Ratoff Boyd-Cabot John Barrymore Richard Dix Adolphe Menjou Helen MacKellar McCrear-Hepburn Tom Keene Wray-Armstrong	John Cromwell Ralph Ince Harry D'Arrast J. Walter Ruben Dudley Murphy Slanko Vorkapich Gregory McCava Otto Brower E. B. Schoedsack	Unassigned Fred Spencer Unassigned Unassigned Unassigned Geo. Yohalem Unassigned Unassigned	Unassigned J. Roy Hunt Unassigned Unassigned Unassigned Chas. Rosher Unassigned Unassigned Eddie Linden	"Sweepings" "Heroes for Hire" "Topaze" "The Great Jasper" "Now You See It" "The Past of Mary Holmes" "Three Came Unarmed" "Scarlet River" "King Kong"	Cohen-Estabrook Markson-Robinson Hecht-Lederer Tasker-Cohen Kubec Glasmon Thompson-Ornitz Cockrell-Steele Keene-Thompson Creelman-Rose	E. Wolcott H. McDowell Earl Wolcott	Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Blue-Gilbert Our Gang	Geo. Marshall Del Lord Robt. McGowan	Lloyd French Jack Roach Dan Sandstrom	Art Lloyd Art Lloyd Unassigned	Untitled "Taxi Boys' Series" Untitled	The Staff Del Lord The Staff	A. DeSart	Preparing Preparing Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Franklin-Stoner Prod. All Star Rin-Tin-Tin, Jr. Bela Lugosi	Unassigned Louis Lewyn Unassigned Clark-Herman	Unassigned Unassigned George Webster	Unassigned Otto Himm Ernest Miller Ernest Miller	"Lost Continent" "Hollywood On Parade" "Wild Heart" "Whispering Shadow"	Isadore Bernstein B. Granaham Ford Beebe Gittens-Sarecky	L. Tope Bill Geraghty	Preparing Shooting Preparing Shooting
TEC-ART. GR. 4141 5360 Melrose	Ken Maynard	Alan James	Mike Eason	Wm. Nobles	"The Night Stage"	Forrest Sheldon	J. Stransky	Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL. 2131 Harold Dodds, Casting	Unassigned Gibson Gowland Karloff-Lukas Lew Ayres Trenker-Banky Pat O'Brien Tom Tyler Beatty-Devine Lee Tracy Chas. Laughton	John M. Stahl Dr. Arnold Fanc James Whale Tom Buckingham Edwin H. Knopf Tay Garnett Ray Taylor Kurt Neumann Russell Mack James Whale	Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Norman Lacey Unassigned Unassigned Unassigned	Unassigned Hans Schneeberger Unassigned Unassigned Unassigned Eddie Snyder John Hickson Unassigned Unassigned Unassigned	"Only Yesterday" "S. O. S. Iceberg" "The Invisible Man" "Out on Parole" "The Rebel" "Destination Unknown" "Clancy of the Mounted" "The Big Game" "Private Jones" "Kiss in the Mirror"	Hecht-Fowler Lt. Comm. Wead Preston Sturges Max Trel Luis Trenker Tom Buckingham O'Neil-Hoyt Ferdinand Reyher Richard Schayer Richard Schayer	J. Lapis C. Carroll R. Pritchard	Preparing Shooting Preparing Preparing Shooting Shooting Preparing Preparing Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst. Bill Forsyth, Asst.	Joe E. Brown James Cagney George Arliss Bebe Daniels Joan Blondell Douglas Fairbanks, Jr. Richard Barthelmess Warren Williams John Wayne Francis-Brent Glenda Farrell	Unassigned Mervyn LeRoy John Adolfi Mervyn LeRoy Ray Enright Archie Mayo W. A. Wellman Roy Del Ruth Mack Wright Alfred E. Green Robert Florey	Unassigned Al Alborn Ben Silvey Unassigned Tenny Wright Frank Shaw Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Barney McGill James Van Trees Unassigned Tony Gaudio Arthur Edeson Sid Hickox Sol Polito Ted McCord Unassigned Unassigned	"Elmer, the Great" "Hard to Handle" "The King's Vacation" "Radio Girl" "Blondie Johnson" "The Sucker" "Grand Central Airport" "The Mind Reader" "South of Sonora" "The Keyhole" "Blue Moon Murder Case"	Geraghty-Bolton Mizner-Lord Pascal-Howell Uncredited Earl Baldwin Gelsey-Boehm James Seymour Mizner-Lord Joe Roach Uncredited	A. Riggs E. Brown D. Forrest C. Althouse R. Lee D. Thomas O. Garretson	Preparing Shooting Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing

You'll be Sorry if You're not Represented in Our Yuletide Issue—Out New Year's Eve

HOLLYWOOD filmograph



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VOL. 12, NO. 46

HOLLYWOOD, CALIFORNIA, SATURDAY, DEC. 3, 1932

PUBLISHED WEEKLY

Radio Studios Will Soon Be A Very Busy Lot

Edgar Selwyn Advises Making L.A. Theatrical Center

RICHARD DIX, CONSTANCE BENNETT, LIONEL AND JOHN BARRYMORE START WORKING SOON

Constance Bennett will board the west-bound train in New York Thursday, Lionel Barrymore will move his bags into an RKO dressing room Monday, Richard Dix will close his ranch and Hollywood extras will prepare for a prosperous, if not white, Christmas at the RKO studio where six productions are due to start shooting next week.

Anita Louise, pretty and youthful RKO starlet, will finish her stage role in "The Marquise," with Billie Burke, just in time to be given one of the leading parts in Constance Bennett's next picture, "Our Betters."

She will return to the studio to confer with George Cukor, the director, who put the final touches on the script while he was enroute here from New York on the Santa Fe Chief with Jane Murfin and Harry Wagstaff Gribble, the adapters.

In addition to Miss Bennett and Anita Louise, the cast will include Anthony Jowitt and and Hugh Sinclair.

The new Constance Bennett picture, "Our Betters," "Sweepings," which will star Lionel Barrymore, "Three Came Unarmed," with Katharine Hepburn and Joel McCrea, and "The Magnificent Affair," the recently selected Ann Harding starring vehicle, were set for production the latter part of next week.

John Barrymore's new story, "Topaze," and the Richard Dix picture, "The Great Jasper," have already been scheduled to start next Monday.

One of those story-book "breaks" that you read about came to pretty Julie Haydon, ambitious young RKO player, today.

For Julia was told that she had been selected to play the feminine lead opposite Richard Dix in "The Great Jasper," forthcoming Radio Picture.

It was quite an achievement for the blonde girl for every prominent woman star in Hollywood had been considered by the RKO studio executives and a number of tests had been given before final choice was made.

"I am too excited about it to eat!" chortled Miss Haydon when Freddie Schuessler, casting director, officially notified her at lunch-time in the cafe that she was to play the part, that of Dix' wife in the picture.

ONE OF THE FINEST—is Constance Cummings and she has quietly stepped along with Columbia as her home studio and her work in the recent hit, "American Madness," was a gem.

"PROMENADE DECK"—for Fox, needed someone to play opposite Warner Baxter, and when a voice mentioned Constance Cummings, the Columbia Studios graciously loaned her.



MONA MARIS

There are very few actresses who are versatile enough to play comedy and dramatic roles. Mona Maris has proven by her past performances that she can enact any part that fits her charming personality. One of these days some wise producer will sign her to a long term contract.

KEEPING PLAYWRIGHTS SATISFIED TO STAY AND BUILD NEW SCREEN PLAYS

Edgar Selwyn, who was one of New York's leading stage producers before allying himself with Hollywood as a film director, has a plan for linking the stage and screen in closer working relationship.

Hollywood should be the try out ground for New York stage plays, he declared.

"Most of the writers and actors and many of the directors who made the New York stage flourish in past years are now in Hollywood," says Selwyn. "They could be made the means of solving most of the problems with which the film industry is faced."

"Every one of these writers, actors and directors still feels an attachment for the speaking stage. Why not capitalize this attachment?"

Selwyn's idea is for the studios, either by independent enterprise or in joint action thru the Academy of Motion Picture Arts and Sciences, to take over a theater in Hollywood for the producing of plays.

"In this way," he points out, "writers would not feel impatient to get back to Broadway and have their plays produced, but could have them put on in their own backyard, so to speak. If a play proved worthy, film producers could then turn it over to New York to put on, thus helping with the financial and aid they would also give. The studio would be recompensed by sharing in the profits from the New York run."

"Proving the picture possibilities of a play in the present way is very expensive, because of the high cost of producing plays in New York. There is the extra cost of trying out plays on the road before bringing them to Broadway. This could be done in Hollywood at less cost and film executives would see at first-hand what they have."

"Producing in New York now is being curtailed, because of the difficulty of securing financial backing, and the assistance of film money is one of the important factors in metropolitan production. New York producers, therefore, would be glad to have plays tried out first in Hollywood."

"Film studios have under contract young players who need developing. They also have experienced players who are not always working. Let them use these players for Hollywood stage productions. The cost of stage production would then be negligible, because these actors have to be paid, anyhow."

"Los Angeles is a good enough show town to support such an enterprise. The cost would be further minimized if the various studios joined in conducting an experimental theater through the Academy. I believe it would pay for itself, both financially and in providing material for the screen."

Maurice Gebber ■ FINE
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Gus Arnheim to Appear for D.A.V. Relief at Shrine

ELLIOTT NUGENT to Direct "Whistling in the Dark" for M-G-M

DECEMBER 10 TO 17—WITH HIS ACE BAND AND FINE ARRAY OF STAGE AND SCREEN STARS

Following conclusion of arrangements under which Gus Arnheim and his famous ace orchestra of 20 musicians will appear exclusively while in Los Angeles at the Relief Jamboree which the Disabled American Veterans are to hold in the Shrine auditorium December 10 to 17 inclusive, prominent cinema, radio and stage artists of stellar magnitude have indicated their intention of volunteering to aid in the entertainment features of the affair, according to M. C. Mohen, commander of Los Angeles chapter No. 5, which has the affair in charge.

"Through the kind aid of Gus Arnheim and these glamorous personalities of stage, screen and radio we expect to offer the Los Angeles public one of the most glittering arrays of entertainment talent ever assembled," stated Mohen. "We are being proffered this startling aggregation of stars and entertainment artists of prominence because of the worthy purpose which lies behind our Jamboree. For our Jamboree is being held to enable us to continue our relief work among the disabled veterans of Los Angeles. Unless we can raise funds directly, hundreds of war-broken former soldiers and their dependents will face unbearable hardship this winter."

Mohen points out that the veterans which his organization aids receive small compensation from the government which represents their sole source of revenue in these times of depression. He states that the amount received is entirely inadequate to provide for families, and that the men are unable, this winter, to supplement it with the sort of work they are physically able to perform.



MARION (PEANUTS) BYRON AND MEL KENEALLY

Every race at the American Legion Ascot Speedway has its thrills for the ten thousand or more fans who gather to witness the auto classics. Two weeks ago, when Mel Keneally won the Italian Helmet dash, Marion (Peanuts) Byron, stage and screen star, was tickled with the outcome, for here we have a candid picture of the winner right after he gained a kiss from the charming actress for bringing home the bacon, and was he glad he won? Who wouldn't be with such a charming personality to plant one of her sweet kisses on your cheek. However, Sunday afternoon, Mae Murray has promised to be on hand to do her bit for the American Legion. You can gamble it will be a hot race to see who is to be given the glad hand, and who knows she may even kiss the victor.

THE INSIDE DOPE

HERMAN A. DE VRY INC. SUCCEEDS QRS-DE VRY CORP.

DeVry motion picture machines and cameras are now back in the hands of Herman A. DeVry, the originator of the line. All of the QRS-DeVry stock and equipment valued a few years ago in the millions, was included in the purchase. The new firm is called HERMAN A. DE VRY INC., and concentrates on sound products. Among the new items of interest to the trade, are the DeVry Sound Heads for Simplex and Powers machines—and for portables like Holmes and Acme. There is also The DeVry Portable Sound-on-Film outfit complete for schools and small theaters. Everything has been moved to the original DeVry factory at 1111 Center Street, Chicago.

WHEN LAUREL AND HARDY completed their latest comedy, "Towed In a Hole," they inadvertently revealed a hitherto unknown phase of their screen personalities. The angle is simple and seemingly irrelevant, but vitally important to them and their career.

In advertising, photographs and on the screen, Laurel is always on the left, and Hardy on the right. Interesting? Next time you see one of their Hal Roach comedies note if this isn't correct.

ALLIED PICTURES CORPORATION of San Francisco has just closed a deal with the Deluxe Fox Theater for a first run full week stand in that city for all their available pictures which they distribute in the California territory.

ERNEST TRUEX AND BIG NAME CAST SELECTED FOR BRIGHT STAGE COMEDY

Metro-Goldwyn-Mayer are planning an elaborate production of "Whistling in the Dark" and have signed many noted stage and cinema names to be included in the large cast.

Heading the list is Ernest Truex who was imported from the Broadway stage to play on the screen the part he made famous in the New York presentation of the famous play.

Elliott Nugent, noted for his many stage and screen performances as well as his adeptness as a playwright has been given the directorial assignment on "Whistling in the Dark." Judging from the success he has attained for himself, this newest assignment backs up what M-G-M officials think of his ability.

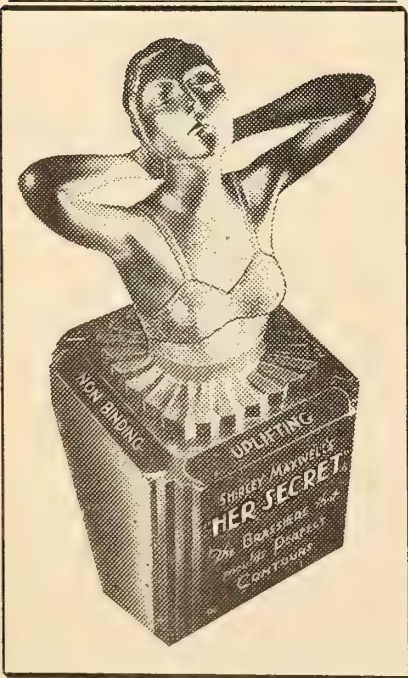
Among those already chosen for roles in the delightful comedy include Johnny Hines, who will be seen as "Skin" Scanlon; Edward Arnold, who will characterize Jake Dillon, and Maureen O'Sullivan in the feminine lead.

A notable supporting cast is now being lined up by M-G-M officials who, it is said, are endeavoring to make this comedy one of the brightest yet produced at the Culver City studios.

"THE FIGHTING CHAMP"

Little Arletta Duncan has the lead opposite Bob Steele in "The Fighting Champ," a Monogram prize fight western, which also numbers in the cast such old timers as George Chesebro, who won his initial fame as leading man for Ruth Roland in the silent days, Kit Guard, star of "The Leather Pushers" series, Charles King, Lafe McKee, George Hayes, Henry Roquemore, Si Jenks and Dorothy Vernon. J. P. McCarthy directs the original story by Wellyn Totman.

 * HENRY GINSBERG WILL *
 * CONTINUE AS VICE- *
 * PRESIDENT OF HAL *
 * ROACH STUDIOS *
 * Henry Ginsberg has signed a new *
 * long term contract with Hal Roach to *
 * continue as vice-president and general *
 * manager of the Roach studios. *
 * In addition to the term arrange- *
 * ment Mr. Ginsberg's contract provides *
 * for a substantial financial interest in *
 * the organization. He has been in *
 * charge of the studio management for *
 * the past year, and is said to have ef- *
 * fected considerable economy in pro- *
 * duction without impairing the quality *
 * of the short comedy product. *
 * Prior to joining the Roach studios, *
 * Mr. Ginsberg was identified for many *
 * years with the distributing end of the *
 * business. *
 * *****



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Russell Mack is Handling the Megaphone on 'Private Jones'

Tiffany Thayer Says Industry Is Lop-Sided

Sir Harry Lauder Sings at Philharmonic Dec. 8-9-10

Paramount Creates Good-will Through Latest Labor System

LEE TRACY IS FEATURED WITH GLORIA STUART PLAYING OPPOSITE THE STAR

Berton Churchill, Russell Gleason, Emma Dunn, Donald Cook, William von Brinken, Hans van Twardowsky and Roland Varno have been added to complete the cast of "Private Jones," which is now in production under the direction of Russell Mack, director of "Once in a Life Time" and many other Universal successes.

Lee Tracy is featured in the Richard Schayer screenplay, with Gloria Stuart opposite.

CLYDE BRUCKMAN DIRECTS FOR MACK SENNETT

"Help! Help! Helene!" is in production at the Mack Sennett Studios, according to an announcement made by H. Lee Hugunin, assistant general manager.

Helene Madison, Olympic swimming champion, will be starred in this short, which will be released through Paramount, and others in the cast are Frank Eastman, Marjorie Beebe, Franklin Pangborn, and Ethel LaBlanche.

Clyde Bruckman is directing with Gene Yarbrough assisting.

Jimmy Bittick's string and reed ensemble of twang twitters are dispensing a delightful menu of modern melodies from KMTR nightly at 7:15. Here's a number worth dialing for.

SEES NEED OF CLOSER UNDERSTANDING BETWEEN EXECUTIVE AND CREATIVE MINDS

BY HARRY BURNS

With his novel "Thirteen Women," made by Radio Pictures, and "Call Her Savage" just released by Fox Films starring Clara Bow, Tiffany Thayer, noted novelist and author, talked to Ye Editor at the Paramount Publix studios Wednesday afternoon, about the motion picture industry and what the author of today means to the screen. "The industry is all lop-sided" said Mr. Thayer. "It reminds me of a puppy dog that is all head and feet. In 'Thirteen Women' Radio Pictures failed to catch the humor of the fortune-telling connections of my story, and in taking the situations seriously, they lost a fine opportunity to give the public something that was really entertaining, although I was informed that the picture is making good money for the producers. What we need in this business," he continued, "is a closer and better understanding between the executive and the creative minds of the industry."

When asked if he didn't feel that the producers were overpaid, since they receive such fabulous salaries he surprised us by saying that he felt that "they earned what they received, for they were the ones who were responsible for the making of the pictures, while Wall Street sat back and just furnished the money."

Stating that he was surprised that the producers were using his titles of his novels, such as "Thirteen Women" and "Call Her Savage." He further said that he "had noticed how, in the past, the companies have bought books and titles, and then changed them to some sort of a title that lost the entire value of any box office attraction—as far as what they paid for. Further, what the industry needs right now is a leader—a man who is as foreign to the industry as the industry itself would be to him. For he would be impartial and a conservative mind who could help to direct the industry into a more sane and constructive method of doing business."

Right now Mr. Thayer is at the Paramount-Publix studios and is writing an original story which Cecil B. De Mille will direct. He has been here for months with his family and loves Hollywood. He would like to stay here and continue writing for the screen. Strange as it may seem, he has not seen "Call Her Savage," the story that Clara Bow selected as her "comeback" filmplay. In talking about Miss Bow, he said that the famous actress told him that she personally

FAMOUS STAR HAS MANY NEW SONGS AND FINE SUPPORTING ARTISTS

Sir Harry Lauder after his tremendous success in Hollywood last Tuesday evening, moves down to the Philharmonic theater Dec. 8 for three nights, where he will offer his biggest and best program of his tour. Sir Harry feels kindly towards the Angel City admirers, and has a carload of new songs and many international artists who are to help him round out this great program. It is doubted if he will ever appear locally again with such a sterling aggregation as he has on his present tour, which according to box office reports, is gratifying to this great artist who has given so much amusement to the crowned heads of Europe and on down to the lowly laborer who had to borrow the price of admission to hear and see him perform.

was sold on the idea of appearing in his story, and that she was delighted when it was selected by Fox Films. But, as to his having another story for Miss Bow, this is out of the question unless he would write an original for her.

Tiffany Thayer feels that the industry needs a working over at this time, and that the producer and author should work closer together, that "we should work more to make good pictures, than box office hits, for what the public really wants is entertainment, and with less waste and closer working together of the unit system, pictures will go ahead, making money for the stockholders. But, in its present form and system it cannot go on without taking a KO blow sooner or later."

TRUER WORDS WERE NEVER SPOKEN AND QUITE A LESSON FOR MANY TO ABSORB. What say, or think you?

EMPLOYMENT INCREASED TWENTY-FIVE PER CENT BY FIVE-DAY WEEK

The five-day week plan, inaugurated by the Paramount studio to relieve unemployment among motion picture workers, has proven so successful during the first month of its operation that it is probable that other Hollywood studios soon will adopt it.

The new policy has enabled Paramount to give forty hours work each week to 168 unemployed men.

This represents an increase of approximately twenty-five per cent over the regular studio force of workers employed on an hourly basis, the only ones affected by the policy. Included in this category are carpenters, painters, foundrymen, electricians, machinists, grips, plumbers, projectionists and laborers.

Not only has the operation of the new plan provided tangible relief for hundreds of needy men, women and children, but it also is calculated to influence a general return to more prosperous conditions. As economic experts survey the situation, there are now 840 Paramount studio workers employed on an hourly basis who are buying necessities, instead of only 672 before the new system went into effect.

Paramount has found that the five-day week plan results in a better quality of work. It also has enabled the studio to eliminate much costly overtime.

At present the plan affects only workmen not employed on the sets actually producing the pictures. However, studio executives are so committed to the new policy that careful study is now being made of possible ways of extending its operation.

ENTERTAINS

Harry Burns, ye editor of the Hollywood Filmograph, and Mrs. Harry Burns entertained informally at their home on Thanksgiving evening. Listed among the guests were: Mr. and Mrs. Bobby Vernon and daughter Barbara, Amri Galli-Campi, the great opera star, and her manager, Mr. Freedman, Mr. and Mrs. Buddy (Joy Boy) Fisher, Mrs. Mae Morris and son Jimmie, Mr. Lou Jacobs, Arthur Forde, and Miss Rita Miers, Mr. and Mrs. George Gudelj and daughter Violet and sons George and Paul, Mr. Dave Daggett, Miss Marcia Remy, Jimmy Valentine, Chester Kennard, Portia Paris and Treva Abbott.

Gary Breckner, KHJ sports announcer is advertising a claim to fame because once he under-studied for Perry Askam in the "Desert Song" and got a chance to play the role. If you don't believe it, Askam.

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Vol. 12 Hollywood, California, Saturday, Dec. 3, 1932 No. 46

Ambition

The honesty of one's purpose in doing certain things is what makes men great. Carl Laemmle, Sr., has always been worshipped in the past because of his HONESTY WITH MANKIND. His latest effort along these lines can be seen in a signboard that greets visitors of the Universal studios as they come through the door of the administration building. It reads: "UNIVERSAL'S AMBITIONS—To make motion pictures so interesting, distinctive and entertaining that every person in the whole wide world will want to see them and applaud. Signed, CARL LAEMMLE."

What could be sweeter and fairer than this, we ask you? Here is a man who has outlived many of the master minds and financiers and is now the most beloved producer in film circles, and is still trying to GIVE to his fellow workers that FIRE OF INSPIRATION. May he live to see UNIVERSAL PICTURES the biggest and greatest producing company in the world. Carl Laemmle, Jr., his illustrious son, has the same fire, AMBITION and business astuteness of his dad. Many of the big things that have fallen into the hands of UNIVERSAL as to making pictures that set examples for other producers to follow were the foresight, braveness and good judgment of the youngest producer in filmland who actually runs a major studio.

Moving Movie Throng by John Hall

Human nature never changes.

Customs, habits, practices come and go. The natural part of man goes on forever. His fundamental qualities are as fixed as Nature itself.



JOHN HALL

places of the earth.

What we call the "heart" of man—that which involves his normal natural instincts, and his MIND—is all that counts.

Chameleon-like, man adapts himself to his environment; but, in the end, his environment bows to his nature. He makes into great cities the waste He creates nations.

Man's natural gregariousness—the herd instinct—cannot be eradicated: It overcomes all obstacles. This beautiful Southern California once a vast desert, is a wonderful demonstration of man's unconquerable herd instinct. Man made the desert man's home.

These United States of ours stand the greatest monument to man's natural instinct to group and prosper as a group. And the moral and material greatness of our particular national group is the direct result of a free and spiritually clean national obedience to natural laws.

Mental and physical hygiene and sanitation may seem far from academic reasons for the prosperity of a nation; but logic compels the assertion that these things underlie whatever advantages we have over other national groups.

That our fundamental national morality is superior to that of other nations is open to question. That our hygiene and sanitation are unequaled anywhere cannot be questioned. Hence, whatever superiority we, as a nation, hold over others is the result of our quicker

national instinct to adapt ourselves to the benefits of modern science.

American inventive genius has rushed ahead so fast we find ourselves victims of a "Machine Age." Man's natural instinct to toil is halted by an over-active MIND. And the mind of America turns to the printed word; hence our huge mass of publications, from great books to an avalanche of newspapers.

America reads more than all other nations combined. A great part of this published matter—regrettably is trash. A small part of it is honest opinions and truthful news by unsubsidized men and women engaged in the noble work of publishing the TRUTH.

Among these sincere people is the owner and editor of this publication, Hollywood Filmograph, Mr. Harry Burns, who, through all the years of his ownership, steadfastly has fought the good fight for TRUTH, and totally ignored the rich rewards open to those who sell their opinions for gold.

That Mr. Burns should want to perpetuate the good work, to which he has devoted years of his life, is natural in every way. Relieved of obligations created by others than Mr. Burns, Hollywood Filmograph can continue indefinitely as a self-supporting publication, at all times supporting Right and Justice.

To attain this worthy objective, Mr. Burns has a simple plan: If a fixed number of people will pay \$25.00 for a life subscription to Hollywood Filmograph, the fund created will pay off all old obligations, and the continued useful life of the publication will be assured. In the event of the passing of Mr. Burns, Mrs. Burns, with competent help, will continue the work.

Hollywood Filmograph is an established institution, and its voice crying in the wilderness means much to all who cleave to man's inherent sense of Right, Justice and the Truth in a world overburdened with the vandals of materialism. FILMOGRAPH DESERVES TO LIVE AND SERVE. Your help is a guarantee that it WILL do so.

DAD SAYS-

Eileen Percy, actress-columnist, has a spot in "The Lady," starring Irene Dunne . . . Frank Vincent joins Harry Edington agency



DAD

. . . Ben Lyon and Peggy Shannon have the spots in "Blue Moon Murder" . . . Guy Kibbee in cast . . . William Anthony McGuire, playwright, writing an original titled "When the Time Comes"—Universal . . . Spencer Tracy has the lead . . . RKO-Radio buys film rights to "Green Mansions," best seller . . . Guy Standing, English ac-

tor, in cast of "Lives of a Bengal Lancer" . . . Columbia may star May Robson in "The Life of Evangeline Adams" . . . M-G-M to produce "The Money King," starring perhaps Lionel Barrymore . . . Edgar Selwyn, who wrote the story, may direct it.

W. C. Fields to be featured by Mack Sennett in "The Fatal Glass of Beer" . . . Clyde Bruckman will direct . . . George Chandler and Richard Cramer are in the cast . . . Maureen O'Sullivan has the feminine lead in "Whistling in the Dark" . . . Loretta Young and Gene Raymond have the leads in "Zoo in Budapest," Jesse Lasky's picture . . . Rowland V. Lee will direct it.

Ricardo Cortez has the lead in "Legal Racket" . . . Harry Joe Brown directs for Charles R. Rogers . . . Buck Jones, himself, in cast of "Child of Manhattan" . . . Lionel Atwill has a spot in "The Lady" . . . Rochelle Hudson has the feminine lead in "Ruby Red," Mae West's picture . . . Gary Grant has the male lead, Gilbert Roland an important spot . . . Busby Berkeley will direct "She Had to Say Yes," Loretta Young has the lead . . . Anthony Jowitt with Constance Bennett in "Our Betters" . . . Marshall Neilson after screen rights to "Dinner at Eight," stage hit . . . Ricardo Cortez plays opposite Wynne Gibson in "Strange Bedfellows," Charles R. Rogers production . . . Anita Louise has feminine spot in "Diamond Cut Diamond," J. C. Bachmann's production . . . Henry Garat plays opposite Janet Gaynor in her next picture . . . Constance Bennett delivered a plea from the pulpit of the Broadway Temple, New York, on behalf of the emergency unemployment relief fund. "Son-Daughter"—M-G-M . . . "The Junior Republic" film rights bought by W-F-N . . . Chester Morris has the lead in "Infernal Machine," Marcel Varnol directs.

Owen Moore has a good spot in Mae West's picture, "Ruby Red," Lowell Sherman directs—Paramount . . . Mack Sennett will feature Lloyd Hamilton in "Hollywood Double," two-reeler . . . Babe Stafford directs . . . George Arliss to star in "The Life of Voltaire" . . . and Tom Brown is in the cast of Richard Barthelmess' picture "Grand Central Airport" . . . Frank McHugh also in cast . . . William Wellman directs . . . M-G-M will star Norma Shearer in "Lady and the Prize Fighter."

Sally Eilers has the feminine lead in "Giant Swing"—Fox . . . John Halliday in cast of "Luxury Liner" . . . Al Klein, vaudeville headliner, has a spot in "East of Fifth Avenue"—Columbia . . . M-G-M to produce "The Sensationalist" p. a. yarn . . . Stuart Walker signs term contract with Paramount . . . Aggie Herring, Marjorie Beebe and Bud Jamison in cast of "Hollywood Double"—Sennett . . . Norman Foster and Ricardo Cortez have leads in "Giant Swing"—Fox, Lloyd Corrigan directs.

Leigh Harline, KHJ fine organist has a young daughter named "Karen." Bet many's the night he would have liked to change it to "Diapason" when cussing the "vox humana" in the wee sma's.

HOLLYWOOD IN N. Y.

By Bud Murray

"The Palace Theater on BROAD-WEIGH" is no more. What a heart throb that must be to those old time vaudeville



BUD MURRAY

stars, who travelled that stage. The theater's walls are silent, and now a two-a-day picture policy prevails—First feature opened last week, with a "neer-Hollywood premiere"—Eddie Cantor in "The Kid from Spain"—Mr. and Mrs. Al Smith attended—Benny Rubin, dressed a la Hollywood—Kay Frances and Kenneth McKenna make a great looking couple—Irving Berlin getting smaller—Jerome Kern, a music publisher, still keeping step with the youngsters—Leo McCarey, the director of this one, deserves plenty of credit—Leo drops over to our rehearsal of "The Great Magoo"—And so another land-mark disappears—The Century Theater is now an apartment house—Winter Garden, Gaiety, Globe, Central, Astor and several other Broadway theaters are now showing pictures—What is the Big White Way coming to—We ask you in HOLLYWOOD, NOW.

Some welcome letters from some of our old playmates IN HOLLYWOOD—from B. B. B. and Carlton Kelcey, musical director, with NBC, IN HOLLYWOOD. They would like to be in NOO YAWK, but we will take HOLLYWOOD anytime.

A phone call from June Knight, opens this week in "Take a Chance," at the Apollo theater—one of our ex-dance pupils, but now a vocalist mainly—Jay Brennan, of that famous team of "Savoy and Brennan," drops in for a look-see at "Great Magoo" rehearsals—Fanny Brice (Mrs. Billy Rose to anyone) busy as a bee with the production end.

We had a nite off and after the regular dress rehearsal, fites, etc., our "Nature in the Raw" beckoned us to the old St. Nicholas Fite Club, to witness the California boy, Chick Devlin handed a 15-round lacing by Ben "Heby" Jebby—Did he give Chick the "heeby-jeebies"—At ringside, Damon Runyon and his babyblonde bride—Nick Stuart and Bing Crosby getting a great kick out of the razzing of our California boy—"Send his back to California and let the sun shine on him"—We do the same thing IN HOLLYWOOD with the reverse English, so what? At Sherry's Music Box, the new Dinner-Dance Club, which is very plebian, Harry Rosenthal and his band entertain—Groucho and Chico Marx getting their usual quota of laughs from the customers—Eddie Cantor, (like pop-corn on a griddle)—Peggy Joyce without a new husband, but still wearing the cut-glass—"Ripley it or not"—our old friend Morris Guest still wears that old black velvet hat, and ascot tie, one of the few remaining land-marks of the real Broadway—Besides Lee Shubert's white edged vest, Geo. Cohan's high heeled shoes, Dave Warfield's bank roll, Billy Lahiff's Tavern, Dinty Moore's Chop House. One-eyed Connolly's twisted cap, The Automat (without the panes), the Astor Hotel, George White's little black bow tie and Harry Richman's slave chain—and that's what's left of Broadway—so we'll take Hollywood, NOW.

WORKING

Mayfair Pictures started "Midnight Warning" at the International Studios. Spencer Bennett is assigned to direct and they have assembled a splendid cast in which Claudia Dell, William (stage) Boyd, Huntley Gordon, Phillips Smalley Lloyd Whitlock Johnny Harron and William B. Mong have been so far selected.

As Seen and Heard

by
Arthur Forde

KARL FREUND'S NEXT—for Universal will concern the happenings on a deportation train and James Knox Millen is at work on the screen play with Al Cohn writing the continuity.



STANLEY BERGERMAN GIVES—this one his valuable aid in supervision and if it is as interesting as "The Mummy," which we saw recently, the fans are in for plenty of entertainment.

THE BEER SITUATION—seems to be the topic of the day, so Charles R. Rogers Productions, who seem to have hit on popular themes, will make a picture on that subject.

"LEGAL RACKET"—will be the title and the well known Willard Mack is writing the yarn, with their ace director, Harry Joe Brown at the megaphone and Ricardo Cortez for the lead.

THE GREAT LA FARGE—story, "Laughing Boy," looks as if it will be transferred from the Big U to the Warner-First National at Burbank, if Darryl Zanuck puts his plan through.

DICK BARTHELMESS IDEAL—for the character that has defied the casting office but it looks like a good bet for the man who put over "Broken Blossoms" years ago.

TREM CARR WINS AGAIN—as he has secured the famous Herbert Brenon, who recently returned from Europe to direct one of the popular Monogram pictures.

DICKENS' IMMORTAL STORY—"Oliver Twist," will always be popular and that seems to be what Brenon wants to do and he is at Palm Springs working on the idea.

MENJOU, A MAGICIAN—in a story that RKO Pictures are to make with the celebrated life of the late Houdini as a theme for a picture that has never been attempted before.

UP TO ALL THE TRICKS—is Adolf, who has the well known magician, Walter Blake, as a tutor, and from what we hear, he is getting to be a wonder at the things that deceive the eye.

ALL THE RAGE—seems to be the idea of having many authors and Paramount is about to repeat its experiment in "If I Had a Million," by selecting another with the title of "A Passage to Paradise."

TEN—COUNT THEM—is the latest, with each one contributing a chapter for that popular team, Cary Grant and Nancy Carroll, who amused the fans so much recently in "Hot Saturday."

CHILD WONDERS NEVER CEASE—and while we have had infant prodigies on the violin, the piano and chess and the recent graduate from Harvard at 14 years of age, there is a new one.

THE JAP WINS THE PRIZE—in the person of Philo Horimoto, whom we saw at the Paramount Studios recently where he speaks Japanese and English fluently, and is particularly adapted to the mike and only two years old.

NEAR THE NORTH POLE—are W. S. Van Dyke and his company, where they are finishing an epic of the north, with the title of "Eskimo" amid the snow and ice.

GREAT WORK OF TECHNICIANS

LITTLE STORIES

"Tis education forms the common mind; Just as the twig is bent the tree's inclined."
—Pope—Moral Essays.

EDWIN L. MARIN

There was a time in the profession of motion pictures when a man from any walk of life, whether educated or not, could step in and assume the highest position. Today, however, the powers that be are realizing more than ever the necessity of careful education as the ground work to the great knowledge that must be finally attained to carry through successfully in the making of pictures for the screen.

One of the youngest men we know, who has successfully reached the important position of director of motion pictures and has recently finished his first picture, clearly demonstrated the necessity of both an academic as well as a practical education in the studios. Edwin L. Marin is the one we refer to in this instance, and as we sat in his office at the Tiffany studios on Sunset Boulevard, where they produce those excellent pictures with the K. B. S. brand, we could easily see the reason for the assignment of "The Death Kiss" to this young director.

In the first place Eddie, as he is familiarly known by his intimates, completed his education at the University of Pennsylvania where he took art and finance.

From there he went to New York where he decided that motion pictures should be his chosen profession and was lucky enough to enter the Long Island studios of Paramount, which at that time as now, was the leader.

There he started on the lowest rung of the ladder, but in a place where he could become familiar with production in all its angles—that of a camera boy. Tiffany studios in New York heard of young Marin and put him in charge of their entire camera department, where he gained much valuable knowledge of the cameras, which is only second to the director in the success of any production.

Bob Kane was the next who heard of this young man and engaged him as an assistant director and soon made him responsible for the entire unit.

He came to the attention of Richard Rowland of First National at this time and was sent to California in 1926 where he remained at the Burbank studios for three years. In this time he assisted on eleven productions and had the distinction of sending the first sound picture to its successful career.

From each of the directors with which he worked he gained some knowledge and when we mention Frank Lloyd, Henry King, John Francis Dillon, Al Santell, George Fitzmaurice and Alexander Korda among the famous ones, you must realize his experience.

All these were valuable stepping stones and when Sam Bischoff took charge of production at the Tiffany studios he immediately thought of Edwin Marin and appointed him as assistant director where he made himself particularly valuable and especially when Lowell Sherman made "False Faces," which needed an experienced man, as Lowell was playing the leading role as well as directing.

Right after this the executives of K. B. S. Pictures decided to make Mr. Marin a director and gave him the difficult assignment of "The Death Kiss."

However, his early education and practical knowledge gained under such favorable circumstances, carried him through. From the reports we got from those who have seen this picture, it will be a stepping stone to many others and a brilliant career is predicted in his chosen profession.

—is expected for this drama, as the difficulties of keeping the delicate instruments in good shape is a marvel to even the experienced Van Dyke.

UNIVERSAL HAD NERVE—in producing "Once In a Lifetime" which took a slap at every one in the studios and especially at the executives on motion pictures.

AUDIENCES EATING IT UP—at the Criterion theater and the clever work of Russell Mack and the fine cast with Jack Oakie, Russell Hopton, Gregory Ratoff and others make this satire a rare treat.

"THE FATAL GLASS OF BEER"—should be a great idea for that sterling comedian, W. C. Fields after his fine work in "The Dentist" where he kept the audience in convulsions of laughter at the preview.

YOU CAN'T BEAT—the new cast assembled by Mack Sennett when he selected Rosemary Theby, George Chandler and Richard Cramer and gave the megaphone duties to Clyde Bruckman, who helped to make Harold Lloyd famous.

SURPRISES IN ORDER—and the very latest is that Charlie Farrell and the Fox Company are to part company after seven years, which is a lifetime in this fleeting art.

FREE LANCING THE BEST—according to Charlie's ideas, as he thinks that one is liable to get into a rut while the other way he will have the choice of his roles, or can take a rest.

LIONEL ATWILL OUT OF THE RUT—now that he has been assigned the part of "The Father" in Norma Shearer's next at M-G-M Studios. We feel sure that he will be a great addition to the company.

TYPED SINCE "DOCTOR X"—but this new assignment will give him a character entirely different to the semi-weird roles that he has been connected with since he came from the New York stage.

THE LITTLE RED HEAD—Patricia Farley gained a contract with Paramount Studios for losing a certain amount of weight before a given time, which few have the will power to accomplish.

"THE KING OF THE JUNGLE"—will see this latest aspirant to screen honors and the role she gets gives her the honor of sharing the affections of the "Lion Man," which should be interesting.

ANOTHER SCREEN COMEBACK—looks like a real winner in Betty Compson who no sooner returned from one of those Fanchon & Marco Revues of forty weeks, than Universal grabbed her.

"DESTINATION UNKNOWN"—the stirring story of the sea which Tay Garnett is directing and is full of drama, should suit Betty down to the ground and the other members of the cast are all famous names.

BILL CONSELMAN BACK AGAIN—on the Fox lot at Westwood after making a grand tour of Europe which seems to give

them a lot of pep for new fields to conquer. ALWAYS MADE GOOD—at the old Western Avenue studio and as we watched him in the cafe greeting his hosts of friends we realized that they expect Bill to repeat.

THE LION'S ROAR—at Universal, where the animals are awaiting the arrival of Clyde Beatty who is perhaps the most famous name in animal circles.

"THE BIG CAGE"—should make a great hit with the title alone and the public is always interested in "Nature in the Raw" in any manner.

DORIS LLOYD A BEST BET—in the cast of Mary Pickford's "Secrets" company which is well under way at the United Artist's studio and should be a good comeback for America's Sweetheart.

BACK TO ROMANCE—is the ideal that Mary expects and the public is just about ripe for something new or old in its screen fare, which has been devoid of novelty for some time.

UNDER THE STAGE—at the Pasadena Community Playhouse we found many stars and other famous people who had gathered to bid good luck to Sharon Lynne who was departing for the Curran theater in San Francisco.

"BRIEF MOMENTS"—made a distinct hit in its short run at the famous theater in Pasadena. We noticed Mr. and Mrs. Jack Gilbert, Helen Hayes, Dolores Del Rio and a host of others wishing good luck to Sharon.

ALL WOMEN AND GIRLS—are in the latest picture from the German studios, "Maechen in Uniform," which is at the Belasco theater after making a hit all over the world.

DISCUSSED IN ALL COUNTRIES—is the manner in which the clever director has handled a delicate subject and transferred it to the screen to become a great favorite.

FORGING AHEAD RAPIDLY—is the pretty and clever Gloria Stuart whom Universal is gradually bringing to starring material by their careful selection of her parts.

RIGHT UP THE LADDER—is her recent assignment as leading woman in Russell Mack's latest effort "Private Jones" that has Lee Tracy in the title role and a great cast with fine production to back him.

THAT BIG ONE—in more ways than one, Kate Smith, started auspiciously out Amarillo way for her first Paramount location with the famous Bill Seiter at the megaphone.

ANOTHER STEP FOR SALLY BLANE—who gets the juvenile interest opposite the popular Randolph Scott in "Moon Song," with which Kate made such a hit over the radio.

KMTR announces a new group of surpassers in their Dusky Stevedores. They are a quartette who employ sound effects along with their vocal gyrations. Seven o'clock nightly is their spot.

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Another great Erick Pommer
Production

"Liebeswalzer"
(Love Waltz)

with
Lillian Harvey and Willy Fritsch
Romance and Music
Directed by WILHELM THIELE

Herbert Brenon is to Direct 'Oliver Twist' for Monogram Warner Bros. First National Studios Set Fast Pace

HARRY JOE BROWN to Direct "Legal Crime" for Rogers Productions

A. S. C. Holds Amateur Cinematographer Contest

**TREM CARR SIGNS NOTED
DIRECTOR FOR I. E.
CHADWICK UNIT**

Expressing a belief that the cycle of brutal realism in pictures has ended with the depression and that the public taste has turned to more pretentious offerings such as "The Sign of the Cross," "Rasputin," and "Bird of Paradise" Herbert Brenon signed today with Monogram Pictures to direct "Oliver Twist." In bringing the Dickens classic to the screen, Brenon satisfies a life long ambition, and although the picture is not scheduled for production until the middle of January, Brenon already has started a search for players to portray the five principal characters of the novel—Oliver, Bill Sykes, Nancy Sykes, Fagin and the Artful Dodger.

Brenon, whose claim to screen fame rests on such classic presentations as "Beau Geste," "Neptune's Daughter," "Peter Pan," "Lummox," "The Case of Sergeant Grischa" and "A Kiss for Cinderella," was signed by Trem Carr for the I. E. Chadwick Production unit.

**FOUR NEW PICTURES WERE
STARTED ON WEST COAST
LOTS THE PAST WEEK**

Four new productions were started at the Warner Bros.-First National studios last week, making a total of seven now in work, three having completed "shooting" last week and now are in the cutting rooms.

The new pictures include "Mind Reader," "Grand Central Airport," "Sucker" and "South of Sonora." "Mind Reader" is the new Warren William vehicle and includes Constance Cummings, as his leading lady. Donald Dillaway, Allen Jenkins and Clara Blandick as other members of the cast. The story is based on the play by Vivian Cosby and was adapted for the screen by Wilson Mizner and Robert Lord. It is being directed by Roy Del Ruth.

"Grand Central Airport" is Richard Barthelmess' latest starring picture, a thrilling air drama by Jack Moffit, and adapted for the screen by Rian James and James Seymour. Sally Eilers plays the leading feminine role and others in the cast include Tom Brown, Dorothy Peterson, Grant Mitchell and Col. Roscoe Turner. Col. Turner, who recently broke the cross country flying record will also act as technical advisor. The direction is in the hands of William A. Wellman.

"Sucker," the story of a prize fighter, based on the play by Bertram Milhauser and Beulah Marie Dix, stars Douglas Fairbanks, Jr. Loretta Young is the leading lady, and others in the notable cast include Fifi Dorsay, Aline MacMahon, Guy Kibbee, Lyle Talbot, Harold Huber, Farina and Dawn O'Day. Archie Mayo is directing.

"South of Sonora," a Leon Schlesinger production, stars John Wayne and Duke, the Devil horse, with Henry B. Walthall, Shirley Palmer, Paul Fix, J. P. McGowan, Ann Faye, Frank Rice and Billy Franey in the cast. It is based on the Saturday Evening Post story by Will Levinton Comfort and is being directed by Mack V. Wright.

Pictures now in the cutting room include "42nd Street" with all star cast, "Grand Slam" featuring Loretta Young, and Paul Lukas, and "Ladies They Talk About," starring Barbara Stanwyck.

Four other pictures will start shortly, including "The Blue Moon Murder Case," featuring Ben Lyon with Glenda Farrell, Lyle Talbot, Guy Kibbee and Harold Huber; "The Keyhole," a story by Alice D. G. Miller with Fay Francis and George Brent; "Baby Face," Barbara Stanwyck's next starring picture, and "Picture Snatcher" in which Jimmy Cagney will star as soon as he completes "Hard to Handle."

Other pictures rapidly nearing completion are "The King's Vacation," starring George Arliss and "Blondie Johnson" featuring Joan Blondell and Chester Morris.

WHY DO THEY FORGET—the many fine players at liberty in the mad rush of casting pictures at the various studios and use the same ones time and time, when the public calls for a change.

SAW A GREAT ONE—at Al Levy's Tavern recently and it was Anna Q. Nilsson, who can do any thing assigned her. She was a great favorite before she had an accident but looks lovelier than ever now, and as fit as a fiddle.

**WILLARD MACK, GRAHAM
BAKER AND GENE TOWNE
ARE WRITING STORY**

The problem that will face Congress when the beer law is passed and the dramatic effects which may take place throughout America with the modification of the Eighteenth Amendment is to provide the basis for a new picture which Charles R. Rogers will produce for Paramount.

"Legal Crime" is its title and because of the unusual timelines and news value of the idea, Rogers has assigned Willard Mack, Gene Towne and Graham Baker to collaborate on the story and screenplay so that filming may start at the very earliest possible moment.

Harry Joe Brown, who has just completed "The Billion Dollar Scandal," will direct "Legal Crime" as well as act as associate producer on this production.

**ENTRIES FROM ALL OVER
THE WORLD MADE THEIR
WAY TO HOLLYWOOD**

By LOU JACOBS

The finals in the world wide amateur contest conducted by the American Society of Cinematographers for the best 16 m.m. subject were held at Bell and Howell's last Monday evening. Over 125 entries were submitted coming from amateurs from almost every country on the globe. Some of the results were amazing in the extreme from the standpoint of uniqueness, originality and the unusual.

After weeks of elimination, 11 subjects were finally submitted to the membership for their decision. Among them were subjects from Antwerp, Spain, Japan, France and various parts of the United States. These were to be judged upon the following production angles: photography, composition, direction, production technique, acting, story, titles, editing and entertainment value.

Had some of the executives of the larger studios been present they would have been astounded at the marvelous results these amateurs obtained in lighting and photography as well as clever direction and production values with a minimum of expense. This contest is a revelation in the possibilities which the amateurs may yet contribute to cinematography.

There were four prizes offered and while the voting is completed, the official results have not been announced. In the guess of this reviewer, which is merely a personal reaction, the prizes should and may go as follows:

1st prize: TARZAN, Jr. An exceedingly clever film excellently directed, well thought out and finely acted by a juvenile club of Palo Alto, Calif., in which the original Tarzan was cleverly imitated by children in a very unique story. The photography was amazing.

2nd Prize: LULLABY, a Japanese contribution the conception, direction and photography was just about 100 per cent excellent.

3rd Prize: THE BLACK DOOR: a three-reel subject made in and about White Sulphur Springs, Ark. It was a complete drama with an interesting story well told, directed, acted and photographed.

4th Prizes: should go to "I'D BE DELIGHTED TO." This was an exceptional reel being an episode told entirely with hands and feet particularly well expressed with some excellent lighting effects and were it not for its risqué ending, would have rated higher.

An extra prize for fine photography should unquestionably go to the Japanese picture "LULLABY" with the Spanish entry "MONTSERRAT," a close second.

The A. S. C. are doing a fine piece of work in awakening the interest of the amateur in the motion picture art and unquestionably future contests will elicit an interest comparable with those of the Academy awards.



DOROTHY GRAY

Dorothy Gray, age 10, now playing the part of little Ann in "Turn About" with Joan Crawford at M-G-M, was selected by Director Howard Hawks, after hundreds of children were tested for the role. The choice was made because of her superior acting ability and adeptness in acquiring a British accent. Dorothy has become established as the highest paid child actress on the screen today. Another bigger and better role will be ready for her upon completion of the Joan Crawford picture, according to studio officials.

TAKEN FROM THE SPANISH by MIRIAM WILLS

Here are some forth coming productions in French studios:

"The Martyrdom of the Fat Man," from a popular book by Henri Beraud which won the Concours Prize some years ago.

"The Man Hunt," a book by Maurice Donnay.

"Manon 326," to be directed by Carmine Gallone and to star Jane Marnac.

"Claude Farrere's "La Bataille," to be produced by Films Osso. A silent film adapted from his novel was a great success.

"The Heart Line," in which P. Fresnay and Annabells will have leading roles.

"Late News," a story of French newspaper life.

"Ciboulette," a very popular French comic opera with music by Reynoldo Hahn adapted by Claude Autant-Lara who after a long period in Hollywood is now working for Paramount at Joinville.

The French firm Jacques Haik has reached an agreement with Radio and RKO according to which they will double 30 American films in their studios at Courbevoie, near Paris.

Messrs. Maurice Ostrer and W. J. Gell are back in London from a business trip to the United States.

The British market is making a play for the "untapped eastern wealth"—60 million inhabitants. The Netherlands East Indian market, producers must cater to five distinct classes of spectators: Europeans, Eurasians, Chinese, Natives and Arabs.

"With only 300 picture houses to 60 million inhabitants, it will be seen that there is ample scope for development."

"En Natt" ("One Night"), the first Swedish talking picture was presented at the Academy, Oxford Street as the special feature.

Directed by Gustaf Molander, this film has Swedish dialogue and superimposed English titles.

MAJORS VS. INDEPENDENTS

They Have Shown Major Studios the Way to Stability and Good Pictures

The growing importance of independent pictures is the amazing accomplishment of the current year. No longer are the "indies" looked down upon nor referred to as "quickies" or "poverty-row pictures" or just something to put into the nickelodeon grinds. Under the guidance of the Independent Producers Association they have elevated themselves to produce films for consideration on an even plane with much of the major product.

The independents have taught the majors something which they might take cognizance of in the way of economical production. The public, too, has seen through one glass window and the tremendous overhead cost of making major movies is largely the charges for enormous rentals of bare stages, heavy labor and material cost. The tremendous carrying of huge salaried stars and directors, not to mention writers, over periods of idleness, which is written off on a picture, and incidentally charged to the public, is an expenditure that should be curtailed.

The independents have shown how to make GOOD pictures at nominal costs and the buyers are getting the benefit. That is why the exhibitors are so exuberant. They can delight their audiences without going into the red. Of a consequence, there is scarcely a theater that does not take advantage of this excellent independent product and include it on their program to great financial satisfaction.

The independent pictures are giving employment daily to almost as many persons as are the majors and paying excellent salaries. When the picture is completed, the pay roll likewise is cut off. That means that every dollar spent actually goes into the production and is the answer why their product is on a par with the major in very many instances.

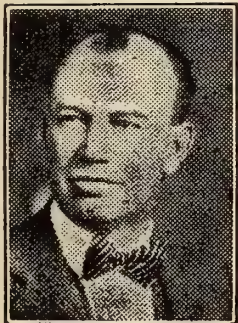
It is true that the independents supply a market demand for cheaper product which the majors will not cater to. This product is not to be compared with their better pictures and should not be so considered.

It is an error to give the same harsh preview criticism to a picture when it is apparent that this picture is not designed to cater to the large theaters anywhere. The pictures are made with as little cost as possible; action and scenery supplying the entertainment value. As long as there is a demand for this sort of film—and there always will be—for houses in the poorer communities, these pictures should be reviewed tolerantly and helpfully.

Encourage the independents! There was a time when Warner Bros., First National, Universal, United Artists and many of the other larger studios were proud to be considered independents. Look how Columbia is hopping along. Who knows which of the independents of today will be the major of tomorrow. A boost now may be an investment in future prosperity.

ZACK WILLIAMS CLICKS

Over on the Radio lot the other day Zack Williams, the well known colored actor, worked in a Masquers comedy under the direction of Mark Sandrich. To say that Zack clicked would be putting it mildly. Everyone that knows him, likes him and his work.



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Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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Question: When will this ambition be fulfilled, definitely and conclusively?

The comedians can find no answer to this query. If you like puzzles and have a solution address them care of the Hal Roach studios, Culver City, Calif. And they will reward you with an autograph photograph.

CHRISTMAS MAILS FOR HAWAII

There is shown below a list of the latest dates on which articles intended for delivery in the Hawaiian Islands at Christmas time should reach San Francisco, San Pedro or Seattle:

FROM	Steamer	Depart	Arrive Honolulu
San Francisco	Manukai	Dec. 7	Dec. 14
Seattle (via Victoria)	Niagara	Dec. 7	Dec. 14
San Francisco	Pres. Van Buren	Dec. 9	Dec. 16
San Pedro	Malolo	Dec. 10	Dec. 15

The steamers MANOA and MARIPOSA sailing from San Francisco and San Pedro on December 14 and 16, respectively, are due to arrive at Honolulu too late to assure Christmas delivery on the island of Molokai.

The steamer PRESIDENT WILSON sailing from San Francisco on December 16 will arrive at Honolulu too late for Christmas delivery on the island of Molokai and portions of the islands of Maui and Hawaii.

The steamer MALIKO sailing from Seattle on December 16 will not reach Honolulu until after Christmas Day.

The steamer EMPRESS OF CANADA sailing from Seattle (via Victoria) on December 17 will not carry parcel post for Hawaii and will arrive at Honolulu too late for Christmas on the Island of Molokai and portions of the islands of Maui and Hawaii for other classes of mail.

Mails arriving at Honolulu on the TAIYO MARU, scheduled to sail from San Francisco on December 17, are too late to assure Christmas delivery except on the island of Oahu (City and County of Honolulu).

Patrons are urged to use the earliest possible sailing steamers, and articles should be posted in sufficient time to permit arrival at the port of departure at least one day earlier than the sailing of the steamer.

P. P. O'BRIEN

Postmaster.

Let's See Who is Who

by Harry Burns



Cinemalanders Boost Broadway Actress, Who Marks Time, While Producers Seek Part for Her in Their Productions

Wherever one goes and talks about Annette Margules, you will hear some one immediately chirp up: "you don't mean the original 'Tondeleyo' of 'White Cargo,' who made such a hit in New York?" Sure enough, that is exactly who we mean, we would answer. Im-



ANNETTE MARGULES

mediately our good friends would borrow our best ear and fill it full of the highest kind of praises about Miss Margules and her accomplishments in so many different parts and in as many different companies, and how she would fit into pictures, for she can play a "Tart" most artistically and with refinement. And alongside of that role she can come right through with a real LADY part; that she can sing in six different languages, in fact, they have told us so much that we are commencing to wonder where some of the wise producers are looking, while this latest actress throws her hat into our cinema ring and her talents on the auction block for some one to purchase for one of our forthcoming productions, that she can repeat her success in pictures in the same manner that she did in the theater. We heard today, from inside circles, that some former stage associates of Miss Margules, who know her work, are trying to find parts suitable to her talents. We haven't any axe to grind with producers about actors or actresses who seemingly haven't been able to get their deserved chance, but we will, from time to time, call attention to these artists, so as to be helpful to all concerned.

Harry Langdon Has Another Fine Comedy in Educational's "The Hitch Hiker"

The Harry Langdon comedy "The Hitch Hiker" has many hearty laughs in it. In fact, if you fail to laugh at this funmaker's antics in this one, you better hunt up a doctor very pronto. It has everything that a comedy should have, for most any kind of a theater, and the kids and women will actually roar their heads off. Langdon is one of those easy going happy-go-lucky kind of individuals who catches the eye of the audience the minute he appears on the screen. This comedy moves so fast that they will have to keep their optics glued on him not to lose a single mannerism or point of the funmaking. He is so ably assisted by Vernon Dent, who in a way, is another one of those Babe Hardy menaces. He acts as a foil for Harry Langdon, and helps to carry the burden of the story. Ruth Clifford, who plays Vernon Dent's wife, adds much to the picture, in fact it is the seriousness with which she plays her part that makes the comedy situation develop with such keen interest. Chris Marie Meeker, a new personality, imitated Greta Garbo in a very clever manner. William Irving, as the director, deserves special mention. Dorothy Vernon, Jack Gustin, Ralph Brooks, Les Goodwin, Hugh Saxon, Helen Curtis, Bruce Guiver and others helped the story along to a good comedy tempo. The direction of Arvid E. Gildstrom commands attention, for he brought the best out of Harry Langdon that we have seen and heard since he started making the two-reel Educational series. "The Hitch Hiker" was written by Robert Vernon and Dean Ward. They surely know their LANGDON and what he can do best. Excellent photography by Gus Peterson, and a good job of editing by Jack English. It tells the tale of what EXHIBITORS ARE TO EXPECT IN HARRY LANGDON'S LATEST FUN-FILM—which Educational is to release in the world's best theaters.

Report has it that Phil Goldstone has purchased "Gigolette" from Beaux Arts Productions. It is said that the splendid photography of Henry Cronjager was a deciding factor in the sale. "Gigolette" was reviewed in *Filmograph* last week.

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Artist Returns to Hollywood with Startling New Process for Creation of Super- Comedy of Films

MC GUIRE'S INNOVATION WILL COMBINE BEST FEATURES
OF ANIMATED CARTOONS AND FLESH-AND-BLOOD COMICS

By FRED W. FOX

Reports have been making the rounds of Hollywood that Charles Chaplin is interested in making a film wherein his art would be projected simultaneously with that of Walt Disney's renowned rodent, Mickey Mouse.

The possibility of combining the best features of a flesh-and-blood comic with those of a pen-and-ink character have been discussed often in the film industry. In years past both Walt Disney, producing the "Alice" series (in the pre-Mickey Mouse days) and Max Fleischer of New York, with his Out-of-the-Inkwell cartoons, used human actors with their pen creations.

But it may remain for Neil McGuire, brilliant Hollywood artist, to perfect this idea. McGuire, who has just returned to Hollywood, is now at work on the final phases of a super-process that will not merely combine human and cartoon actors, but create an entirely different blending of the art of the two.

When sound made its bow, McGuire went a step further. He made a picture combining the best features of his magic settings, exquisite photography and well-blended sound. This short subject, "Cryin' for the Carolines," featured Milton Charles, prominent organist, and it caused an uproar when it was shown at the Warner Hollywood theater.

This picture brought McGuire an attractive offer from New York. For fourteen months he remained in Gotham, where he made about forty short films for Master Art Productions. These pictures starred such radio and stage notables as Lew White, Jesse Crawford, Ann Leaf and Milton Charles, perhaps the nation's four most famous organists; the Boswell Sisters; Tony Wons; Norman Brokenshire; the "Street Singer," and others.

A desire to return to Hollywood and continue with his experimental work prompted McGuire to ask for a release from his contract. Since returning here a few days ago, he has established himself in a studio on Hudson Avenue near Santa Monica Boulevard, where he is engaged on the final phases of his process.

Attention! "Get Rich Quick Wallingford" Followers of Good Old Cinemaland

Thirty-five mining claims, staked in frozen ground near Teller, Alaska, may make thirty-five millionaires of hardy members of the Metro-Goldwyn-Mayer expedition that invaded the Arctic, under Col. W. S. Van Dyke's direction, to film "Eskimo."

Word of the mining strike arrived by letter from Capt. Peter Freuchen, author of the book, who is accompanying the party.

It started with the digging of a well. John Hegness, Norwegian miner who made and lost two fortunes in Alaska and the Klondyke, and who accompanied the expedition as guide, made metal tests and discovered gold in the deeper diggings from the well. Excitement reigned in the camp. Finally each member of the party staked a claim, and these were registered at Nome. After the picture is made, further tests of the possible "gold strike" will be made.

Hegness, an expert, believes there is the chance of a rich find, as the famous old Sunset Mine was only ten miles from the spot. Hegness made two sensational strikes, besides winning fame as a trader and dog-team racer in the north, before he retired in Southern California, only to return north to aid the Van Dyke party.

The Metro-Goldwyn-Mayer troupe, now frozen in on the schooner Nanuk, is at work on scenes of seal-hunting and other thrills for the picture, which is being made with a native cast.

"MAEDCHEN IN UNIFORM"

Germany has given us another of their intimate studies of life in this picture—"Maedchen in Uniform." It looks just like some one stole into a girls' school and actually photographed all the real drama within its walls. Although we can't agree that the picture is a \$1.50 production, however, it is well worth seeing. It will hold you until the very last, where the girl decides to commit suicide. It is here the director seemed to have lost hold of the situation and failed miserably in holding the suspense and bringing the picture to a final fade out.

Leontine Sagan was responsible for the direction. Carl Froelich did the artistic supervision. English text, Donald Freeman.

You will go into raptures over the performances of Doretha Wieck, Emilia Unda, Hedwig Schichter, Herta Thiele, Ellen Schwannecke and many others who lend their aid in retaining your interest as the story is unfolded. John Krimsky and Gifford Cochran brought us this foreign picture. We should be grateful to them, for there is that something in the atmosphere and the work of the artists that is refreshing, to say the least.

There is a theme running through it that is dangerous, but it is well treated and handled, so only the sophisticated audiences will grasp the motive back of the mainstay of the story.

AIDA STUCKERING MAKES BID FOR RECOGNITION IN AMERICA THROUGH SCREEN ACTING AND SINGING

Tuesday morning at the Breakfast Club Aida Stuckering, who was brought over here by M-G-M studios and who has appeared in such German versions as "Mata Hari," "Susan Lennox," and "Grand Hotel," in each instance playing the part that Greta Garbo played, is making a fair bid for attention in America. She has an English tutor who has been teaching her the King's English. In her appearance as one of the stellar attractions at the Breakfast club, she sang in English and German.

Miss Stuckering is a famous German star on stage and screen, and feels rightfully confident that if given a proper chance she will more than make good in American pictures. To hear her sing or speak, you would swear that she is of English birth rather than Teutonic.

The offices of Irving Starr and Al Pelton, through Leo Lance, are looking after her interests in film circles.

ANDY CLYDE, Educational comedy star, is between the "devil and the deep." His new bride does not like the real whiskers he grows for his screen character, and he cannot obtain false whiskers which give the same effect.

TONY GAUDIO Creates New Effects for "The Mask of Dr. Fu Manchu"

Cary Grant Chosen to Play Opposite Mae West

Who Said "Prop Man" Was Not Worth His Weight In Gold?

Hal Roach to Make Four More Comedies This Year

WITH CEDRIC GIBBONS ON
M-G-M PRODUCTION;
CHARLES BRABIN
DIRECTS

Tony Gaudio, ace A. S. C. cameraman, together with Cedric Gibbons, M-G-M art director, has evolved a new type of set photography in "The Mask of Dr. Fu Manchu," so ably directed by Charles Brabin and now playing at Loew's State theater, and featuring Boris Karloff, Karen Morley, Myrna Loy, Lewis Stone and Charles Starrett.

Gaudio photographed his characters against absolutely black and white sets, with no intermediate colors seen. The awesome shadow of Dr. Fu Manchu and the huge oiled bodies of the half-naked Negroes take on a new and sinister significance against the stark white backgrounds. This new technique will be copied.

Gaudio, whose motion picture career commenced with the old Ambrosio Film Company in Torenno, Italy, nearly 30 years ago, is a former worker in the famous old "Imp" company of Carl Laemmle. He photographed the not-to-be-forgotten Harold Lockwood and after that was Norma Talmadge's cameraman for many of her best pictures.

In recent years, Gaudio counts to his credit such notable productions as "On With the Show," "General Crack," "Hell's Angels," "Sky Devils," "Little Caesar," "Tiger Shark" and others equally well-known. He is one of Cinemaland's crack cameramen—an innovator of new fashions in motion picture photography.

LOWELL SHERMAN STARTS
PARAMOUNT FEATURE
WITH CAST OF BIG
NAMES

One of the newest of Paramount productions which is drawing a good deal of attention because of the many changes that have occurred since the announcement of the story, is Mae West's "Ruby Red" formerly titled "Diamond Lil."

The newest change to occur is the assignment of Cary Grant as leading man for Mae West. Director-actor Lowell Sherman is handling the megaphone on the production.

A large cast has been chosen to support Miss West and Mr. Grant, including Gilbert Roland, Noah Beery, Rochelle Hudson, David Landau, Owen Moore, Harry Wallace, "Fuzzy" Knight, Dewey Robinson, Mike Donlon and Grace La Rue.

James Dugan is assisting Lowell Sherman at the directorial helm. Paramount has laid great hopes upon the outcome of this picture which, by all indications, should be fully justified.

NEW CAMERAMAN

Congratulations are in order for Mr. and Mrs. Glen "Pan Gano, who have a new son, Charles Glen Gano, in their home. Mr. Gano is a well known cinematographer, nicknamed for his pioneering in the development of panchromatic film. He vows that one of the first words spoken by the newest member of the family was, "Camera!"

Louis Gasnier is yet in Spain looking for Spanish starring material for Paramount.

Spain, through Ahora of Madrid, cannot understand why Imperial Argentina (Magdalena de Nile) is not placed under contract and brought to Hollywood. It refers to her as the most loved artist of the Spanish people.

"SIGN OF THE CROSS" WAS
TEST FOR PARAMOUNT
PROP DEPARTMENT

When a motion picture studio needs 70 donkeys, an electric chair, a bouquet of orchids, a dash of salt or a two-ton elephant, who comes to the rescue?

The answer is, the studio "prop" man.

When production plans were launched for "The Sign of the Cross," Cecil B. De Mille, the director, appointed Joe Youngerman to handle the thousand-and-one details necessary for the gathering of some 3,341 separate properties for this elaborate film.

In recounting the trials and tribulations of his profession, Youngerman pointed out that practically every "extra" appearing with Fredric March, Elissa Landi, Claudette Colbert and Charles Laughton in "The Sign of the Cross" had to have something to carry, ride, push or use that required the prop man's attention.

One of the many groups of props in "The Sign of the Cross" became a decided studio nuisance before the picture was completed. Pigeons needed for a street scene, were purchased three weeks before the scene was taken, and fed in the exterior setting daily until they became accustomed to the place. The scene was filmed with the birds performing like veterans.

However, once thoroughly at home, it is difficult to make pigeons move, and today the birds still haunt the deserted set, apparently awaiting another opportunity to appear before the cameras.

WITH HIS FAMOUS FUN-
MAKERS, SAYS G. M.
HENRY GINSBERG

With four more comedies under way and scheduled to be completed by the first of the year, the Hal Roach studios will have made 28 short subjects and one Laurel and Hardy feature comedy, fully 75 per cent of the season's product, according to Henry Ginsberg, general studio manager.

The four comedies include Pitts-Todd in "Asleep in the Feet," being directed by Gus Meins, Laurel and Hardy in an untitled comedy to be directed by James Parrott, another Charley Chase, and a Taxi Boys short to be directed by Del Lord.

The current season's production schedule also includes an additional Laurel and Hardy comedy feature which is now being written by Jeanie McPherson.

The Hollywood Film Reporter of the Air, Dot Meyberg, who broadcasts the latest news of the film capital every day over KFAC and KFVD at 11:45 a. m. is now drawing much interest to the Friday night interviews when Dot presents a prominent movie star. Already those who have been interviewed number John Boles, Reginald Denny, Pauline Frederick, Olga Baclanova, Monte Blue, Leo Carrillo, Joan Marsh, Lila Lee last week and Peggy Shannon for this Friday evening at 6:15 over KFAC. The public has been coming to the radio station to meet the stars and get autographs and now standing room only signs are put up for the crowds.

JACK BELL

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San Francisco Commands Greater Attention Now Than Ever Before

LOTS OF ACTIVITY ALONG THEATER AND FILM ROW WITH MANY NEW AND NOVEL FEATURES

Much interest is centered around the opening of the Wilbur Players who make their bow for an indefinite stock engagement to-night at the Tivoli theater. The company is under the management of Richard (Dick) Wilbur, one of the west's prominent theatrical figures who has for years taken dramatic companies through the Orient and the Pacific islands as well as all over the United States. For the initial offering Mr. Wilbur has selected the New York comedy hit "In the Best of Families" as the first of a series of popular New York plays to be presented during the season. Dorothy Shannon and Herbert Heyes head an exceptionally fine cast of players which includes Ruth Saville, Howard MacNear, Edna Ellsmere, Edmund H. Smith, Tove Linden, Rupert Drum, John Ivan and Berkeley Buckingham . . . The Theater League, Inc., has set Monday night for the opening date of their first production at the Curran where they will present S. N. Behrman's comedy, "Brief Moment." The newly formed Theater League consists of a group of drama enthusiasts in the south who are interested in restoring the spoken drama on the stage. Branches have already been established in the southern part of the state and plans are on the way to go as far north as Portland and Seattle. Pasadena is the producing center and the plays will be first staged at the Pasadena Playhouse under the personal direction of Gilmor Brown. The cast of "Brief Moment" will be headed by Sharon Lynne and Harrison Ford. The supporting players include Ralph Freud, Gene Gowling, Booth Howard, Madeline Holmes and Leonid Kinsky . . .

Billie Burke in "The Marquise" approaching the end of a record smashing five weeks' run at the Alcazar, continues to carry public favor for her delightful performances. Miss Burke has never been seen to better advantage than in her present role of the Marquise. With the supporting cast of such splendid actors as Alan Mowbray, William Stack, Morgan Farley and Anita Louise, and the excellent staging by David Burton, plus the gorgeous costuming, Henry Duffy has given us a rare treat.

"The Merry Widow," which has been pleasing patrons on a tide of lyrical melodies for the past three weeks at the Columbia, closes its run tonight leaving that house dark. . . . The City of San Francisco gave the first grand Choral-Symphony performance of the year last Saturday night at the War Memorial Opera House, with Alfred Hertz conducting the Symphony orchestra, the Municipal chorus and four local soloists in Beethoven's Ninth Symphony. This was the first appearance of Alfred Hertz at the municipal concerts since his famous farewell appearance in March, 1930, when he presented the Ninth Symphony at the auditorium to some 10,000 music lovers. The municipal chorus was trained by Hans Lechke and the four soloists were Lorna Lachmund, soprano; Eva Gruninger, contralto; Albert Rappaport, tenor, and Austin Mosher, basso.

Because of the extraordinary success of the first concert given here last week by the Hall Johnson Negro Choir at the War Memorial Opera House, manager Selby Oppenheimer brought the choir back for a return engagement last Sunday afternoon . . . Elaborate preparations are being made for the Musicians' Union Concert to be held Tuesday night at the War Memorial Opera

House. Alfred Hertz, Gastone Usigli and George von Hagel will share in conducting an orchestra of 180 musicians representing the San Francisco Symphony, the Chamber Symphony and the Philharmonic orchestra.

Eva Leoni, director of the Children's Opera Company, reports great progress in the rehearsals for the next production to be presented during the holidays. Miss Leoni has gathered an even better cast than was the first who appeared in "The Mountebanks" and she believes the coming production will far outshine the first performance.

The St. Francis, which opened last week as a road show house, is doing a fair business with "Strange Interlude," starring Norma Shearer and Clark Gable. All seats are reserved and the admission price is \$1.50 top with two showings daily. It is expected that the next road show attractions to follow the current show will be "Sign of the Cross" followed by "Rasputin," starring the Barrymore family . . . George Boles, manager of RKO Golden Gate, reports that "The Conquerors" with Richard Dix and Ann Harding, broke all box office records for that house. Over 40,000 patrons witnessed the film during its showing. Due to its great success J. J. Franklin, divisional manager, has moved the picture to the Orpheum for an extended first run . . . "I Am a Fugitive From a Chain Gang" with Paul Muni, after playing a week at the Paramount was moved to the Warner for an extended first run . . . Douglas Fairbanks in "Mr. Robinson Crusoe" was held over for another week at the United Artists' theater due to expressions of interest from the Parent-Teachers Association, Girl Scouts, Boy Scouts and other organizations indorsing the picture who requested the management to extend the run. "White Zombie," with Bela Lugosi, followed the Fairbanks picture for an exclusive San Francisco showing . . . The Filmarte, showing foreign pictures, played a return engagement of "Two Hearts in Waltz Time," the first German film operetta success . . . It is expected that the Fox Theater will reopen next week. Harry Goldenberg, former manager of the RKO Golden Gate, will manage the house. A first run independent picture policy is contemplated . . . The Warner Theater recently taken over by Fox West Coast has been turned back to Warner Brothers . . .

Seen and heard on film row:—Exhibitors will be interested to know that the smash box office attraction, the "Five Year Plan" of the Soviet Russia, will soon be available for booking in the northern territory . . . Roy Reid has just arrived here with prints of "The Passion Play" which he intends booking for theatrical and non-theatrical engagements in the northern territory. Offices have been opened in the Cinema Arts building . . . Ben Rosenberg, western division manager of the Exhibitors Screen Service, has appointed Dan Markowitz as manager of the local office, and Frank S. Decker, as chief of sales for the northern territory . . . Mel Hulling, divisional manager for Majestic Pictures, has appointed J. N. Randolph as manager of the local office replacing Clarence Hill who recently resigned . . . George Blumenthal, manager of Educational Exchange and World Wide Pictures, has just closed a deal with T & D Jr. Enterprises and Golden State theaters covering some sixty theaters, for the sale of his entire output of pictures . . . George Archabald, booker for Majestic Pictures, reports that George Brewster Archabald, Jr., age seven months, has a new tooth. Celia Caffo, with Co-operative Film Exchange, who has been confined to her home for a week with a touch of "flu," is now back at her desk . . . Ramon Navarro made a special trip to San Francisco to hear the Hall Johnson Negro Choir . . . George Bancroft was a visitor here last week . . . Viola Healey, of Allied Pictures, is wearing a diamond ring on the third finger of her left hand. Well! Well! . . . Joe Goldberg, of World Wide Pictures, stopped here on his way to New York . . . Mike Naify spends his week

ends on his ranch . . . Rudolph Flothow, assistant to M. H. Hoffman, president of Allied Pictures, was a visitor in the bay region . . . Katherine Lawler expects to reopen the Regent in the Fillmore district . . . Jimmy Woods, one time owner of the Redding theater, Redding, is in town looking for an opportunity to buy a good theater . . . Hyman Levin, better known as "The Captain of the Ship" was seen on the row . . . We found out that Lois Freeman at the Warfield is ambidextrous . . . Harvey Advertising Agency will handle the publicity for the Fox theater which is expected to open soon . . . Vivienne Parker of the RKO Golden Gate is reported ill with the "flu" . . . Bettye Hale, who played ingenue parts with the Wilbur Players during their engagement in Honolulu, arrived here this week . . . The Musical Bentley's are on Captain Dobbie's Happy Hour over KFRC radio station . . . Will King has had a street canopy erected extending from the entrance of his RKO Grill to the curb . . . A dinner dance and revue to welcome Walt Roesner who recently returned to conduct the orchestra at the Fox-Oakland, was held last week at the Athens Athletic Club where Tom Coakley's orchestra holds forth . . . Harry Losh who has been in advance of the Romig Musical Comedy show, has just returned from the road . . . Al Graff and Bob Harvey were seen trying to catch a glimpse of the Invisible Agallo, a rare bird now on display in the window of the Blanchard Press . . . Mah, the Chinese exhibitor, has closed his Mandarin theater, Stockton . . . Charles Micheals has a crew of decorators and artisans busy remodeling his Lincoln theater . . . "Cap" Flora, of the Court Garage, keeps busy repairing the cars for the film boys . . . Phil Brock is pinch-hitting for "Mack" at the Educational Film Exchange . . . Frank Siggillia is handling the reserved seat sale for "Strange Interlude."

SOME MORE NEWS—Cliff Work, Western Division Manager for RKO was in town last week . . . Katherine Lawler, former secretary of George Oppen, expects to reopen the Regent Theater in the Fillmore district some time next month . . . Harry Epstein, booker for Majestic Pictures, Los Angeles, is here on vacation . . . Harvey Advertising Agency will handle the publicity for the Fox Theater which is expected to be reopened soon . . . Jimmy Woods, one time owner of the Redding Theater, Redding, is in town looking for an opportunity to buy a good theater . . . Mel Hulling, sales manager for Majestic Pictures, is here from Los Angeles . . . Phil Zenovich, free lance press agent, is doing publicity work for Ben Levin's Baywood Theater, San Mateo . . . Mah, the Chinese exhibitor, has closed the Mandarin Theater, Stockton, which he recently purchased from Bill Kohler. Kohler has been acting in the capacity of manager for Mah until the closing of the house . . . We found out that Lois Freeman, at the Warfield, is ambidextrous . . . Charles Michaels has a crew of decorators and artisans busy remodeling his Lincoln Theater. . . . Hyman Levin, better known as "The Captain of the Ship" has been inviting us to see his show at the West Portal so we accepted his kind invitation and saw a wow of a show . . . Phil Brock is pinch-hitting for "Mack" at the Educational Film Exchange . . . Frank Siggillia who is recognized as one of the most proficient theater treasurers, handled the reserved seat sale for "Strange Interlude" . . . Ken Dailey, former booking agent for RKO, has been appointed as manager of the Orpheum replacing C. D. Garrity who will act as treasurer . . . "Cap" Flora of the Court Garage, says the film boys keep him so busy repairing their cars that he can't find time to eat . . . Bill Drummond is losing his girlish figure . . . Isadore Lichtenstein is enjoying his new five-passenger 12-cylinder Cadillac . . . The El Rey Theater celebrated its first birthday this week . . . Arthur A. Barnett who recently merged his business with

Sam "Insurance" Levin of the Cinema Club, reports a big increase in business . . . Hazel Watson of the T & D Enterprises is looking as charming as ever . . . Henry Goldenberg in here preparing to reopen the Fox Theater . . . Howard Sheehan was a visitor here last week.

KENDALL ENTERS NON-THEATRICAL FIELD

Kendell & Dasseville, Inc., through its New England branch installed its first non-theatrical corrective job at the Notre Dame de Lourdes Auditorium located in Lowell, Mass.

The auditorium is equipped with Motograph de luxe projection and reproducer apparatus. It is under the personal direction of Rev. E. Ducharme, well-known New England clergyman.

Considerable interest was aroused in this initial installation of the Kendell System of Audio-Dynamics in Lowell. "L'Etoile," a daily, devoted a column and a half to a bilingual descriptive story. The premiere performance with the new system brought clergymen, film people and exhibitors from over a wide area.

M. S. Thompson, New England branch manager, expressed his complete satisfaction of the job, which was completed under the supervision of John Shaheen, home office service engineer.

WARNER BROS. TO OPEN BRANCH IN FINLAND

Following a recent survey of the territory by Mr. Swenson, Warner's manager in Sweden, Sam E. Morris, Vice-President, announces that the company will open an exchange in Finland at Helsingfors.

K. Nylund will operate the new branch under the supervision of Phil Kauffman of the Berlin office.

* CHRISTIAN SCIENCE *
* The Lesson-Sermon denounced ancient and modern necromancy, alias mesmerism and hypnotism, on Sunday at all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. *
* One of the Bible selections included Jesus' words: "Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves. Ye shall know them by their fruits. Do men gather grapes of thorns, or figs of thistles? . . . Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of my Father which is in heaven. Many will say to me in that day, Lord, Lord, have we not prophesied in thy name? and in thy name have cast out devils? and in thy name done many wonderful works? And then will I profess unto them, I never knew you: depart from me, ye that work iniquity." *
* A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "Willing the sick to recover is not the metaphysical practice of Christian Science, but is sheer animal magnetism . . . Truth, and not corporeal will, is the divine power which says to disease, 'Peace, be still.'" *

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117 Golden Gate Ave., San Francisco

Southern Poster Co.
2022 South Vermont, Los Angeles

Filmograph's San Francisco
Representative

ROBERT A. HAZEL
378 Golden Gate Ave.
Phone Franklin 7984

Chit-Chat and Chaffer

by Hal Wiener

"The Brahmin's Daughter" Spells Winner for Producers Kendall-De Vally

One of the most delightful short subjects we have ever had the pleasure of reviewing is shortly to be released by the Kendall-De Vally Operalogue Co., and distributed by the Educational exchange.

It is titled "The Brahmin's Daughter" and is a musical suggested by the grand opera "Lakme." This picture is just exactly 20 minutes in length and is so entertaining that one feels disappointed at its rather abrupt finish.

The story deals with the love affair of an English explorer and a Brahmin's lovely daughter, Lakme. Their faiths being different, their love affair is a forbidden one, but having broken the rules of the temple, the Brahmin priest sets out to kill his daughter's lover. The story, like all true operas, ends in tragedy. The boy is killed and the girl kills herself.

But by far the outstanding success of the picture is in its lovely music and the talented voices which interpret the piece. Esther Coombs should be well on her way up the ladder of fame. In the title role, Miss Coombs presents a colorful figure and her singing is of the finest order. Willow Wray, and George Stinson are seen and heard to the best of advantage in the picture. Another who scores with his clear basso voice is Ettore Compagna, formerly of the Metropolitan Opera Company.

Oriental dancers and a large chorus under the training of Alice Reawold lends color to the picture. Director Howard Higgin should be complimented on the outcome of his picture. It is a thorough product and fairly reeks with showmanship. Both Mr. Kendall and Mr. De Vally have just cause for rejoicing. Their group of operalogues, of which this is one, should do a big business. It is clean, wholesome entertainment.

Special credit should go to the R.C.A. Victor Recording unit. It is the best we have ever heard.

FOX STUDIOS GOES IN FOR THE UNUSUAL WITH "THE FACE IN THE SKY"

Something unusual in the way of screen stories is now being tried out at the Fox Westwood studios. Glorifying the bill board painter is the theme of Myles Connolly's original yarn which Harry Lachman is now directing for the Winfield Sheehan organization.

It is called "Face in the Sky" and brings to the silver sheet a list of famous comedy artists that reads like a who's who. Spencer Tracy will play the bill board painter who achieves his worldly desire to paint beauty ads on the side of skyscrapers.

Marion Nixon will supply the needed romancing and Stuart Erwin and Sam Hardy will offer plenty in the way of comedy gags. Sarah Padden, Frank McGlynn, Russell Simpson and Billy Platt will lend their able support to the principals.

Humphrey Pearsons arranged the screen play while William Collyer, Sr., wrote in the dialogue for "Face in the Sky." Lee Garmes, who won the academy awards for the best photography of the year with his work on "Shanghai Express" is in charge of the camera work on the picture.

This is one of the first directorial efforts of Harry Lachman at making American pictures. His reputation in Europe as one of the outstanding directors has won him the stamp of approval from Winfield Sheehan.

PALM SPRINGS IS IDEAL SPOT FOR VACATION FROM STUDIO

Out where the cool tree filled canyons extend toward snow capped peaks . . . out in the fascinating land of rare allurements . . . out on an exquisite oasis on the picturesque desert's edge . . . in other words . . . out in Palm Springs was where your correspondent spent the week end.

It was there that we joined filmland's elite who had gathered to enjoy the cool refreshing desert atmosphere 'neath the welcoming shade of El Mirador.

It is there, some 120 miles away from the hustle and bustle of studio work that these entertainment creators forget their business worries and romp and playgetting the full enjoyment out of life that this garden spot offers.

Noticed in swimming togs were Mervyn LeRoy, Ginger Rogers, and George E. Stone. Carl Laemmle, Jr., and Stanley Bergeman also vacationing here. There were many on the tennis courts and after swimming, the popular sport is to go "a bicyclin'."

We dropped into the Desert Inn for a look around and stayed to enjoy some excellent tennis matches which had drawn quite a large audience of week-enders. Then down to Palm Canyon, where palm trees grow wild. Here is an invigorating spot and one of the outstanding scenic trips in Southern California.

When the shadows began to fall over the sand dunes in the distance we started up the car homeward bound and vowing faithfully that we would return next week, but knowing full well that it would probably be another year before we could return.

EDUCATIONAL'S SERIES of six operalogues, in which Producer Kendall and DeVally have endeavored to present the world's finest operatic music, has been made a requisite of the curriculum of the School of Music, Huron, South Dakota.

As a practical means of teaching music appreciation, the school, through the South Dakota Federation of Women's Clubs, has arranged for its students to see each of the operalogues at their local theater. In addition, the society has issued special rate tickets to all Junior and Senior High School students and to music students and teachers generally.

STAGE ACTRESS CAPITULATES TO FILMS

Ninetta Sunderland, who in private life is Mrs. Walter Huston, today signed to play her first film part at the RKO Studio in "Sweepings," forthcoming production.

She was signed to portray Abigail, Lionel Barrymore's wife in the picture which deals with the rise of a merchant king out of the ruins of the great Chicago fire.

Although Miss Sunderland is herself famed for her work on the stage, both in New York and throughout the entire east, this will be her first cinematic portrayal.

Gregory Ratoff, Eric Linden, Roscoe Ates, Alan Dinehart and William Gargan also will play parts in the picture to be directed by John Cromwell.

"Fast Life" Is Rip Roarin' Yarn of Racing Blood; M-G-M Turns Out Winner for William Haines

DIRECTOR.....Harry Pollard
STORY.....E. J. Rath
SCREEN PLAY.....Byron Morgan
Ralph Spence
PHOTOGRAPHY.....Harold Wenstrom
CAST.....William Haines, Madge Evans,
Conrad Nagel, Arthur Byron, Cliff Edwards,
Warburton Gamble, Kenneth Thomson, Albert
Gran and Ben Hendricks.

Getting back to the good old days of showmanship, the Metro-Goldwyn-Mayer studios have turned out a fast and furiously funny picture in "Fast Life."

Immediately after the opening sequence, action starts in and doesn't let up until the final fadeout. It is a rip roarin' yarn of two pals who play lady luck for all she's worth.

E. J. Rath's story tells of the adventures of two pals, ex-gobs of Uncle Sam's blue jackets, who hook a financier speed boat builder into backing them in building a speed boat which will outclass any of the entrees in the international races.

How these two youths bamboozle so-called sporting racketeers, steal the boat from hi-jackers, kidnap the financier's daughter on the eve of her marriage to a no-good villain, win the race bringing fame to the veteran boat builder, and win the undying admiration of the fair beauty, is all rehearsed film material. However, through the splendid direction of Harry Pollard, "Fast Life" is one laugh getter after another. Gags from the agil pen of Byron Morgan and Ralph Spence fly fast and furious between William Haines and his buddy, Cliff Edwards.

Beautiful Madge Evans, as the million dollar heiress, who saves the two buddies from a watery grave, and later spurs them on to victory in the great race, is all one could wish for to handle romantic situations. Conrad Nagel handles the villainous characterization in a suave manner which smacks of realism at all times. A good actor who can always be depended on to give his best. Arthur Byron is seen as the millionaire boat builder. His is a congenial sort of role in which he is superb. Kenneth Thomson, Albert Gran, Ben Hendricks and Warburton Gamble are outstanding in minor characterizations.

Scenes of the thrilling boat race are some of the grandest we have ever witnessed. The entire event will keep you on the edge of your seat. Harold Wenstrom's photography is thorough. Whether or not the race scenes were process shots, makes little difference. It is thrilling at all times and a great big cheer should be given to the Metro-Goldwyn-Mayer organization for bringing to the screen "Fast Life."

It will be a money maker for the studio and an excellent Xmas present for the picture house lucky enough to exhibit it.

Freuler Reaches West Coast; Lays Plans for Production

John R. Freuler, president of Big 4 Film Corporation, has reached the West Coast and a definite announcement of product will be made as soon as negotiations, which have already begun with two short subject and one feature producer, have been definitely concluded.

Freuler plans a series of westerns and a series of melodramas—the exact number of releases as yet undetermined—and fifty-two short subjects consisting of one, two and three-reel comedies, so that Big 4 distributors will be able to sell a complete program of their company's product.

Plans are going forward rapidly for studio space and shooting will start immediately on the heels of the announcement.

DEPARTMENT STORE WORKERS TO TAKE PART IN RKO FILM

The great May Company department store in Los Angeles, Ninth and Broadway, is soon to go Hollywood.

Early in December more than 500 of its employees are to take part in Radio Pictures' adaptation of Lester Cohen's great novel, "Sweepings."

Studio executives have made arrangements to take over the entire store on a Sunday and for the first time in history, a huge bargain sale is to be filmed.

The production is scheduled to get under way sometime early in December. Lionel Barrymore is to be starred, supported by a huge cast, which includes Gregory Ratoff and Alan Dinehart.

Editor's Note—With thousands of extras going hungry RKO sees fit to do this sort of thing. Just plain rotten, if you ask us.

AUSTRALIA LAUDS NORMA SHEARER IN "SMILIN' THRU" SAYS CABLED REPORTS

A premiere that made dramatic history at the other side of the world was reported by cable to the Metro-Goldwyn-Mayer studios for "Smilin' Through," which had its first Australian showing at the St. James theater in Sydney.

Crowds thronged the theater, despite the lateness of the season, and the press unanimously proclaimed it one of the greatest talking pictures of all times. The opening day's figures have never been exceeded save by one picture, "Grand Hotel," the report added.

"Press raving about every phase of the picture as unsurpassed entertainment," states the cablegram. "Public equally responsive and whole industry impressed. Expect its minimum run to be seven weeks in this one theater."

The picture, in which Norma Shearer stars, with a cast that also includes Frederic March, Leslie Howard, O. P. Heggie and other notables, was directed by Sidney Franklin.

"LIEBESWALZER" (LOVE WALTZ), ANOTHER LILLIAN HARVEY SEMI-MUSICAL FROM GERMANY

You may be sure that any German picture with such a title as "The Love Waltz" will be full of romance, color and fine music and you will not be disappointed in the latest from the German studios. This one has an interesting story of a Princess who has love affairs out of her class, but of course, everything turns out well at the finish. Erick Pommer gave this one a grand production with settings elaborate and gorgeous.

The court scenes and the various groupings are well worth seeing and the novel opening of the picture, in which mass production of automobiles are shown, smacks of our own Detroit.

One of the best directors from the European studios, the famous William Thiele, handled his players and the mass of people used in the production with finesse.

The music in the production is the lovely lilting kind that we usually associate with Vienna and was composed especially for the picture by the famous Werner Heyman.

All our own favorites of the German screen are in the cast, which is headed by the lovely Lillian Harvey, who will soon be here, and Willy Fritsch plays opposite her in the romantic lead.

George Alexander is another famous European player whom you have seen and enjoyed. He plays the Archduke to perfection. Then they have Julia Serdi, Lottie Spira, Hans Jannerman, Karl Ludwig Diehl, Victor Schwanncke and Carl Ettlinger.

There have been some delightful German semi-musicals seen at the Filmarte theater, but this latest one is surely delightful entertainment.

"BRIEF MOMENT"

A smart play that really is smart comes too infrequently to be greeted with any degree of calmness. Therefore "Brief Moment," Pasadena Community Playhouse's first production to be road-shown up and down the coast through the theater's Guild Association, was welcomed with cheers at its opening performance. S. N. Behrman's play is intended to be clever and epigrammatic, and through the greater portion of its length, it manages to be just that.

A great deal of its success, of course, is due to the perfect cast which the Playhouse has assembled. And fine though Sharon Lynne and Harrison Ford were, I am bound to give the palm (as Behrman gave the best lines) to "Harold Sigrift" portrayed with feeling and humor by Ralph Fried. Miss Lynne as the vacillating "Abby Fane" turns in the finest show I have ever seen her give, sparkling and real. Harrison Ford—and why has he been so long absent from the screen?—as the complex-haunted "Roderick Dean" is splendid.

What is really the best bit in the play is done by Leonid Kinskey as a fake Russian director. This truly remarkable bit was only a few minutes long. It is worth the ticket just to see, however. Booth Howard as bootlegger "Manny" is another to make a perfect characterization. Madeline Holmes, Gene Gowing, and Frank Dawson were flawless.

The first act is undoubtedly the high point of "Brief Moment." In the second scene of the second act, the play weakens, and the third act is fairly mild. Harrison Ford directed the production with excellent sense of good theater. Malcolm Thurburn, a really striking set designer, has a modernistic setting which looks liveable as well as colorful. Gilmor Brown supervised the show, with Murray Yeats production manager.

"Brief Moment" should be worth a month's run at the Playhouse and a success up and down the coast. It is the best Playhouse show since "Louder Please," although in an entirely different class. It is a show which should not be missed.

—HAROLD WEIGHT

JOE E. BROWN IN "ELMER THE GREAT" AT EL CAPITAN HAS MANY NEW LAUGHS

Returning to the El Capitan theater the third time in "Elmer the Great," Joe E. Brown handed us more laughs than he did at any previous appearance in this play. When we say "us," we are speaking for those who attended the performance Sunday evening.

Many studioites laughed their heads off at the antics of Joe E. Much of it was impromptu. The actors had a hard time playing the scenes, so funny was the Warner Bros. star in his part of the small town baseball player who was kidded into stardom and fame by the big leaguers.

Here he gets embroiled in a crooked deal and finally works his way out. His winning the pennant for the New Yorkers, along with the glory and the girl, made the play well worth seeing. Emerson Treacy, Helen Keers, Ruth Matterson, Mitchell Ingraham, Lottie Williams, Mia Marvin, Jean Reno, Harry Hollingsworth, Earl Pingree, Nat Leffingwell and Kenneth Gamer, all are in line for attention. Others who took part were Edward Cassidy, Jack Rose, Joseph De Stegai, Paul Kruger, Ray French, Hal Price, Edward Seabrook, James Sargent, Frank Lydiard, Bill Brubaker, Douglas Keaton, Wardell Jennings, Bob Brown, Pat O'Shea and Bill Mesenkov.

Go and see "Elmer the Great" if you have failed to do so to date, for the run is a short one. Warner Bros. are to make a picture out of the Ring Lardner take-off on big league baseball. Russell Fillmore was responsible for the stage direction, and less you already know, it was a Henry Duffy production.

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KIDDIES

Communicate with Mr. Valentine, Hillside 1146, for some very interesting information about our Yuletide Number — out New Years Eve.

CLEMENTINE TORRUELLA, one of the cleverest and most versatile juveniles to grace Hollywood in many a moon was recently engaged by the Fox studios to synchronize the Spanish version of "Wild Girl." Little Miss Torruella is adept in four languages—English, Spanish, French and Italian. At present she is engaged on the Winfield Sheehan lot appearing in a Spanish version. In case you do not already know, she was awarded the title of "Princess of Radio" by both the National and Columbia Broadcasting officials. But drama is not her only line, she is equally talented in dancing, playing the guitar and is in possession of a beautiful singing voice.

SO TINY are Educational's "Baby Stars" appearing in Jack Hays' Baby Burlesk series, that special camera equipment had to be designed in order to get the exceptionally low camera set-ups necessary for their latest picture, "Kid'n Hollywood."

WITH THE EXCEPTION OF DICKIE MOORE, all of the Our Gang kids are asking Santa to bring an electric train for Christmas.

Dickie was presented with an electric train by Tallulah Bankhead. His request is a large fishing pole and tackle. To some extent this desire was prompted by the latest Gang picture, "Fish Hookey," directed by Robert McGowan.

Nevertheless, Dickie states that last year he got a small pole, caught three perch all by himself from the end of a pier, and now wants a large pole to catch a swordfish. The kids expect Santa to deliver either at home or the Hal Roach studios.

JUNIOR COGHLAN has been signed for an important role in the new Ken Maynard feature, "Drum Taps," in which the Boy Scout Troop No. 107 of Hollywood is also featured. Maynard's supporting cast, in addition to Coghlan, are Dorothy Dix, Hooper Atchley, Lloyd Ingraham, Harry Semels, Kermit Maynard and others.

J. P. McGowan is directing from his own story.

JACKIE LOWE wore a high felt hat and used a southern dialect in "The Golden West" with George O'Brien recently at Fox.

WORKING in "Tess of The Storm Country," "Walking Down Broadway," and "Cavalcade" has been keeping Nancy Crowley very happy—and she's very good in her bits, too.

Chaf's With Connie

Who does not seek youth again? A few days ago, we heard of something that might help. Some delightful new toiletries named Uth-agen are now on the market, and from all accounts are the last word in cosmetics. Uth-agen is made in Hollywood, and if it lives up to its name, it should be a marvelous product.

Our favorite beauty parlor is the "Regent," located in the Regent Hotel, and here we always get a lovely wave. The service is to be relied on, and the work is splendid, these being two of the reasons for its success.

Superfluous hair is getting to be a thing of the past. Miss Stevenson at the Gainsborough Beauty Shop is an expert operator, and gives the best of attention to all interested in "Electrolysis." Miss Stevenson is also connected with the Sayde Nathan Salon on Wilshire Blvd.

Hollywood's newest organization, the "New Era Co-Operative Exchange" is doing things in a big way. Through the "New Era" you can exchange your services for services you desire. A great idea, these times, don't you think?

If you are in need of fresh flowers, we suggest you try the "Algerian Florists" on Melrose Avenue. Here you will find a fine assortment, and the flowers are particularly lovely. Prompt service is also a specialty here.

We dined with some friends not long ago at the Sea Food Grotto on Vine Street, one of the best places for a fish dinner. If you care for lobsters, this is the spot for a real treat.

It was necessary for us to have some jewelry repaired recently, so we took it to Joe Fallon, as this shop was recommended highly to us. A collection of costume jewelry is shown here, and the shop is opposite Pantages theater.

An interesting schedule of lectures on make-up and care of the skin is being given by Minta Durfee-Arbuckle in connection with her Fountain of Youth toiletries.

On November 29th she appeared at the Fox theater at Leimert Park; on Nov. 30th she spoke before the Legion Auxiliary Benefit. On Dec. 2 she was the main attraction at the Shakespeare Club in Pasadena and later in the month is slated for a lecture at the Ambassador Hotel, Los Angeles.

B.B.B.

PRESENTS The 10th Edition of His . . .

"Boys Will Be Girls"

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NIGHT HAWK

Phil Harris Reigns Supreme as He Holds Sway at Cocoanut Grove

Motion picture stars, social satellites, fraternity men, and sorority girls, in fact anybody and everybody who is in search of a good time flock to the Cocoanut Grove, where Phil Harris and his world famous orchestra are holding sway.

Phil Harris is unquestionably the most popular entertainer in the night life world on the coast. Patrons of the Grove clamour for his songs. As a child cries for candy, so do we all cry for Phil Harris, he is great!

Leah Ray has a voice and personality that has put her across with a bang. (Helen of Troy was a piker as compared to Leah—she is beautiful.) The original Biltmore Trio continue to pack a wallop and have been continually adding new songs to their already large repertoire.

Jeffrey Gill, Hollywood's favorite tenor is more popular than ever, while Xavier Cugat and his Tango Rhumba band, with Carmen Castillo on the vocal are superb.

Phil Harris was formally initiated into the brotherhood of the "O. F." a short time ago, (if you don't know what the "O. F." stands for, I won't tell you). Now all the members of Phil's band are wearing pledge pins (safety pins) on their lapels. For more information in regard to the Brotherhood of the "O. F." ask Phil Harris and he will tell you all about eating breakfast in one of Chic Sales' miniature bungalows as part of the ritual initiation, (and was his face red?)

CARLOS MOLINA IS BUILDING UP A FINE ORGANIZATION AT THE BLOSSOM ROOM

Leave it to Carlos Molina, the conductor of the orchestra who carries his name at the Blossom Room, to unearth new talent and clever artists, too. The other evening he introduced Dave O'Brien, a new tenor singer, to Blossom Roomites and they just wouldn't let the newcomer leave the platform. He is nice to look at and delivers his songs like an old seasoned troupier. Carlos Molina, himself, is seeing to it that those who visit the Blossom Room are given plenty of amusement and some of the best music of its kind around these parts. He has two bands in one and they play all sorts of numbers that satisfy the tastes of the most fastidious person.

After the Show Dinners Are Becoming a Great Fad with Elite of Hollywood at Beverly Hills Hotel

The minute you drop in at the Beverly Hills Hotel supper room you feel a warmth of friendliness that you miss in most cafes, and the atmosphere gives you that restful feeling—and soon you feel right at home. The music, furnished by Ted Dahl and his orchestra, compares with the best in town. The show offered, as an added attraction, is of the very finest. For the past week Sorel and Melva, sensational ball room dancers, headlined. Barbara Lee and Jimmy Newell sang their way into the hearts of their listeners. George Fat Baldwin put over some good numbers. There was just enough floor show to please all present.

WE SAW Lowell Sherman and Geneva Mitchell, Mr. and Mrs. Joe E. Brown, Sally Blaine, Maurice Revnes, Theda Thayer, Gunnar Anderson, Johnny Perelli, June Clyde, Messrs. Wheeler and Woolsey, Guy Gaylen, Russell Simpson and the Missus. We also had the pleasure of meeting the charming hostess, Miss Agnes Klatzkin, and what more, we dined with Alex, our old Pal from the Brown Derby, who is in charge of the welfare of the visitors at all times. Manager William Maesh Kimball of the hotel, certainly proves himself a real host nightly. Drop in any evening, including Sunday (except Monday evening, when they are closed to prepare for the week's rush of their may friends who come to dine and dance).

LEE MOORE'S NEW FROLICS CONTINUES TO PLEASE NIGHT SPOT LOVERS

There seems to be no let up in attendance at Lee Moore's New Frolics Cafe at Culver City, where Bill Hogan and his band are making the patrons enjoy themselves to their hearts' content, with the floor show, and musical numbers that his capable musicians offer. The girl-iest of girl shows ever offered night spot lovers continues to command attention. And why not. Hasn't Lee Moore lined up the prettiest and shapeliest girls now appearing in such a show? David and Hilda Murray, Nitza Vernille and other features have been retained and go on entertaining night clubbers in a greater measure with each show.

B.B.B. CELLAR CAFE "BOYS WILL BE GIRLS" SHOW, WITH MARV LAND'S ORCHESTRA HITS BULLS EYE

B. B. B. flew up to San Francisco on business Tuesday and he left Nat Spector in charge to act as M. C. Nat, of course, just goaled the guests with his singing and announcing the "Boys Will Be Girls" numbers of which one never seems to grow tired. The boys really work hard and seriously, and are worthy of a hand. The same lineup of actors do the impersonations, and one thing that you can feel safe while viewing the show, the boys certainly take their work serious. Lee Rosine, Jack Schmaltz and others sing and entertain. Dummy, the Newsboy, was doing a land office business there the other evening, selling Christmas cards to the visitors. Why not, he is on the up and up and is unfortunate to be deaf and dumb. We saw Clarence Brown, Rowland Brown, Mr. and Mrs. Harold Beaudine, Arthur Cesar, Mr. and Mrs. Paul Ivanhoe, Ruth Mix and many others enjoying themselves. Leonard Stevens is still at the piano whooping it up for the show while the Marv Land Orchestra put in its best licks while playing for the dances, and of course, for the show. Marv Land and Jack Warren have written a fine song for Milton and Lindon, titled "The Kept Woman." It is a wow.

Monte Blue Is Immense in "Officer 13"; Allied Strikes a Happy Note in Entertainment for Whole Family

What the producers need today is more stories of the type of "Officer 13," to bring back the whole family to our theatres. It is the wholesome drama of this sort, with a moral, that carries B O value, and, coupled with a star like Monte Blue, who actually makes you believe what he does, and that he is not simply acting his part. You will think Monte immense in this tale of the minions of the law who strive and struggle to serve and protect the citizens of this good old U. S. A.

Much credit should go to George Melford for his direction. He knew his story, and saw to it that the actors and actresses played their parts accordingly.

Lila Lee never had a more emotional and dramatic part than this one since her advent in the talkies. She looked and acted the part of the judge's daughter with understanding and finesse. Charles Delaney in a short but sweet part, proved an actor of ability. We never had any doubt about this, but this part proves that he can deliver in any company. Seena Owen, by her work in this picture, should gain plenty to do for the major studios. As Trixie, the owner of a speakeasy, she was superb. You will love Florence Roberts more than ever when you see this picture. Frances Rich needs only more pictures to make a place for herself next to her famous mother, Irene Rich—which is saying plenty and rightfully so. Get a load of this: Dot Mayberg, of radio fame, plays a part that stands out like a sore thumb. She photographed like a million and has a fine "mike" voice. Excellent small parts were played by Lloyd Ingraham and George Humbert—the former as the judge and the latter as an Italian peddler. Kit Guard and others help materially.

We purposely left Mickey McGuire and Jackie Searle, the bids in the picture, to the last, for they are worthy of special mention. "Mickey" will make you cry no matter how hard boiled you are. He has that something that kids and grownups love. And when it comes to trouping, why you just have to know your onions or he will steal every scene from you. "Jackie," too, works like nobody's business to hold up his end, and what more, he does it, and runs close to Mickey for attention.

Allied Pictures produced this feature. M. H. Hoffman, Sr., can take a bow on it. It is good entertainment for the whole family. Written by Paul Edwards and adapted for the screen by Frances Hyland. Perfectly photographed by Harry Neuman and Tom Galligan, and edited by Leete E. Brown.

—HARRY BURNS

"The Mummy" Brings Karl Freund, Universal Director, to Front Ranks of Cinemaland

Here is the first starring vehicle for Boris Karloff and is particularly fitted to his peculiar qualities of odd characterizations.

This one also has the distinction of bringing a new director to the cinema horizon in the person of Karl Freund, who certainly makes his mark here and shows his fine training in the European studios, as well as in Hollywood.

His rare handling of a difficult story and the splendid direction of his players, held the attention of the preview audience to the end.

This interesting story by Nina Wilcox Putnam and Richard Scheyer and screen play by John Balderston, deals with the illicit love of a priest of the temple and a vestal virgin which carries them through the centuries until the present day when the ancient scroll which held them together is destroyed and the evil influence of the priest is dissipated.

Most of you have been interested in the many scientific explorations of modern times into ancient Egypt and especially of the discoveries at the tomb of King Tut.

Well, this story is told by a party of scientists who discover the ancient tomb of an Egyptian Princess, through the information of a mysterious Egyptian.

Fine camera work was particularly necessary in the production of this unusual picture and Universal secured the services of Charles Stumar, whose work is a credit to this fine production.

Quite often in reviewing pictures, we forget to mention the man who is responsible for the production from the inception of the story until it is shown to the public. We call your attention to the supervisor, Stanley Bergerman, who is rapidly forging to the front, and in this instance makes his mark with a production that held the attention of the reviewers.

The cast were evidently carefully selected and Zita Johann, was very effective as the Princess, and Bramwell Fletcher, who was only seen in the early sequences, did a splendid bit of work and especially at his death, which was caused by an ancient curse.

Arthur Byron, David Manners, Noble Johnson, Leonard Mudie, Kathryn Byron, Eddie Kane, Edward Van Sloane and Tony Marlow were the other fine players selected.

Here's another picture that clearly demonstrated the great artistry of the make-up man and Jack Pierce, who has charge of this department, showed his remarkable ability to great advantage in the close-ups of Boris Karloff.

The Art direction of Willy Pogany showed his splendid training in the art world and the production on the whole was of the highest order.

Here is one of the best from the Universal Studios and we feel sure that theatergoers, who have always leaned to the mysterious in their screen fare, will flock to see this one.

—ARTHUR FORDE

LOTTE LEHMANN WILL BE HEARD TUESDAY EVENING AT PHILHARMONIC IN UNIQUE SINGING PROGRAM

Lotte Lehmann, prima donna soprano, who will be heard Tuesday evening, December 6, at Philharmonic auditorium, is the only great singing star in Europe who has not concertized in America. She made her New York debut on January 7, 1932 to a capacity audience and won immediate triumphs.

She sings the masterworks of German "Lieder," the greatest songs ever written, in a way that thrills. She is not only a singer—she is a musician. Her songs by Brahms, Schubert and Schumann sweep her listeners from their feet. With a voice of magnificent range and color, she knows how to express the thought and spirit of her songs to the audience.

Mme. Lehmann began her career on the stage of the Hamburg opera, and from there followed an ascending path from one crescendo of success to another. For the past five years she has been leading soprano of Covent Garden, London. To the Berlin Staatsoper she returns each season as distinguished guest artist; while in Vienna she is honorary member of the Staatsoper.

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"THE DENTIST" PULLS HEAVILY FOR MACK SENNETT STUDIOS

The first of a series of six comedies that will have W. C. Fields as a featured player, was shown at the Ritz Theater recently, where it was a regular laugh-fest for the audience.

Like most other comedies, there is very little plot to this one, being a series of hilarious situations that are supposed to happen in a dentist's office. W. C. Fields did a similar act on the stage a few years ago, but in this screen vehicle it seems much funnier.

Maybe the things that occur in a dentist's office do not seem very funny to you, but to the audience it brought out spasms of laughter. Babe Kane was cute as the dentist's assistant and seemed as much surprised as the audience at the antics and drolleries of this comedian—W. C. Fields.

Zelda Farley is a new one at the Sennett Studios but she got many hearty laughs by her eccentric doings in the dentist's chair and the other patients all added to the fun. It's always hard to describe the actions of a comedy of this character and must be seen to be appreciated, but this newest addition to the Sennett studios—W. C. Fields—is a welcome addition in the laugh-making ranks.

Leslie Pearce certainly knows his slap stick and he got many clever little situations wedged in perfectly.

The production was of the highest order and will easily fit into the Paramount program, who is to release this series. Should the others of the series come up to the high standard established by this first one, there is no doubt that Sennett can keep this fine comedian indefinitely in his ranks.

"THE RACING STRAIN"—A FINE PICTURE WITH NEW STAR

Many of you will remember the most beloved Wallace Reid in those wonderful pictures of the thrills of auto racing days. If so, you will have cause for joy in the knowledge that his young son, Wally Reid, Jr., is stepping into his father's shoes and will surely hit public approval by his brisk manner and natural acting ability.

Willis Kent was the lucky man who took a chance in making a picture with this find and he has produced a picture that is packed with thrills, action and love interest, not forgetting the necessary amount of comedy. Here is a story of a famous racing driver who was killed on the track and gave his young son into the hands of his partner, hoping that the boy would succeed him in the favor of the public. They call the boy "the big shot," and the partner brings the boy up so carefully that he not only becomes a great driver, but is an aviator with a great deal of dare. Unfortunately, the partner is addicted to liquor, and when the great day comes the man is missing. They find out afterwards that a coterie of gamblers have sent for him on the subterfuge that the boy's mother is over the border of Mexico, and when they get him there he is drugged. At the last moment, the boy takes the man's place and wins the race. When the man gets back before the race is finished, the boy gives the impression that the race has been won by his guardian.

Wally Reid, Jr., is a natural actor who is just ready to fit into the steps of his father for the favor of screen fans. You will surely like him.

Paul Fix plays the role of the guardian of the boy. He is perfect and creates a great deal of interest. Lovely Phyllis Farrington, as the daughter of an auto magnate who is in love with the boy's guardian, gets better in each picture. J. Farrell McDonald, Dickie Moore, Eddie Phillips, Mae Busch and Jimmy Burtis were other players of note, who contributed to the success of this production, while Ethel Wales and Ottoyama provided many hearty laughs.

Jerome Storm was the director and clearly demonstrated that he had not lost any of his cleverness, and the excellent photography was in the hands of William Nobles.

Willis Kent has an interesting picture in this one, and with the addition of Wally Reid, Jr., should please them all.

"SLIGHTLY MARRIED" IS GOOD ENTERTAINMENT

"Slightly Married" is another fine production for the Independent market. This latest Chesterfield picture is decidedly interesting and has an excellent cast that has been carefully directed. The story is full of suspense, unusual love interest and plenty of comedy relief to break the drab spots.

The yarn concerns a young girl who is brought into court on a charge of accosting on the streets, but she tells the court that she was only flirting because of loneliness.

As she has no friends the judge calls for a character witness and a young man steps up and tells the judge that he is engaged to the girl. The judge takes the young man at his word and insists that they be married at once to which the young couple agree. The young man is a member of society and they agree to separate but he finds out that he is really in love with the girl. His family steps in however, and causes a divorce. Then the man is about to be married to a young lady of his own class when he hears that his former wife has had a baby and the love for this young son decides that she is the only girl for him. They are reconciled and are remarried.

There are many unusual twists and suspense to the end of the story. Director Richard Thorpe made a fine job of it which showed excellent results.

The cast was carefully selected and Evelyn Knapp carried off the role of the young girl splendidly.

As for Walter Byron, he is such a fine actor and handled the difficult role of the young man that was torn between the love of the young girl and his duties to his rich parents with a great deal of credit. Jason Robards, by his philandering during the absence of the young husband, was fine as a stumbling block in the way of the happiness of the young man and the lovely girl. Dorothy Christy has a great deal of dignity, and in the part of the society rival for the affections of the young man, was interesting. Phillips Smalley and Clarissa Selwyn looked and acted the parts of the young man's parents to perfection, and Herbert Evans was quite amusing as a butler.

The high spot of the picture was Marie Prevost, who as the friend of the girl, kept the audience in spasms of laughter by her fine comedy.

This is a good picture for any audience, as it kept the preview audience in suspense until the finish.

S P O R T S

100-Lap Race at Legion Ascot Speedway Sunday Afternoon

With the 1932 racing season nearing a close, all the drivers are viewing to win as many points as possible, in an attempt to place within the first six positions. The standings to date are:

Ernie Triplett, 694.60
Lester Spangler, 573.06
Wilbur Shaw, 520.18
Chester Gardner, 416.09
"Wild Bill" Cummings, 344.15
Bob Carey, 338.70

With a 100-lap race scheduled for Sunday afternoon at the Ascot Speedway, it is quite possible that several of these drivers may change their positions.

"Wild Bill" has been having a winning streak since he returned from the east; Bob Carey has made some changes in his car and expects to give the drivers some real competition; then there is Wilbur Shaw to be considered. Wilbur broke the world record for a mile dirt track when he qualified at almost 103 miles per hour at Oakland last Sunday. The former record being a little over 101 miles per hour.

With Ernie Triplett, Chester Gardner, Babe Stapp, Al Gordon, Sam Palmer, Mel Keneally and many others entered, each one feeling that his car will be the one to take the checkered flag first, Sunday afternoon promises to be one of the most hotly contested races of the season.

There will also be five other events on the program, starting with the Italian Helmet Dash. Miss Mae Murray has promised to be on hand to present the winner with the Helmet, so you may know that there will be quite a contest to see WHO will win the Helmet and the KISS. Then there will be two 5-lap qualifying heats for the 15-lap main event for Class "B" cars and a 5-lap consolation race.

Be sure and make your reservations early so that you will be able to see the races Sunday afternoon. The advance sale of tickets, according to Legion Ascot Speedway officials, is quite heavy and it looks like another "sell-out" race.

HOLLYWOOD LEGION STADIUM

Ralph Chong, Chinese welterweight from New Orleans, was a soft touch for Vearl Whitehead in the Stadium's main event last Friday. The shifty Oriental had no chance with the rugged blonde boy, who punches from every angle. Chong hit the canvas in the sixth and was lucky to stay the limit. His occasional spurts only added to his troubles, for Vearl outslugged him every time he tried that game. It was a bad night for Chong; his prestige was badly shattered and his main event drawing power just about wiped out. He can't hope to tangle with any of the tougher welters. Decision to Whitehead. Georgie Hansford, fighting one of his best fights, made a chopping block out of Benny Garcia, a tough, willing kid. Benny hit the canvas in the first, and from then on receipted for a lot of punishment. He was game, but Hansford was out to win—and did. In the special, Baby Palmore, a newcomer flyweight, turned out to be a tiny Mickey Walker, showing the fans everything in the book. He was far too good for Peppy Jennings, easily taking the nod. It was a good bout. This kid Palmore is going to make the going very tough for the best of the little fellows. He is strong, hits hard, and knows every angle of his chosen profession. Other results: Eddy Greb, 126, beat Henry Lopez. Al Alicante, 152, substituting for Joe Ruis, lost to Kenny Kent, who is good and will make a big bid for middle-weight honors. Joe Estrada was given the decision over Jimmy De Lucca, a decision the fans booed the rest of the evening. De Lucca substituted for Dick Bartosh.

OLYMPIC STADIUM

Ace Hudkins, Nebraska's famed "Wildcat," went down to defeat in Jack Doyle's big stadium last Tuesday night, battered to the canvas by "Assassin" Wesley Ketchell. It was a mauling go from the start, with the "Wildcat," as usual, doing most of the mauling and Ketchell driving piledriver lefts on a chin seemingly made of concrete. In the fifth, eighth and ninth rounds Hudkins was a badly battered "Kitty," but his indomitable fighting heart kept him going. Ketchell's murderous left landed time after time on the "Wildcat's" stone chin; though he shook from head to feet, he bored in mauling Ketchell from side to side of the ring. In the tenth Hudkins finally went down, took a nine count, then got up and mauled his way to the final bell. Referee Harry Lee could do nothing but give the verdict to Ketchell, who probably wonders how any man can take the blows Hudkins took and remain in action. The "Wildcat" looked soft and lacked his old-time fire; he's through as a big-time attraction. Ketchell remains a clumsy, unaggressive boxer, with a lot to learn about timing and distance. His sock, his one asset, beat Hudkins. Other results: In the semi Dutch Weimer was knocked cold by Frank Rowsy, a heavy with a terrific right. Al Alacante won the special from Warren "Cyclone" Frakes, but Benny Whitman called it a draw. Bobby O'Hara and Johnny Martinez, draw. Kenny Kent, Sid Gregory, draw. In the opener Fil Quintinar won from Artie Duran. The house was good. Next week Mickey Walker meets De Kuhn.

ALEXANDER CARR IS WORKING IN "DEATH KISS"

Alexander Carr is working in "The Death Kiss" directed by Eddie Marin and produced by K-B-S-World Wide. Mr. Carr since doing "Hearts of Humanity" for Bryan Foy Productions, has been keeping busy in features, and it is said that he expects to revive Potash and Perlmutter which was his big hit in the days gone by. Starr and Pelton Agency with Leo Lance as associate are handling his affairs.

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HOLLYWOOD

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STUDIOS

What Have You To
Offer in Stories for
Filmland's Best

STARS

"The Big Cage" to Illustrate Laemmle, Jr.'s New Idea of Universal Talkie Technique

By LOU JACOBS

The first practical demonstration of Carl Laemmle, Jr.'s recently announced policy of minimized dialogue in screen productions will occur in "The Big Cage," Universal's animal training picture which is in production at the studios under the direction of Kurt Neuman.

In the unique film, which will mark the screen debut of Clyde Beatty, youthful animal wizard, dialogue will be restricted to an absolute minimum. Most of the picture will be devoted to constant action where interruption by spoken words would only tend to retard screen interest. "The Big Cage," and screenplay whose interest depends upon action, and unique locale or theme, Laemmle believes to be what the public prefers to replace sophisticated drawing room fare laden with equally sophisticated dialogue.

"The Big Cage" will likewise mark a departure in the popular fashion of animal films, taking the human side of the argument and showing how the intelligence and will of man forces obedience of the most savage inhabitants of the jungle. Beatty's colorful life and methods, and the dangers and thrills of his odd occupation will supply the action for its reels.

And while the beasts themselves will be given every opportunity to speak their pieces into the microphone, "lines" for the actors will be few and far between.

STUDIO STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, *Story Editor.*

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

HOWARD SMITH, *Story Editor.*

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT. No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER. No westerns. Adventure material with unique background.

CARY GRANT. He-man stuff with comedy charm.

FREDRIC MARCH. Anything suitable to important star. No light comedies.

MAE WEST. Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, *Story Editor.*

Originals considered from established authors and agents only. In the market for inexpensive melo-dramas and westerns.

JACK HOLT. Anything suitable. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL. No mountaineer stories. Sympathetic juvenile type.

CONSTANCE CUMMINGS. Story affording opportunity for emotional leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, *Story Editor.*

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, *Story Editor.*

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

Hoffman-Allied Pictures Busy Preparing

Those responsible for Allied Pictures are as busy as the proverbial bee in preparing three fine stories that will get under way shortly.

The first one will be another of those splendid Hoot Gibson specials that are the delight of the small boy as well as most of the elders. The title of this one is at present, "Boots of Destiny," and is not only an interesting yarn but is full of thrills and with plenty of real love interest.

The next one will be another of those Classy Melodramas that have been so popular with those who prefer their screen fare mysterious and exciting.

Another stage classic is also being prepared. It is the last one of a series of six. All of the others have registered at the box office. This one was written by that well known author of stage hits, Brandon Fleming, and was taken from his play "The Pillory."

Careful preparation is what counts at this studio and M. H. Hoffman, with his knowledge of the requirements of theatergoers, and M. H. Hoffman, Jr., who has made such a success in picture making, have a fairly accurate idea as to the manner in which their work will be received by theater patrons of the houses that carry the Allied Pictures.

INDICATIONS THAT UNIVERSAL STUDIOS will be exceedingly busy for the next several months is shown by the assignments in the scenario department.

Homer Croy is adapting an original by Vernon Smith called "Salt Air" for Sidney and Murray which Warren Doan is to produce.

Preston Sturgis has been assigned to prepare a treatment of "Niagara Falls" by Tim Whelan for "Slim" Summerville and Zasu Pitts.

Ayn Rand has been assigned to the continuity of Ray Doyle's original "Blank Pearl" pending decision on her own original "The Red Pawn."

Arthur Brilant is working on the scenario of Robert Louis Stevenson's "Suicide Club," slated for early '33 production.

William Anthony McGuire is at work on his own original "When the Time Comes."

WITH THE COMPLETION of negotiations announced yesterday, Metro-Goldwyn-Mayer has acquired the right to screen "Another Language," the drama of family life which is still enjoying a phenomenal New York stage run after opening last season. It is a "first play" by Rose Franken, and was produced by Arthur Beckhard. It has had the longest continuous run of any play now on Broadway. M-G-M is placing it on the list of outstanding pictures to be released on the new season's production schedule.

FELIX REISENBERG SIGNED TO WRITE MOVIES

Felix Reisenberg, one of the most prolific sea-story writers in America and one of the most widely read, today was signed to write for Radio Pictures and will leave for the RKO studio in Hollywood shortly.

He has written scores of short stories, a number of novels and writes a weekly column for a leading nautical magazine.

Among his books are:

"Under Sail," "Men of Deck," "Standard Seamanship," "Bob Graham at Sea," "East Side West Side," "Shipmates," "Endless River," "Passing Strangers," "This Great and Wide Sea" and "Mother Sea," as well as "Maiden Voyage," a collaboration.

G. B. STERN, NOTED WOMAN WRITER, HOLLYWOOD BOUND

G. B. Stern, noted Englishwoman who has written best-seller after best-seller, has been signed to write for Radio Pictures and will arrive from Britain tomorrow in New York on the S. S. Berengaria, en route to the RKO studio in Hollywood.

She is one of the most widely read women writers and is as well known for her short stories and novels in the Saturday Evening Post, Ladies' Home Journal and Women's Home Companion, as for her successful books and plays.

Among her successes have been "Matriarch," "Debonair," "Modesta" and "Back Seat," and she has a new novel coming out in February, "Long-lost Father" for which a brilliant future is predicted by the publishers.

"SCARLET RIVER" TITLE FOR KEEN'S NEXT

"Scarlet River" today was definitely assigned as the title for Tom Keene's forthcoming production, hitherto known as "The Circus Cowboy." Keene Thompson is writing the screen play and production is scheduled to begin shortly with Julie Haydon, Rosco Ates and Creighton Chaney in the supporting cast. Otto Brower will direct it.

SELLING MANY STORIES

Universal Scenario Corp. is showing plenty of activity in its sales department. Grace Norton, under whose management all sales are effected, reported the sale of an original story by Basil Dickey to Invincible Pictures. It is called "Cargo" and Production Manager M. Cohen is lining up an all star cast for early production.

"Beyond the Focus," by E. V. Kissie, was also sold to the Amazing Stories magazine and a negotiation is in progress for its movie rights.

George Batchelor, producer for CHESTERFIELD has taken an option on a novel by Beulah Pointer called "Love Is Like That." Many other deals are pending which Miss Norton reports promising particularly with the Edgar Franklin stories under her management, in which several of the major studios are showing interest.

We are in the Market for ORIGINAL and PUBLISHED STORIES
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Through Our Yuletide Issue—Out New Years Eve

HOLLYWOOD filmograph



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VOL. 12, NO. 47

HOLLYWOOD, CALIFORNIA, SATURDAY, DEC. 10, 1932

PUBLISHED WEEKLY

Hollywood Barn With BUDDY FISHER as Star Opens December 21st

M. G. M. Are Starting Six Pictures This Week

PRESIDENT JOHN EVANS ENRIGHT ANNOUNCES NEW INNOVATIONS

Lovers of night life in Hollywood who have learned to dance to the music of Buddy (Joy-Boy) Fisher and his orchestra, are to have another opportunity to enjoy this pleasure starting Dec. 21, when the Hollywood Barn, located at Sunset and Cahuenga, one of the most unique cafes on the Pacific Coast will throw their doors open to the public according to word from John Evans Enright, president of the Hollywood Barn, Inc.

Buddy (Joy-Boy) Fisher will, we are told, have an orchestra that will be second to none. This even goes as to the amount of musicians and entertainers that he will have as added attractions along with his giving his many imitations and leading the orchestra at each performance.

Jack Schulze, who has been responsible for the interior decorating of most of the best cafes and night clubs in and around Hollywood, is responsible for the decorations and the building of this odd place.

A PHILOSOPHICAL MIX-TURE



YOU can't make a silk purse out of a sow's ear, is an old saw, but there are some people who would put a lining in the sow's ear and if it held more gold than the silk purse, would be just as proud to exhibit it. However, modern civilization seems to call for iron safes rather than silk purses in which to put our money.

Saving money isn't half as important as spending it, wisely, generously and happily.

... By TOM MIX



LA FAYETTE AND LA VERNE

The thousands of friends and admirers that La Fayette and La Verne made during their sensational act in Sid Grauman's prologue during the run of "Rain" at Grauman's Chinese theater, will be more than elated to know that these remarkable artists have already scored an equally big hit in pictures. Their famous act will be seen to great advantage in ZaSu Pitts and Slim Summerville's latest picture, "They Had to Be Married," produced by Universal and which will soon be released. Miss La Verne is a stunning beauty who proves a great help to her partner's work. The act is slated to open at the Bel Tabrin in San Francisco, Dec. 14, for an indefinite run. However, they would welcome screen engagements following their northern appearances.

LUPITA AND PAUL ARE MARRIED

Lupita Tovar and Paul Kohner were married in October we learned, and the couple is in Berlin, Germany, where the groom is working for Universal Pictures. This is indeed a surprise for no one knew that Miss Tovar had slipped out of the country and journeyed to Germany. Congratulations, Lupita and Paul, may you always be as happy as today.

STUDIO PREPARES PLENTY OF ACTIVITY ON CULVER CITY LOT

The coming week will see six major features go into production at the Metro-Goldwyn-Mayer studios, in the opening gun of the new winter production schedule, one of the heaviest in the history of the organization.

Several important stars will immediately start work in the new productions, and others, soon to follow, will have every contract star in the big plant before the camera.

Joan Crawford's new starring picture, as yet untitled, which Howard Hawks will direct, is one of the coming week's starters. Phillips Holmes is slated for a leading role opposite the star.

George Hill will start direction of "Clear All Wires," adapted from the current Broadway stage hit; "Whistling in the Dark," with Ernest Truex in his original stage role and Elliott Nugent directing, will be under way. Victor Fleming will begin direction of "The White Sister," with Helen Hayes. Edgar Selwyn starts direction of "Men Must Fight."

Very shortly Marie Dressler and Wallace Beery will assume their co-starring roles in "Tugboat Annie," with Charles Riesner directing the adaptation of Norman Reilly Raine's Saturday Evening Post story.

SHAGRIN-SOLINGER MOVE

The firm of Shagrin-Solinger have moved to 720-21-22 Guaranty building from their present quarters. Studios are very much interested in some of their latest talent acquisitions, we learned today.

"THE GRAND GUIGNOL"

Hollywood's motion picture colony will be particularly interested in the opening at the Music Box, December 28th, of "The Grand Guignol."

George K. Arthur is in charge of the enterprise. Three of his four directors for the first program are famous for their screen work; Donald Crisp, Robert Vignola and Dickson Morgan. The players include Doris Lloyd (who is now playing in Mary Pickford's latest picture, "Secrets"), Mitchell Lewis, Edward Cooper, Douglas Walton, Ethel Griffies and May Beatty.

BOB STEPHANOFF DID IT

It has come to our attention that Bob Stephanoff was responsible for those remarkable makeups in "Son-Daughter," directed by Clarence Brown for M-G-M. He was loaned by United Artists. It is conceded to be a work of art on the part of this makeup artist.

Edward Sutherland to Direct "Murder At The Zoo"

D. A. V. Benefit at Shrine Saturday Nite Promises Fun For All

LIONEL ATWILL AND CHAS. RUGGLES HAVE LEADING ROLES IN PICTURE

Edward Sutherland, director of "Palmy Days" and "Mr. Robinson Crusoe," today was signed by Paramount to direct the production of "Murder at the Zoo" in which Charlie Ruggles and Lionel Atwill are signed for featured roles to date.

One of the veteran directors of Hollywood in line of service, Sutherland has directed many successful pictures, the most recent of which was "Secrets of the French Police."

A HIT AT FOX—is our favorite writer, Gladys Lehman, who gave us so many stories for the screen during her stay at the Universal studios, and "Back Street" will always be remembered.

"DEPARTMENT STORE"—made such a decided hit with Winfield Sheehan that he decided to hold over Gladys for a second assignment which is a surprise in these days of retrenchment.

HOLLYWOOD BOULEVARD A PUZZLE—to the picture fans, as more than half of the pictures of the stars cannot be recognized by even the employees of the studios where the originals are working.

THE PUZZLE GAME POPULAR—and a prize should be awarded to the one that guesses the largest percentage of the faces on the lamp posts which scream Christmas greetings to the shoppers.

Speaking About Characters



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THE INSIDE DOPE

SAMUEL BISCHOFF, production head of KBS, Inc., has returned to New York after a brief visit with his family in Hartford, Conn. Mr. Bischoff plans to return to the coast, by boat, on Saturday, together with Mrs. Bischoff who made the trip east with him.

Immediately upon his return to the coast, Mr. Bischoff will prepare for production another of the "idea" pictures, which is the term this producer applies to themes of unusual timely interest. The new production, as yet untitled, will rip the lid off the fashion racket, revealing unscrupulous tricks of the trade which will make sensational drama.

"The Death Kiss," a mystery drama, with a motion picture studio background, is now in production under the direction of Edward Marin. Adrienne Ames, David Manners, John Wray, Bela Lugosi, Alexander Carr and Mona Maris are prominently featured in the cast.

THANKSGIVING DAY this year had a double meaning for Louis B. Mayer, head of the Metro-Goldwyn-Mayer studios. For it marked the twenty-fifth anniversary of his entrance into the theatrical business.

A quarter century ago, Mayer opened a then defunct theater at Haverhill, Mass., on Thanksgiving day with "From the Manger to the Cross," a religious picture. He made it the foundation for a successful chain. Later in association with the late Marcus Loew he became a distributor, finally a producer of pictures.

JOSEF VON STERNBERG'S contract as a director for Paramount has expired, it was announced at the Paramount studios.

Marlene Dietrich, who has been starred in five pictures under von Sternberg's direction, remains under contract to the studio, and plans are now going forward for her next picture.

HELEN STARR, former staff writer at a number of Hollywood studios, and well known as a magazine writer, has returned to make her home in Hollywood after several years spent in Nicaragua, Panama and New York City. Miss Starr is the wife of Lieutenant Commander Lisle Henifin, U. S. Navy, retired.

AFTER THREE YEARS ABSENCE from the screen, Ruth Clifford, a favorite of the silents, makes a reappearance as leading lady for Harry Langdon in his latest Educational Mermaid comedy, "The Pest." Miss Clifford has recently been on the stage appearing in "One Way Ticket," "Good Night, Sweetheart," "Stolen Summer," and is slated to appear soon at the Hollywood Playhouse in a new play, of which she is the author.

EARL PINGREE, who opened at the El Capitan theater with Joe E. Brown in "Elmer the Great," has made a very favorable impression with his interpretation of his role. Mr. Pingree is also well known for his work on the screen.

Charles Middleton

Just finished the part of the "Turk" in "Destination Unknown" for Universal
Signed for part of "Red Ike" in "Secrets" starring

MARY PICKFORD • Directed by FRANK BORZAGE • UNITED ARTISTS STUDIOS

GUS ARNHEIM HERE FROM EAST TO TAKE PART IN GREAT JAMBOREE

With Saturday night set as the opening date, the Relief Jamboree of the Disabled American Veterans which will come to the Shrine auditorium for eight consecutive nights promises to prove one of the most outstanding events of its kind in Los Angeles history, claims M. C. Mohen, commander of Los Angeles Chapter No. 5, which has the affair in charge.

"We intend that no amusement factor properly fitting into an event of this sort will be overlooked," declared Mohen. "Gus Arnheim, who is recognized throughout America as one of the more prominent modern masters of music, and his equally noted 20-piece band will provide music for our Jamboree. He will appear at our Jamboree exclusively coming to Los Angeles solely in order that he may take part in our affair, knowing as he does the very vital purpose behind it.

"In addition to Gus Arnheim, prominent radio, stage and screen entertainers will provide short stage skits for the entertainment of the public while it has been promised us that some of the most prominent stars of the silver screen will make personal appearances at our Jamboree during its eight nights course at the Shrine auditorium. We will, therefore, be able to present all the thrills of a Hollywood premiere combined with the enchantment of dancing to music by Gus Arnheim's famous orchestra."

Judges LeRoy Dawson, Frank M. Smith and Clement Nye have, as veterans, given the Relief Jamboree their unqualified endorsement, Mohen reveals.

NOTICE!

Gratefully acknowledging the many courtesies accorded this organization by our leading Motion Picture Stars, and Featured Players, having learned that the name of this organization has been unlawfully used, we ask that in future, no solicitations from any person or persons purporting to be connected with or bearing the name of THE TROUPERS, INC., be recognized unless bearing the signature of the President, James Gordon, or the Secretary, Adabelle Driver. Dec. 6, 1932

Mail Us Your Yuletide
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AUTO RACES

Sunday, Dec.
18th at
2:30 P. M.

LEGION ASCOT SPEEDWAY

DOWNTOWN BOX OFFICE - 54 ADAMS BLDG. MILLS 5000

Howard Hughes is Back in Hollywood - Prepares 1933 Program

Billy Sunday Visits Mae West on Set at Paramount

Dr. Carl Omeron Favors L. A. for National Broadcast Center

A. S. C. Announce Amateur Prize Winners

IS TO MAKE ANOTHER AIR FILM; "QUEER PEOPLE" ALSO LISTED

Howard Hughes is back in Hollywood to prepare plans for his 1933 production schedule.

The producer plans at least two major pictures for next season release.

First on the tentative schedule is another lavish air-film. Commercial aviation is the theme of the story.

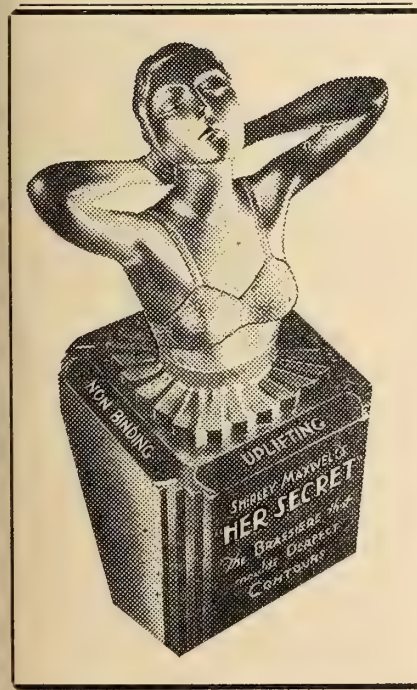
The long-delayed and much-opposed story "Queer People" will be filmed next year also. Releases for both pictures are still to be arranged.

As always, Hughes himself will finance his pictures. Incidentally, he is the only major producer who makes movies entirely with his own capital.

Producer Hughes, for the past four months, has been working in the east as co-pilot for American Airways, obtaining first-hand material for his aviation film.

CY KAHN POSTALS

Cy Kahn post cards from the Fox theater in Philadelphia that his Thanksgiving turkey was simply SWELL. Four more "Frolics" in the eastern metropolis and then Cy will be hittin' the rails for home again.



SAYS SHE WOULD MAKE A HIT IN ANY PULPIT SHOULD SHE LEAVE THE SCREEN

Billy Sunday, noted evangelist and ardent prohibitionist, visited a motion picture studio today for the first time in his seventy-two years when he tore the hide from old demon rum midst a gathering of motion picture players and executives on a set at the Paramount studio.

The set represented a beer hall and saloon of the gay nineties. Mae West, Owen Moore, Noah Beery, Gilbert Roland, Cary Grant, Claudette Colbert, Fredric March and Lowell Sherman were among the attentive audience that heard Sunday's condemnation of liquor evils.

"I understand the brass rail and the bar you are using for this picture came from a museum. If I have my way, that's the only place you'll ever be able to find any of the furnishings of John Barleycorn's former domicile," the evangelist declared to the crowd.

Accepting Sunday's invitation to come and visit him at his tabernacle on behalf of the film players, Mae West, dynamic stage and screen star said, "We'll see you in church, Billy, and bring our hymn books with us."

Following his talk, Sunday was an interested spectator during the filming of scenes in the bar room for Miss West's starring picture, "She Done Him Wrong."

He told Miss West that if she ever decided to give up acting he knew she would be a sensation in any pulpit.

WELCOME NEWS

Billy Gibson, well known New York jewelry expert, has been appointed as an authorized agent to dispose of the late John R. Keim, closely affiliated with Tiffany's. Several New York banks held notes and are using this means to dispose of Keim's jewelry held as collateral. Billy Gibson is making his headquarters at the Roosevelt hotel and has a display by appointment daily. Many stage and screen stars have already put in bids for first showing.

FROM LOVEY PRAGUE—comes the welcome news that the popular Paul Kohner of Universal fame and the lovely Mexican star, Lupita Tovar, were married recently. The best of luck from everyone.

WE SHALL SEE—"The Rebel" that Paul has been making for Universal in Czecko-Slovakia and has Luis Trenker, Vilma Banky and Victor Varconi in the leading parts and perhaps you remember these famous three, in a former picture.

HERE ARE SOME VERY INTERESTING ARGUMENTS AND FACTS WHY IT SHOULD BE MOVED WEST

An article by Dr. Carl Omeron, concert tenor and radio artist, appearing in this month's issue of "Author and Composer," contains some suggestions of vital importance to radio that is worthy of the widest discussion and consideration.

Perhaps the most important suggestion is where the doctor points out the advantages of originating the national broadcasts in Los Angeles rather than in New York. Referring to the disadvantages of the time element, Dr. Omeron says:

In summer, a radio program broadcast at eight o'clock in New York is heard in Los Angeles at 4 in the afternoon. A large majority of Pacific coast listeners are not free to hear it. Therefore, to obtain a maximum circulation for their message, some advertisers go to the staggering expense of repeating the program at a later hour for the ears of the far west exclusively.

Considering the comparatively small population of the far west, the advertising cost per capita becomes extravagant. . . . but rather than utilize the excellent talent in California and reach our listeners at the peak audience hour, the majority of national advertisers still prefer to originate broadcasts in New York. It is also true that the cost of talent on the Pacific coast is only a fraction of what it is in the east. I have no doubt that an advertiser originating his program in Los Angeles for national distribution and availing himself of the fine artists in California would save himself a lot of money.

The wisdom of this observation is obvious and would not only be of advantage to the country at large in making the time element more convenient to the greatest majority but would afford a splendid outlet for much of our available talent.

Another very intelligent suggestion of Dr. Omeron is:

I believe that the advertiser would conciliate more listeners over a year if his programs stuck to one type of music tonight and sought a new audience with a different type of entertainment on the next evening. Of the 25,000 people who attend a Hollywood Bowl concert, there are few who would risk climbing the long hill if the program was to be a mixture of symphony orchestra, jazz bands and jugglers.

VICTORS ARE TO BE GIVEN CASH PRIZES AND EQUIPMENT

The official announcement of the winners of the American Society of Cinematographers' world wide contest for 16 m.m. amateurs, is a tribute to the judgment of the Filmograph reviewer who selected and announced his opinion previous to the judging.

The first prize of \$500 was given to William A. Palmer and Ernest W. Page of Palo Alto for their entry of "TARZAN, JR."

The second prize of \$250 went to Tatsuchi Okamoto of Matsuyama, Japan, for his picture "LULLABY."

The third prize of \$150 was won by S. W. Childs, Jr., of New York City for "I'D BE DELIGHTED TO."

The fourth prize was earned by the Green Brier Amateur Movie Club of White Sulphur Springs, West Va., for their drama, "THE BLACK DOOR."

These were the four pictures selected by the Filmograph critic with the third and fourth prizes reversed.


A special prize for photography was given by Eastman of \$150 in equipment. It was awarded to Okamoto of Japan for the photography of his entry, "EARLY SUMMER," which also won the Wm. J. German of Broulatur Co. award of \$25.00.

In all there were \$2000 worth of prizes in cash and equipment.

BUDDY ROGERS' RETIREMENT—from pictures for a short time did him a great amount of good, as theatre audiences wherever he appeared showed that he was a great favorite with the younger element.

"TURNABOUT" is a catchy title. That will be Buddy's first for Metro Goldwyn Mayer studios, and he plays opposite Joan Crawford, with the experienced Howard Hawks at the megaphone.

that should be given lots of attention. There are listeners with all sorts of tastes and those who enjoy concert music and resent jazz and vice-versa. It would be simple and practical to get them all by keeping the type of program inviolate but changing the form of entertainment nightly.



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Helping Hand

Who was it that said "Let not your left hand know what your right hand is doing"? Well, folks, this little story of THE HELPING HAND has to do with YOU, AND YOU, AND YOU, and of course, it takes US INTO THE PICTURE at the same time.

Today we are sitting on the crest of a new life, a new start, a new hope. All this is being made possible by those who are giving us what we would term THE HELPING HAND. You wonder how—and just HOW YOU CAN BECOME A PART OF IT. Well, kind friends, it is through our YULETIDE ISSUE now being prepared. OUR FRIENDS are sending or giving us daily their advertisements—sending their GREETINGS TO THE INDUSTRY AND THEIR FRIEND or taking out a LIFE SUBSCRIPTION. Simple enough, what think you?

And now that we have told you our little story of the HELPING HAND, let us say right here and now, that we would like to start a HELPING HAND CLUB, giving what we can to help the other fellow. We stand ready to listen to any suggestion from any who might have some more ideas along these lines. We pledge as long as life permits us, to give OUR ALL TO HELP LIGHTEN THE BURDEN OF HUMANITY.

What more can any human give? Christmas will soon be here. The spirit of the day will reach your hearts, but who knows any one that needs a HELPING HAND. There are thousands here. Let us make it our solemn duty to find at least one who needs help, maybe a CHRISTMAS DINNER, and see that they get it.

Moving Movie Throng by John Hall

David Belasco died America's greatest producer of stage plays.

Throughout Belasco's career he produced clean plays; he was not a peddler of sex. His success was great.



JOHN HALL

With other great stage producers, Belasco faded from the scene, overwhelmed by an avalanche of motion pictures—sex-exploiting dramatic monstrosities—from which his artistic soul recoiled in disgust. He lived to see his beloved Drama crushed by a horde of invaders he could not resist.

The onrush of movie trash gained irresistible momentum, and Belasco and the others of his mind, before they could realize the actual possibilities of the motion picture for broad-scope dramatic presentation, were so disgusted they dismissed the screen and valiantly continued a hopeless fight for real drama and a clean theater. Had he and his associates decided otherwise—, today America would have a better and cleaner screen. Alone, David Wark Griffith tried big things in the movie. His "Birth of a Nation" and "Broken Blossoms" stand unsurpassed.

Mammon—and ONLY Mammon—up to and after the advent of the sound picture, has actuated practically ALL motion picture producers. Vast fortunes have been created, and an aristocracy—a motion picture aristocracy—has bloomed, and, in its own way, flourishes. But the sound picture demanded TRAINED voices, which meant men and women of the stage; men and women artists

who honored stage traditions and the memories of the Belascos of the theater. Their influence is beginning to force Mammon into a corner.

Little Helen Hayes, wide-eyed, timidly accepting the Academy of Motion Picture Arts and Sciences award for the best acting of the year in "The Sin of Madelon Claudet," expressed the reactions of all stage artists who saw their fellow craftsman honored. Miss Hayes and her fellow stage players inwardly gloried in the knowledge that, to the Belascos of the American Theater, they owed their conception of dramatic art. And before they will debase that art, they will STARVE.

This spirit has come to the talking motion picture. The spirit will REDEEM the talking motion picture, and, eventually, will place it on the artistic level of the stage of David Belasco and his contemporaries. Through his disciples, the dramatic genius of Belasco will shine from the motion picture screen. The men and women whose artistic attainments developed under the spell of his work will revitalize, re-establish and perpetuate in this new form Belasco's beloved Drama.

Looking at those gloriously shining, timid eyes of Helen Hayes as she accepted the honor which was her just due, one could not avoid sensing the benign nod and approving fatherly smile of David Belasco. Here was one of his disciples, long after his passing, carrying on the good work, and being honored by her fellowmen. And her fellow artists, in that room—and everywhere—rejoiced with Helen Hayes and wishes her a fervent God-speed to greater triumphs. It is the Spirit of the Theater, and it is CONQUERING; and sometime, somehow, we feel, its cheering cry of VICTORY will reach that far bourne in which the spirits of our Belascos live on forever.

DAD SAYS-

La Vida Springs.—Roscoe Arbuckle doing a "turn" with the Brown-Henderson show . . . Una Merkel replaces Maureen O'Sullivan in "Whistling in the Dark" . . . Maureen O'Sullivan in cast of "Tarzan and His Mate" . . . Chas. R. Rogers "wants" Marjorie Ramba for a leading role in "Strictly Personal" . . . Eddie Sutherland will direct "Murder in the Zoo" for Paramount . . . Evelyn Knapp and Regis Toomey have the leads in "State Trooper"—



DAD

Columbia . . . Joel McCrea plays opposite Constance Bennett in "Our Betters" . . . James Flood will direct "Sanctuary for Paramour."

Richard Bennett has a fine role in "Crime of the Century," William Beaudine directing . . . James Gleason "spotted" in "Clear All Wires" . . . Lyle Talbot has the male lead in "She Had to Say Yes," Loretta Young featured . . . Richard Arlen to star in "College Humor"—Paramount . . . Frank Cravan, Norman Foster, Minna Gombell and William Collier, Sr., in Henrietta Crosman's picture, "Pilgrimage," John Ford directs . . . Paramount buys film rights to "Chrysalis," perhaps for Carole Lombard.

Benita Hume, English actress, plays opposite Ramon Novarro in "Man of the Nile" . . . Katharine Hepburn slated to star in "The Great Desire," Dorothy Arzner will direct . . . Florence Elridge in cast of "Dangerously Yours" . . . Renee Whitney in cast of "Keyhole" . . . Mona Maris and Blanche Frederici in cast of "Secrets," Mary Pickford's picture . . . Paul Cavanaugh added to cast of "The Queen Was in the Parlor" . . . Bradley Page added to cast of "Pig Boats" . . . Barry Norton in cast of "Luxury Liner" . . . Gregory La Cava to direct Ann Harding in her next picture.

Bebe Daniel's "helping" to put in shooting order her next picture studio title, "Just a Pal" . . . "Radio Girl" postponed . . . Al Santell to direct "The House of Refuge" . . . John Gilbert plays opposite Joan Crawford in "Turnabout" . . . Howard Hawks directs . . . Hardie Albright and Phillips Holmes have spots in "Turnabout" . . . Jesse Lasky buys picture rights to "Peking Picnic," Ann Bridge's novel . . . Edward Everett Horton with Maurice Chevalier in "The Way to Love" . . . Norman Taurog directs . . . Frank Morgan not in cast of "Topaze" . . . Johnny Hines has one of the spots in "Whistling in the Dark" . . . Nella Walker in cast of "Dangerously Yours" . . . Kathryn Hereford has the feminine lead in "The Divorce Question"—Universal . . . "Goose Woman" title changed to "The Trial of Mary Holmes" . . . Russell Gleason and "Papa" Gleason in cast of "Private Jones"—Universal . . . Eddie Nugent also in cast . . . RKO-Radio signs Werna Eagles, German film actress to term contract.

Philip Merivale, stage actor, makes his screen debut in "The Passing of the Third Floor Back" . . . Anna Sten makes her film debut in "Nana" . . . Julia Hayden has the feminine lead in "The Great Jasper" . . . Jean Hersholt not in cast of "Crime of the Century" . . . Harry Langdon, floor star at the Frolics Cafe . . . Frank Moran in cast of "Pier 13" . . . Myrna Loy has the feminine lead in "Topaze."

Chuck Reisner to direct Marie Dressler and Wallace Beery in "Tugboat Annie" . . . Jean Hersholt, perhaps, will star in "Beer," Edward Sedgwick directs . . . Phoebe Foster makes her film debut in "Our Betters" . . . Doris Lloyd in Mary Pickford's picture, "Secrets" . . . Anita Page has the feminine lead in "Jungle Pride"—Monogram . . . Adreinne Ames and Ginger Rogers have spots in "Broadway Bad," or is it "Mad"?

HOLLYWOOD IN N. Y.

By Bud Murray

Broadway is coming out of a rut. Two new musical hits, "Music in the Air" and "Take a Chance." The outstanding hit in the latter is the former and first "Stooge"—Sid Silver, the writer and actor, who is now on his own as a comic. Sid can quit writing as far as we're concerned and make the publicum laugh. In the same show is Josephine Dunn, and our ex-pupil, June Knight. Jack Haley, Ethel Merman and Jack Whiting are starred. George White



BUD MURRAY

opened his "Music Hall Varieties," an embellished vaudeville show, twice daily, with Harry Richman, Lily Damita and Bert Lahr starred—and that dainty Toe dancer, Vivian Fay. Russell Markert staged the dances with some real novelty precision ideas, which surpass anything in town. Our old manager, Al Lee, general manager for George White, which is as it should be. Looks like the stage is drafting screen names, reversing the practice of the screen grabbing stage names. Lew Brown, while out on the coast, is rumored to have grabbed Lupe Velez and Jimmy Durante for his "Forward, March," which will re-open end of this month.

At the Madison Square Garden Bike Races—Leon Errol has brought his own bed. Harry Richman, Bert Lahr and party drop in after the show. Abe Lyman yelling himself hoarse, and the inveterate bike-fiend, Jim Barton, who generally sleeps right in the Garden for the entire week, living on hot dogs and lemonade—wot a life.

At Billy Lahiff's famous Tavern, where the stage and screen folk congregate—we bump into Roscoe and the Missus Fatty Arbuckle, who has just finished a vaudeville tour; Harry Cohn of Columbia Pictures; Jack Haley; Ray Henderson and the Missus; Clara Bow and Sam Rorke, and our old boy friend, Billy Gibson on the eve of flying to Hollywood as an authorized agent to dispose of two and half million dollars' worth of jewelry of the late John R. Keim, closely affiliated with Tiffany's. Billy will make headquarters at the Roosevelt hotel the week of Dec. 5th only. Don't miss his display IN HOLLYWOOD, NOW.

Some Hollywood personages seen, some heard—Irene Rich playing at Loew's State; Lita Grey Chaplin in town. Mosconi Brothers re-united, playing at the Paramount—Abe Lyman at the Capitol; Clara Bow makes personal appearance at Roxy; Herman Paley dashing up Broadway with Molly O'Day, whose svelte figure will fool you, and so we are all agog, what with dress rehearsals, invitation performances and opening night of Billy Rose's "The Great Magoo" (you remember, that's the show we're with), and still we say we long for HOLLYWOOD, NOW.

JACK BELL SERVES THE BEST

Jack Bell, prominent young Hollywood business man in the Hollywood Plaza Hotel building has long been associated with the gents' furnishing trade. He lists among his many customers and good friends some of the most noted film luminaries. Known for his fine tailoring and high grade furnishings Jack has made a niche for himself in the film city. Much luck to you, Jack.

BEN BLUE

—Under Contract—
HAL ROACH STUDIOS
Management LEO MORRISON

As Seen and Heard

by
Arthur Forde

STANDING ROOM ONLY—should have been put outside the doors of Al Levy's Tavern a couple of days ago when we tried to get in for lunch there but almost every seat was taken.

"GO WAY BACK AND SIT DOWN"—were the words of Al and we did just that thing, which was in a corner with just two seats, and we looked about but haven't space to tell you of the many celebrities there, which would have delighted the fans.



WANDA GETS THEM NERVOUS

ARTHUR FORDE

—and Susan Fleming and Charles Sterrett

certainly looked that way at the Assistance League Lunch Room a few days ago where she was evidently revealing a few secrets.

YOU CAN FOOL ANYONE—with a mysterious name and fortune telling ability and the famous as well as the infamous hang breathlessly on Wanda's words, as she tells them of the past as well as the future.

JUST THE RIGHT ONE—for Sir Forbes Robertson's famous play, "The Passing of the Third Floor Back" is Philip Merivale, who comes from dear old England early in February to play the lead.

WINNIE SHEEHAN GETS THEM—no matter in what quarter of this globe you may be. He seems tireless in his search for the perfect one to fit the perfect Fox pictures.

YOU SHOULD SEE THEM—Norman McLeod and Harpo Marx listening in on Groucho's broadcast from New York City a few evenings ago, and were they enjoying it?

SORRY YOU MISSED IT—as you would have seen the grinning faces of these two as the merry quips came fast and strong and some of them were even funnier than anything in their screen efforts.

THEY ALL WRITE—and even Bebe Daniels is assisting Earl Baldwin, ace writer for Warners, in getting just the right treatments for "Just a Pal," which Bebe will be featured in.

IN THE OLD DAYS—even the grips and the prop boys had suggestions that were listened to with interest, and sometimes they had much better ideas than the seasoned writers.

PAUL MALVERN PRODUCES—is the latest well earned title, that Trem Carr has awarded to a well liked member of Monogram staff, who has been a long time at the studio on Sunset Boulevard.

"CRASHING BROADWAY"—is his first effort and Rex Bell, who will join the glorious Clara in New York and Europe shortly, will be seen with J. P. McCarthy directing. It looks good for Malvern's efforts.

GRETA GARBO'S HOME—which was once the mecca for picture fans from all climes and nationalities, is now being occupied by Gary Cooper, who has made the mark of his career in "Farewell to Arms." **ELSA MAXWELL IS THERE**—as guest of Gary's and it is rapidly becoming as famous as when the glamorous Garbo resided there and as popular with the important ones.

ANOTHER FOREIGN STAR—was brought here recently from Europe and is considered by Radio Pictures to become a

LITTLE STORIES

Young men are fitter to invent than to judge; fitter for execution than for counsel; and fitter for new projects than for settled business.—Bacon of Youth and Old Age.

STANLEY BERGERMAN

An efficient secretary told us that we had little chance of getting an interview that evening, as a new story had just been submitted and her boss was reading it as he always cleaned up his desk before going home.

When you hear words of this kind, you may be fairly sure that some young man is occupying that particular desk, but we waited and were certainly rewarded by having the nicest chat on the motion picture profession that we have heard for some time.

Stanley Bergerman, one of the newest executives at Universal City, was the man we had so patiently waited for and while it was the end of a long day for him, he kindly invited us in.

He spoke of his profession in such glowing terms that we were greatly surprised after reading of the dire days to come, and even ventured to say that he expected the next two years to be the most prosperous ones of any.

We discovered that Mr. Bergerman was born in Pueblo, Colorado, and had been brought up to withstand the rigorous winters and glorious air of that state, which had provided him with a fine constitution.

As we talked further with this friendly man we realized that the ten years that he had spent in mercantile pursuits, had particularly fitted him for the multifold and exacting duties that it takes to supervise motion picture productions of the present time. At the next moment he surprised us with the information that he had served in every department at the Universal Studios, and that the time he had put in at the cutting rooms had given him more information on production than most any other place. The scenario department was the next place where this young man had gathered splendid knowledge of the writers' part in the making of a picture. Next he went with the various directors on the sets and with his quick intuition, had gained great knowledge of practical production. In fact, so rapidly did he progress that Carl Laemmle, who is quick to recognize ability gave Stanley Bergerman entire charge of a Western unit, but not for long as he was advanced to supervisor of one of their pictures of the year.

"The Mummy," which was recently shown at a preview, was his first one and it was lauded by the critics and those who are in the know, as a production of the highest order.

We then enquired of his future plans and he told us that he had in preparation "Exile Express," a tale of a deportation train, which was chock full of the necessary ingredients of drama and laughter. The world renowned "She," that Rider Haggard made famous in book form, is to be transferred to the screen and one of the novelties of the year will be "Black and White Clown," that revolves around a black and white cartoonist. An original story by two newspaper men, Tommy Hill and Billy Leyser, and is being adapted by Philip McKee.

This list looks big enough for six men to supervise but after talking to Stanley Bergerman for a short time, we realized that he would be quite capable of overcoming any difficulties, and that while quite a young man, had gathered more knowledge in the four short years that he has been connected with the motion picture profession, than many others have in a life time, and that anything he attempted would be a credit to his chosen profession.

reigning sensation in a short time, as she made a distinct hit in her own country.

SPEAKS FLAWLESS ENGLISH—does Wera Engels, which has a great advantage over the others, who take some time mastering English, but Wera will be able to get right into production at once.

ALL THE RED CARPET—is being brushed off at the Fox Studios in Westwood, where they are getting ready to welcome Lillian Harvey and Henry Garat, whom we seem to know well by seeing them at our own Filmarte Theatre in Foreign films.

"HIS MAJESTY'S CAR"—sounds just right for Lillian, as her last week's picture, "Love Waltz," was of a royal Princess, and with the funny El Brendel and John Boles in the cast it looks as if Fox will have a good start.

TALK ABOUT NOVELTIES—and the marvelous effects that the technicians at the various studios do in the pictures of today, with their miniatures and other marvels.

DID YOU KNOW—that in 1897 Edward H. Amet produced a picture of the destruction of the Spanish Fleet in Cuban waters, in miniature in a tub and fooled the Spaniards so well that they bought it for their Military archives in Madrid?

FRANK MORGAN RESIGNS—the second part in "Topaze" for Radio Pictures and the only reason was that he couldn't do

justice to the part, which is quite unusual for a picture player.

MYRNA LOY SIGNS—for the feminine lead in the same picture, but of course Myrna is stepping along rapidly and especially after her fine work in Ann Harding's "Animal Kingdom."

DID YOU HEAR—of the splendid cast that they assembled for the Monogram picture in which Rex Bell is being featured? Trem Carr stops at nothing to get the best for the Independent market.

LISTEN TO THESE NAMES—Rex Bell, Doris Hill (who used to please us in Paramount pictures), Charles King, George Hayes, Vane Calvert, and a lot of other fine players who know their business.

CHRISTMAS OFFERINGS—include a novelty in "Tattle Tales," which is a musical production by Felix Young, whom you all know and it will go into the Belasco theater during the holidays.

TWELVE OF THE BEST—composers and writers are hard at work getting the book and score in the best of shape and it is expected that it will give the famous Earl Carroll Vanities a close run.

DO YOU NEED A GOOD STORY—for early production? If so, we listened to Adeline Alvord a couple of days ago, when she told us of the many famous authors that she represents exclusively.

YEARS OF EXPERIENCE—in the writing and editorial fields have made Adeline a sure picker of material for the screen and some of the titles alone are worth listening to.

GORGEOUS WAS THE WORD—after seeing Claudette Colbert in a black evening gown with black bead trimming. But why should a mere man try to describe women's clothes?

BE SURE AND SEE—"The Queen Was in the Parlor" when Paramount Pictures are ready to release it, if you want to see the gown that we raved about but could not describe.

A GREAT SURPRISE—to see a famous Metro-Goldwyn-Mayer star at the Trem Carr studios on Sunset Boulevard, but found out that Anita Page has been signed for Arthur Beck's production for a Monogram release.

"JUNGLE BRIDE"—is the intriguing title of this story and it also has another contract player in the person of Charles Sterrett of Paramount studios, who will play the lead opposite the lovely Anita.

ALL HAIR DRESSERS BUSY—making wigs for the feminine members of the cast of "She Done Him Wrong," which the famous Lowell Sherman is directing for Paramount Pictures in Hollywood.

A THRILL FOR MAE WEST—is the long haired blonde wig they made especially for her, as it hangs below her waist and she never had long hair in her short life. But she looks grand.

A SENSATION IN LONDON—was what prompted David Selznick of Radio Pictures to sign the lovely Frances Lederer of "Autumn Crocus" fame. And her performance was the talk of New York as well.

HAVE YOU A MUSICAL COMEDY?—For that is what Radio Pictures must have for this latest importation from the other side of the pond, who made her first appearance in Prague.

WOULD YOU LIKE TO SEE—Chas. Laughton's head on Johnny Weismuller's body? That was just what Charles suggested when a photographer tried to take a picture of them together.

PALMS SPRINGS JUST RIGHT—for this kind of fun and at a recent week end, these two were in the famous pool with dozens of other celebrities for the fans run over there for a day of hero worshipping.

PLENTY OF FAN MAIL—is received by others than the featured players at the motion picture studios and much of it surprises those who get admiring letters by the thousand.

TIFFANY THAYER, A FAVORITE—for he receives loads of letters each day and a special secretary is hard at work sorting them but his books have made him world renowned long before he entered the flickers.

FILM ARTE NOW
JACK BUCHANAN in
'Magic Night'
—Also—
A Silly Symphony
"KING NEPTUNE"
and
Lowell Thomas'
"WINGS OVER THE
ANDES"
1228 VINE STREET

"The Whispering Shadow" Now In Production At Mascot Vaudeville is Fighting Hard to Make a Comeback

George Stevens to Direct Sidney-Murray for Big U

CLARENCE MUSE To Stage Monster Benefit At Lincoln Theatre

NAT LEVINE WILL RELEASE SERIAL EVERY TWELVE WEEKS

Interest in serials is now showing marked improvement, is the statement of Nat Levine, president of Mascot Pictures Corp. In evidence of this fact, Mascot has now in production the serial "The Whispering Shadow." The cast of this picture boasts several big names, and judging from the performances these people have given us in the past, "The Whispering Shadow" should provide many thrilling moments.

Bela Lugosi, Karl Dane, George Lewis, Bob Kortman, Robert Warwick, Malcolm McGregor, Doy D'Arcy and Henry B. Walthall are included in the large cast.

Others to be seen in the serial are Tom London, Lafe McKee, Jack Perrin, Norman Feuser, George McGrill, Viva Tattersall, Lionel Backus, Ethel Clayton, Lloyd Whitlock and Max Wagner.

From all indications it looks as though "The Whispering Shadow" will be ready for release about January 15th. Nine writers worked on the script of this picture for a period of ten weeks and some unique situations are said to be seen in the story.

Nat Levine also announces that the policy of Mascot Pictures will be to produce and release a serial every twelve weeks.

WILL TALLULAH STAY?—seems to be the question of the moment since Paramount and M-G-M decided to do without the talents and popularity of the lady from London and New York.

HE BRINGS THEM BACK—seems to be the slogan of Daryl Zanuck of Warners-First National as witness the fine work of Ruth Chatterton after her slide at other studios, and he might do the same for the exotic Tallulah.

GOOD MUSIC ALWAYS POPULAR—and the most beautiful of all oratorios, Handel's "Messiah," will be heard at Philharmonic auditorium December 17, and all music lovers will be there.

THE PHILHARMONIC ORCHESTRA—in full strength, will be conducted by the famous John Smallman, and the soloists will be Blythe Taylor Burns, Fred Scott, Jean Chown Williamson and Alexander Kissellburgh.

FOUR GOOD ONES—seen and heard at the Writers Club, with "Vignette," a satire on modern divorce; "Bargain Day," with a department store theme, and "Autumn Leaves" translated from the German by Barney Glazer.

THE REAL HIT—was "Bread on the Waters," which was first produced in 1862 and told of the stirring days of that period and Maude Fulton both directed and played a 17-year-old girl with distinction.

TED HEALEY AND PAT CASEY WILL TRY TO AROUSE INTEREST

There is a wide difference in optimism as to the future of vaudeville between the west and the east coast. Advice reached here last week to the effect that Pat Casey, the veteran vaudeville agent in connection with Ted Healey, equally well known in vaudeville circles, are to organize a large circuit in which to revive vaudeville. The crux of the eastern venture lies upon the ability of these agents to secure name acts at vastly reduced salaries. It was mentioned that \$3000 acts are to be asked to accept \$500 and lesser acts in comparison. The plan is to play two headliners and four lesser acts on each bill. The number of theaters said to be concerned will reach from coast to coast.

Bert Levey, head of the Bert Levey Vaudeville Circuit, oldest and largest bookers and operators of vaudeville theaters in the west, was interviewed as to the possibilities of such a circuit on the Pacific coast. Levey gave the plan anything but encouragement.

"Vaudeville," said Bert, "is a thing of the past. No amount of name acts nor low salaries can revive it. We are holding our own here in a desultory sort of way with excellent talent willing to work at any salary, but where are we to place them? For the few houses still playing 'flesh' there are a dozen acts for every spot.

"Vaudeville is no longer an attraction. For example, we had a marvelous bill recently in an outlying theater, one which a few years ago would have packed the house, but there was only a small audience present on this occasion because the picture feature was not good.

"Pictures have not only ruined vaudeville but are ruining themselves. At one time, pictures were used in vaudeville houses merely as chasers at the end of the show. Then they chased the show off the stage and now they are chasing themselves off the screen.

"The future of show business seems to be behind it. The present outlet for talent seems to be the radio but that is so disorganized as to be an impossibility from a booking

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HOMER CROY AND VERNON SMITH HAVE FINISHED STORY FOR STARS

George Stevens, recently director of comedies for the Warren Doane producing unit at Universal studios and author of many humorous scripts, has been given a long term contract by Universal to direct feature productions.

Stevens' contract is the culmination of seven years' experience as a cameraman, author and short-reel director. Preceding his affiliation with the Doane organization, he photographed, wrote and directed for the Hal Roach studios. He is credited with the photography on 32 Laurel-Hardy comedies, and the "Rex Wonder Horse" pictures.

Stevens' first assignment under the new contract is the next George Sidney-Charlie Murray co-starring feature, "Salt Air," scheduled to go into production within a few weeks. Homer Croy and Vernon Smith have completed the script for the Sidney-Murray picture.

SO BUSY

Nella Walker arrived from New York recently and directly after leaving the train here she went to the Fox studio to begin rehearsals for her part of Lady Gregory in "Dangerously Yours," which Frank Tuttle is directing.

SAW ALL THE SHOWS—in New York did Ramon Novarro and on his return was given the lead in one of M-G-M's specials, "A Man of the Nile," and is much pleased.

GEORGE FITZMAURICE DIRECTS—and for extra measure they have assigned the lovely Madge Evans to play opposite Ramon, which should make a decided hit with the fans.

standpoint. One doesn't book the station but the grocer and the baker and the soap-maker. The hope of vaudeville is the radio becoming showmanized soon.

"Then too, it is difficult to balance a vaudeville program due to the fact that dancing acts are no longer an attraction. With every kid a tap dancer and an acrobat, better dancing can be seen in any home with a team of ten-year-olds than with the average act and the audiences seem surfeited with rhythm.

"I don't know what they have in mind to revive vaudeville in the east and I hope it is a live idea that we can employ out here but from our present aspect, it isn't very encouraging."

THE NIGHT OF DECEMBER 21 WILL FIND GALAXY OF STARS DOING THEIR BIT

Poor and destitute folk on the East Side of town—people who turn to one another for help but wouldn't dream of going to organized charity for aid, and are consequently not reached by these usual relief organizations, will have a hearty Turkey dinner this Christmas as the result of a monster East Side Christmas Basket Benefit, sponsored by Clarence Muse, film actor, and featuring stars of every major studio in Hollywood, which will be presented at the Lincoln Theater the evening of December 21, at 8:30 o'clock.

Muse, who yearly directs a charity movement for his own people at Christmas time, has this year enlarged his activities to take in the entire East Side. Seven fraternal and social organizations are cooperating with him in this philanthropic affair, including the Golden West Elks, Lodge No. 86, the Twenty-eighth Street Branch of the Y. M. C. A., the Twelfth Street Center of the Y. W. C. A., the Los Angeles Urban League, the Sojourner Truth Industrial Home, the Five and Over Charity Club and the East Side Shelter for Girls and Women.

Negotiations are under way to have Kate Smith, radio star, head the Benefit Show, assisted by screen celebrities, radio stars and headline vaudeville acts. The entire Sebastians' Cotton Club Show headed by Broomfield and Greeley and Les Hite and his orchestra will be present, as well as the complete Club Alabam Revue, the "Lucky Day" Company, the Elks' Band of 60 pieces, Fuzzy Knight, Harrison Green of the Hi-Jinks and numerous other intriguing attractions.

ALLIED PICTURES PREPARING THREE FEATURES FOR EARLY PRODUCTION

M. H. Hoffman, president of Allied Picture Corporation, announces three features in preparation for immediate production. They include a Hoot Gibson Special, a Classay Melodrama and a Stage Classic.

"Boots of Destiny," by Barry Barringer, is the title of the fourth of the series of Hoot Gibson Specials, and will probably be the first to go into production.

"A Shriek in the Night," by Ben Grauman Kohn, is the first of the series of four Classay melodramas, and will go into production within the next three weeks.

"Eleventh Commandment," adapted from Brandon Fleming's stage play "The Pillory," is the sixth of the series of stage classics which will see early production at the Allied Studios.

Monte Blue just completed two pictures in a row, "The Intruder" and "Officer 13," before leaving for his personal appearance tour of the country.

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Ralph Murphy is to Direct "Strictly Personal" for Rogers Productions

EDDIE QUILLAN HAS LEADING ROLE WITH FINE SUPPORTING CAST

Making his first appearance on the screen in more than a year, Eddie Quillan, former Pathe star, has been signed by Charles R. Rogers for the featured juvenile lead in "Strictly Personal," his next Paramount production.

Quillan, who was a star for RKO-Pathe when Rogers headed that company's studio organization, was borrowed for this picture from the Harold Lloyd Corporation, to whom he is under contract to star in a series of feature comedies when Lloyd returns from Europe.

Ralph Murphy, who directed Quillan in "The Big Shot," one of his most successful Pathe features, will direct "Strictly Personal" and the balance of the cast is now being assembled. Willard Mack is preparing the screenplay from the original by Wilson Mizner and Robert T. Shannon.

FOOT ON THE BRASS RAIL—must have been a surprise to Billy Sunday as he lolled at the bar on the set where Mae West was working. He even had his photograph taken with the glorious Mae.

"SHE DONE HIM WRONG"—is a catchy title which Billy might make use of when he gets a chance, and he would get a fine start with this delicate subject as a starter.

OUT FROM NEW YORK—comes Rosalie Stewart to accept an assignment as story editor for Radio Pictures which must have appealed to her mightily as she was comfortably fixed there.

RADIO REALIZED STORIES—were the thing and while Kenneth McGowan had the situation well in hand, their eight new stories needed much expert talent—hence Rosalie Stewart.

INDEPENDENTLY PRODUCED—seems to be the latest secret for the success of new pictures after Sam Rork made such a distinct hit with Clara Bow in "Call Her Savage."

MORE AND MORE—the heads of the producing companies and the moneyed heads are realizing the advisability of personally produced pictures, with Charles R. Rogers company as a shining mark.

BEN LYON A WINNER—and deserves the five year contract that M-G-M have awarded him and they were just in time, as other producers have had the popular Ben under consideration.

FREE LANCING—for a long time and played with the best of them but when Louis B. Mayer makes up his mind to a winner, there is no stopping him and Ben will be a fine bet.

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Chats With Connie

Hollywood has indeed many interesting personalities. Quite recently we met Miss Anna Kennedy, designer of that fascinating brassiere, "Her Secret." For many years Miss Kennedy was a commercial illustrator, and writer of women's fashions in Paris, being connected with the best establishments. "Her Secret" is on sale at the Boulevard's leading shops.

Hats—most important things to the well dressed woman, and passing Russek's we saw some that were very chic—very good looking creations for streets wear, and in the latest winter shades. My friend and I bought two here, which have already brought us many compliments.

This morning we dropped in the "Woman's Mart," and this is a most unique shop—novelty after novelty, and such interesting things—scrap books for children, rag dolls, colonial candles and other clever articles. Many attractive gifts can be found here.

At Harry Cooper's we noticed particularly lovely things in the lingerie line, and could not resist buying some gifts for Christmas. And we were delighted with our bargains. This shop carries a most unusual line of under-garments.

When giving a luncheon this week, we remembered that the Parisian Florist has the loveliest flowers, and also a marvelous assortment. Splendid attention is given here, the shop being located on Sunset Blvd. at Gardner.

After trying the "Fountain of Youth" toiletries, only the nicest things can be said about this delightful line of cosmetics. The powder is of a fine quality, being made to blend in with every skin.

Yamasakis are also having a sale, and here you will find very lovely articles from the orient. This shop has a fine collection of jade, and other attractions which would make ideal Christmas gifts.

* * * * *
* FREIBURG PASSION PLAY *
* TO SHOW AT MUSIC *
* BOX *
* * * * *

Deviating from its regular policy presenting legitimate attractions the Hollywood Music Box theater, starting December 14 for a two weeks' run, will present for the Christmas holidays the "Freiburg Passion Play," filmed for the first and probably the last time. The latest in projection RCA sound equipment is being rapidly installed to insure adequate reproduction.

This miracle of miracles, "The Freiburg Passion Play," is a sublime drama presented with admirable fidelity to the Biblical story of events on which civilization is based. The utter simplicity of the picture, entirely free from anything which savors of sensualism, and the accurate, reverent manner in which the various events of the New Testament are delineated, have made it most popular everywhere it has been shown.

The picture has the stamp of approval of the leading clergymen and educators of the country as well as here in Los Angeles. First played at Freiburg in the year 1246 and given there regularly since the year 1600. Christus and Judas are portrayed by Adolph and George Fassnacht, roles inherited from generation to generation. Some of the scenes of Gethsemane, of the judgment hall, of the march to Calvary, of the crucifixion, are harrowing, but they are a truthful depiction of what happened when the Son of God gave up His life for the unworthy human race. Directed by Dimitri Buchowetzki this intensely commanding and grippingly emotional screen version of the world's oldest Passion Play will open December 14th at the Music Box at very popular prices which will permit family attendance.

In addition to specially selected short subjects to be presented with the Passion Play, Frederic Bittke, loved by thousands of radio listeners for his marvelous voice, will render several vocal selections during each performance.

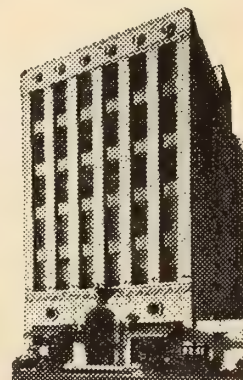
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Let's See Who is Who

by Harry Burns



233 CLUB RETURNS TO FORMER HOME

A varied program in addition to the formal ceremonial rites given a large class of candidates marked the return of the 233 Club to quarters in the Hollywood Masonic Temple last night.

With Mayor John C. Porter, Marco Hellman, Ben Hershfield and Dr. Jason Liscom singing as a quartet and leading the assembly in "Happy Days Are Here Again" the dedicatory program presented first a tribute to the memory of Jay Hunt, veteran stage and screen actor, then the presentation by President Otto K. Olesen of the medal for valor under fire, awarded to Sergeant Samuel Robinson, Company 1, 362nd Infantry, by the United States in the form of the Order of the Purple Heart; the ritualistic ceremony conducted by Russell Simpson, Victor Lambert Joseph W. Girard, Ralph Lewis, Christian J. Frank, Wilfred North, Chester Bachman, John Woodhouse and Henry Henkel and a brief entertainment program presented by Monte Carter.

Features of this program were a series of songs and a parody on "Rigoletto" by the Hollywood Rotary Club quartet comprising Ivan Edwards, Luverne Sigmond, Herbert A. Bailey and Harry Sherman with Norman Wright at the piano, a brief organ recital by Carl Sell, a tenor solo by Robert Davis and a program of instrumental music, songs and dances by an Armenian-Syrian group under the direction of Roy Darnelian and presenting "Miss Fatima," a graceful 10-year-old boy who proved a distinct surprise in revealing his identity; Miss Ananian, Goolezar Hanam and "Sassamyi," an instrumental novelty.

Judge Guy Krump, president of the California Bar Association, a candidate; Mayor John C. Porter; Past President Rex B. Goodcell; Fred Bartholomew, president, California Hotel Men's Association (who drove from Atascadero to attend); Roger Imhoff; Henry Otto; Joseph Anfenger; Harry H. Zehner; Lee King; Joseph DeGrasse, president of The Troupers, and John LeRoy Johnston, chairman of the Board of Directors, were speakers.

On Saturday evening, Dec. 17, the 233 Club will play host to the children of its members at its fifth annual Children's Christmas Party, featuring Edward Smith's Marionettes, Mickey Rooney and others.

"Mugsee" Makes Bow as an Animated Doll Creation via Short Reel Route

The tremendous success of Mickey Mouse must have prompted the producers and creators of "Mugsee" to start him on his rampage in the talkies, for in his very first effort "Mugsee" and "The Television," produced by Mr. Mugsee Productions, we who have had the pleasure of witnessing this short reel subject, realize that there are even greater possibilities for this latest featurette, more than do those who have been working on the little picture. We can see greater possibilities because you can take licenses and liberties with this little dolls and have the human voices say most anything.

The novelty of the settings, which are all built in miniature form, look so real that one wonders how all this is accomplished. The story rings just reasonable enough to make you pay attention. And what more, the songs and music are done so well that you really feel that you are watching a full length feature rather than a one-reeler.

"Mugsee" makes his bow via the short reel route, and he will become one of the family of shorts that the market offers today, or we will miss our guess. Charles D. Bennes is responsible for the trick part of the picture. Charles Piper, who photographed, so-directed with T. H. Embry, while Wilfred MacDonald was responsible for the story. The song, "Tell Me, Who's Girl Are You?" was written by Alyse Embry and will be published by Will Rossiter. Bakaleinikoff and his orchestra were responsible for the fine music. The dolls used are 16 inches high, the sets naturally have to be built accordingly, and this goes for all of the fixtures, props and what have you that is needed to make the picture.

"MY RAMONA"

The past week they have been offering an original play, "My Ramona," a three-act comedy by Robert J. Sherman, and capably directed by Fred Cummings. The show is well staged. The cast fits nicely with the scheme of things. Sunday night's attendance was made up more of the family trade, and, if the producers can hold out, they will start a parade to their box office that will be gratifying, to say the least.

Toby Wilson more than held up his end of the play, as "Grandpa Wright." You'll like Janee Olmes, she is young, has a good voice and is not hard to look at either. James Malone worked like a real troupier and Phyllis Gordon commanded the strictest of attention. Marilen Kaye as "Ramona" gave a surprisingly good performance in a rather difficult role. Bob Bixby was OK with very little to do. Harrison King as the butler gained a few snickers and laughs. His makeup was too heavy to smack of realism. The Toby Wilson Players can stay on as far as we are concerned. They will grow on you after the first sitting and from there on. Drop in at the Music Box any evening and see for yourself.

JOHN M. STAHL RETURNS FROM NEW YORK WITH GREAT STORY

Romance, with an entirely different angle than anything seen before on any screen is the story of "Only Yesterday," which John M. Stahl of Universal Films brought with him after months of search in the east.

We had quite a chat with this veteran director a few days ago when he told us that in his many years of picture making he had never read a story that appealed to him as much as his recent discovery.

We talked of the stage in New York and he remarked that there had not been one decided hit shown this season.

As for the screen, he had heard more favorable comments of "Smilin' Through," a M-G-M production with Norma Shearer and Leslie Howard, and his own production of "Back Street" with Irene Dunne, than of any other, and that both registered heavily at the box office. With both of these pictures, romance is the prevailing theme and the recent vogue for gangster and other lurid films was only a passing fad. Romance will always be the particular idea that will hold the world together for all times.

We ventured to remark that he was certainly lucky in being able to take time enough to select a subject that particularly appealed to him and he said that when the day comes that he is not in the position to dictate the stories to produce, he will know that the time has come for him to retire.

But we feel sure that will be a long while off as John M. Stahl has always given the public a subject in his pictures that had universal appeal as the manner in which he made Irene Dunne depict that beautiful characterization in "Back Street," will always be a delightful memory.

So far no cast has been selected for the various characters in "Only Yesterday," and from what he told us he has a difficult task before him. However, when an experienced director such as John M. Stahl undoubtedly is, feels about a story as he does about this one a cast to fit the beautiful story will be found and we shall be able to enjoy another triumph such as his former success, "Back Street," and others turned out to be.

In other words, a picture of a man and a woman, in which pure romance is the central theme, will always have universal appeal and something that can be viewed by the entire family, who can come away from the theater with good feelings towards the entire world and also make good financial returns to the box office for the producers.

—ARTHUR FORDE



JOHN M. STAHL

"THE ANIMAL KINGDOM" HAS MARVELOUS CAST IN FINE PRODUCTION

We might be mistaken but think that the latest Ann Harding vehicle from the RKO studios will be a little above the heads of the ordinary motion picture audience. It should please those who like their entertainment a little out of the ordinary.

As for Ann Harding, she is seen so little in the picture that one wonders why she choose this one for a starring vehicle. But we might add that while she was on the screen she clearly demonstrated that she is a rare artist.

The story is of the triangle variety but quite racy at times and the finish leaves one breathless in its daring theme. This was taken from a play by Philip Barry and was adapted to the screen by Horace Jackson, who gave us dialogue that seemed a little stilted at times. The role of the "man" was in the hands of a player who has gained a splendid reputation on the screen and he handled this with a delicacy and finesse—of course, we speak of Leslie Howard.

Myrna Loy played the role of a gold digging wife to perfection and showed that she is rapidly forging to the front and could easily carry a production to a successful finish in the starring role. William Gargan provided the laughs of the production in a character of a butler who had formerly carried on the part of a prize fighter. Others who contributed to this unusual picture were Henry Stephenson, Neil Hamilton, Ilka Chase, Leni Stengel and Don Dillaway.

E. H. Griffith had a difficult assignment in directing this odd story but he handled his players with a smoothness and nicety of feeling.

George Folsey showed us some really high class photography that matched the high order that RKO Pictures had aimed at and the result is something that will interest those who like their screen fare "artie."

"KING HENRY VIII"

The Pasadena Community Playhouse is happiest when unfolding gorgeous spectacle, and never has it done greater work than in the current production of William Shakespeare's "King Henry VIII". It is really an amazing elaborate and spirited production with pageants and dances and crowded streets, played against the most beautiful and striking set Malcolm Thurburn has yet constructed at the Playhouse.

It is difficult to name the finest performer in this great galaxy of characters which the Pasadena theater has assembled. For the finest moment, though, I would pick Morris Ankrum's speech on the way to his execution. A truly magnificent bit, and Ankrum's entire performance as "Buckingham" was rich and full. Then there are two great moments in the role of "Queen Katherine," excellently portrayed by Janet Scott, when she withdraws proudly from her trial and when she dies. In this latter scene, however, the presence of dancing angels detracts from rather than adds to the drama.

Leslie Palmer makes a great thing out of the part of "Cardinal Wolsey," although his farewell is a bit long. And Norval Michell is a bluff and cruel King Henry. Joan Wheeler as "Anne Bullen," Sharley Simpson as "Old Lady," and Lee J. Cobb as "Cromwell" stand out in sparkling manner. Some of the best of the hundred perfectly performed minor roles are Beth Porter, Pierce Lyden and John Michael Waldron.

The play was superbly directed by Morris Ankrum and Gilmor Brown. Dances were arranged and staged beautifully by Collette and her girls. Costumes were designed by Wilma Leithead. The stage management of Fred C. Huxley.

"King Henry VIII" is one of the most spectacular plays the Playhouse has ever staged, and it is done almost flawlessly.

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The Innocent Bystander

By
HAROLD ORLANDO WEIGHT

THE AWARDS

Wide spread approval has rightfully greeted the majority of the Academy's yearly awards, recently announced. Certainly no one will quarrel with Helen Haye's acting award. With both "The Sin of Madelon Claudet" and "Arrowsmith" to choose from, there could be no other result. Frederic March's selection was logical with his exquisite dual characterizations in "Dr. Jekyll and Mr. Hyde." The one point difference in vote shows the approximate degree Wallace Beery was behind the winner in popular esteem.

OTHERS GOOD

Mickey certainly deserved his award. "Shanghai Express," due to Lee Garmes, was the most beautifully photographed picture in a long time. Mack Sennett's fishing shorts were entertaining. "Flowers and Trees" was a delightful cartoon. In fact, all the awards but one meet with popular approval.

WHY "GRAND HOTEL"

But in the matter of best produced picture, there is a considerable difference of opinion. In fact, I have yet to discover anyone who favors awarding "Grand Hotel" the palm. Perhaps some of this discension is due to the indefiniteness of the term "best produced picture." Just what does it mean. Why is not the award given to the best picture without qualifications?

Certainly "Grand Hotel" was not the best picture produced in America during the past year. It was talky, loud, and somehow messy. It was unpictorial, and its misguided director prided himself on the few cuts in the picture. Its only claim to greatness was the fact that it had a great number of stars in its cast. I am afraid that is the reason for the award. Hollywood again confused quantity with quality. "Grand Hotel" had five stars, therefore it must be great.

FINER PICTURES

That is the only reason for the award that I can see, particularly as judges, while picking other awards, looked at several finer films. "Dr. Jekyll and Mr. Hyde," "Bad Girl," "The Champ," "Shanghai Express," and "Lady and Gent" were all better films than "Grand Hotel." Then there were a number rating ahead of it not even considered.

"GRAND HOTEL" COULD HAVE BEEN GRAND

In the hands of a director who was willing to use motion picture technique, "Grand Hotel" could have been a great picture. But not with five stars. The quantity thesis is wrong even here. "Grand Hotel" would have been a greater picture with one star, and even greater one with no stars. It should have been a picture featuring story rather than stars. Handled properly, it would have made stars out of unknowns playing its roles.

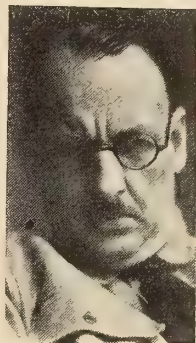
BUSY

Capt. W. H. James has been kept busy these days on the Fox Westwood studio lot appearing as a British naval officer in "Cavalcade."

"Supplementing Mr. Selwyn"

By ALEXANDER LEFTWICH

In full appreciation of Edgar Selwyn's suggestion advocating the production of plays in Los Angeles, I feel that Mr. Selwyn has neglected to emphasize the most vital factor in his argument for "a closer relationship between the stage and screen."



Alexander Leftwich

That is, the actual training in plays of young actors and actresses by directors who are equipped to groom the future artists of the entertainment world. As Mr. Selwyn says, these directors are here but they are not doing this work.

Since my arrival in Hollywood I have seen dozens of these youngsters (contract players) scattered about the studio lots, all earnestly seeking an opportunity to face the camera and justify their pay checks.

These two items are the limit of their knowledge. They know practically nothing of the art of acting that is required of them by their screen directors. That are totally inexperienced. How can they be otherwise? With the rarest exception they've never been before an audience. They are merely the mental success of the executive who signed them.

With the new orders from headquarters, cutting the production date down to the bone, these future stars' chances are practically nil. I've talked to the most prominent directors in the industry and they are unified in one idea, to side step the starlet or novice. They dare not take a chance. They rightfully demand the experienced player, young or old.

Many of these directors have said to me: "I can't stop shooting for half an hour to teach Miss Blank to act."

The pity of it is they are actually expected to teach the young lady in less than that time. It can't be done, they know it, they don't even bother. Again the studio eyes are focussed on New York and the moment a new young face appears it is rushed to Hollywood to join the ranks of the undeveloped, untrained army.

Annually thousands of dollars are frittered away in this manner. Why not get together with a man like Selwyn and underwrite a plan that will so easily establish a producing center creating new plays, which will have the world's foremost authors and composers willingly writing them, the greatest stars of the stage more than willing to act in them, and what is truly the most important factor, affording the opportunity to train the next generation.

Carl Laemmle Returns Home; Jacobson, New Associate Producer

Following three months in New York discussing future plans for world distribution with sales executives, Carl Laemmle, president of Universal Pictures, returned to Hollywood this week. Mr. Laemmle was accompanied by his secretary, Jack Ross, and Sam Jacobson, whom he recently promoted an associate producer following three years as executive editor of Universal's Talking Newsreel.

"Although the theater business is now entering what is normally the worst season of the year," Mr. Laemmle states, "there is an indication in the east that business conditions are generally improving and that when spring comes the upturn will be marked."

"So far as pictures are concerned," the veteran film executive believes, "a fine human interest picture will always gain respect and patronage. Producers must make every dollar invested in production show on the screen. The public has seen so many extremely fine pictures the past two years that keeping up the high quality standard is difficult but naturally imperative. Every new day adds new burdens to the producer's load but in this creative field there is no stopping, no resting and no turning back. Today the producer must deliver consistently improving product or close his studio. Universal believes it is delivering the finest group of pictures it has ever made and by virtue of these good pictures is building more outstanding stars than at any time in the past few years."

Mr. Laemmle will remain in Hollywood until the celebration of his 27th year as a producer of film-fare, February 24. The Universal president is the oldest film producer and distributor, in point of experience, in the industry.

HOLLYWOOD LEGION STADIUM

Lupe Velez, Mexican actress, stole the show at the Stadium last Friday night, cheering her countryman, "Baby" Arizmendi, as he took the main event from veteran Archie Bell. Arizmendi, too young and strong for the old-timer, nevertheless receipted for a flock of whacks on the schnozzle. He tried to ignore the little wild woman shrieking him to victory, but the distraction was real tough on his beak. Bell must have hit Arizmendi's nose a hundred times with a weak left jab; in fact he almost jabbed his way to an even break. But Arizmendi finally forgot Lupe and started slamming Bell with all he had, coasting down to the final bell and the nod. The semi-final was won by Augie Curtis, who outpointed Terry Frisco. Augie was too fast and clever for the Filipino. The special between Terry Larahee and Tony O'Dell was a real slugfest, with O'Dell outscoring Terry for a win. It was the best bout of the evening. The prelims were good. Don Kennedy won from Johnny Granonne. Del Smith and Johnny Baima, draw. Mickey O'Donnell won the first event from George Gravante, who went down twice in the first. He tried hard to even up, but couldn't make the grade.

LESTER SPANGLER IN HOSPITAL

Lester Spangler, noted dirt track race driver, who was injured recently at Ascot Speedway, is now in the General Hospital at San Pedro. Many of his friends who have competed against Lester can be seen daily visiting him.

"BUDKIE" IS HERE—The same masseuse that put so many of the famous picture stars in perfect condition by her expert knowledge of building up a perfect figure.

SHE CAN BE FOUND at the Studio Baths on Cahuenga Avenue and Yucca Street, and is the latest addition to this establishment that has such a clubby atmosphere and air of refinement in all their departments.

THOSE TWO VERSATILE GIRLS who have made good in the big city are Vi and Rose Samson, who have organized out of a mere dream the SUNNILAND GOODIES CO. This factory of good things to eat, is located at 1155 South Highland Avenue.

They have turned out some novel dishes that have won them a reputation among hostesses who care for the little above average. The Sunniland Goodie Girls, which name they have taken for themselves, are doing a tremendous business. If you have not already visited their unique shop, you must do so, at once.

THROUGH MY FRENCH WINDOW

By JACQUES LORY

Before coming to Hollywood Lilian Harvey and Henry Garat were starring in films in Germany and France. The latter are afraid they won't see them again for quite a spell. Esther Ralston and Basil Rathbone are in the cast of "After the Ball," a comedy being cranked near London. . . . And Lupino Lane is the star of "Good Night, Darling"—Elstree studios. . . . Osso, French movie producer, has had some kind of a fight with the Hungarian government. Difficulties having been smoothed out, Osso is going on with his product, Budapest-made. . . . "Chandu, the Magician" is being shown in Paris, with success. The most beautiful Irene Ware is getting her share of compliments. . . . Carl Dreyer, Danish born, ex-newspaperman and director of that French-made success of silent days: "Joan of Arc," has finished "Vampyr." . . . Greta Garbo, while in Djurisholm, Sweden, refused to see American reporters. But her door was opened to Rene Krauss, German writer. Greta told Mr. Krauss that she would not be back in Hollywood for two years. That Maurice Stiller had not left her any money. That she had not played a part in Ivar Kruger's life. That she was only a friend to Newspaperman Sorensen. That she has no intention of getting married, but hopes to play on the stage while in Europe. . . . During 1931 French movie houses made 360,900,000 francs. . . . Charles Boyer may be back here in five months. This time it might be for Paramount instead of Metro. . . .

During Monte Blue's vaudeville tour Tove Blue has rented her Roxbury drive mansion to Kate Smith. . . . Preston Duncan has moved his studio from Vine street to Sunset, between Gower and Beachwood drive. He needs more studio space. Did you know that Mrs. Duncan was the daughter of the late Salvatore Tomaso, who directed the Chicago Symphony orchestra? And that her sister, Elaine, is the wife of Ed "Strangler" Lewis?

Following are the names of the three graces composing the Beau Brummell "restaurant" trio: Eunice Giffin, Gretchen Keechney and Marjorie Donkin. They play the piano, the cello and the violin. Or am I wrong? I love music, but I am tone deaf! . . . Torben Meyer has finished a part in "Animal Kingdom," and another in "The King's Vacation." . . . Was glad to meet Mr. Parker, new house manager at the Music Box. He was at the Globe theater, New York, for more than 12 years. We knew Lester Lonergan before this greatest of stage directors died. The Toby Wilson Players are entertaining and adequate. I believe these players are due to remain in town for a long spell. . . . A young lady, Rose Shurin, informs me that a Hungarian play is soon to be given in a Figueroa house. So due notice is here given to any and all of my Hungarian friends. . . .

John Ford is preparing "Pilgrimage" for Fox. The story takes place in France. A Gold-star mother going to the battlefields is the central idea. John Ford and Holman Day, the writer, were born in New England villages not far apart. . . . Raoul Walsh will direct soon after the New Year, a war film from the French angle. "Wooden Crosses" was written by Roland Dorgeles, and first published in Paris. A French film has already been made from it, and Fox, having bought the foreign rights, will use some of the French shots. . . . Charles Brabin is directing "The Lady." The locale will be changed. Instead of taking place in France the story will run its melodramatic way in England. Pauline Fredericks played "The Lady" in San Francisco eight years ago. I wrote for a San Francisco magazine at the time. I went back stage and met Rose Dione, Miss Fredericks and Auguste Tollaire—he of the most extraordinary beard. . . . The last time I saw Auguste was in "The Red Headed Woman" in Jean Harlow's taxi. . . .

Bay City Offers Plenty of News About Activities

THEATRICAL AND CINEMA SATELITES VERY MUCH IN EVIDENCE

BY ROBERT A. HAZEL

San Francisco.—"Brief Moment," the initial offering of the newly formed Theater League, Inc., opened a two-weeks' engagement Monday night at the Curran Theater. The launching of a subscription season by the League, Inc., opened a two-weeks' engagement new play which Burns Mantle included in his "ten best," plus the presence of well-known "names" in the cast, brought out the largest and most fashionable audience seen at the Curran in some time. The play with its bright, pointed dialogue was received with great enthusiasm by the well pleased audience. A magnificent cast of players has been assembled and all the players were excellent in their parts. Sharon Lynne and Harrison Ford, who head the cast, received a rousing welcome and won the audience from the start, as did the other fine players which includes Gene Gowing, Ralph Freud, Robert Ellis, Booth Howard, Madeline Holmes, Frank Dawson and Leonid Kinsky. The direction by Gilmor Brown was smooth and spirited and the setting was striking and colorful. It was a brilliant production and the cast of players had to give curtain calls after the house lights went up. . . . The Wilbur Players, under the management of Richard Wilbur, opened an indefinite engagement Saturday at the Tivoli Theater with the farce comedy, "In the Best of Families" by Eilia Hart and Maurice Braddell. The play, a bit risqué, afforded a constant flow of laughs with several snappy lines that got roars of laughter from the first night audience who enjoyed the fun unrestrained. The players were cordially received and many of the principal players having appeared here previously were greeted with a hearty ovation at their entrance. Herbert Heyes, who last appeared here as leading man for Marjorie Rambeau, and Dorothy Shannon who appeared here with several companies as leading woman, head the cast of fine players which includes Edna Ellsmere, Ruth Saville, Edmund R. Smith, John Ivan, Berkeley Buckingham, Howard MacNear, Tove Linden, Gwen Reid, Mary Moe, Geraldine Bartlett, Lionel Bagley and Rupert Drum who also directed the play. Mr. Wilbur has evidently hit a popular chord in fixing the admission price scale to suit the present economic conditions. The evening prices are 40 and 50 cents and the matinees 30 cents. Judging from the good attendance at the opening performance, it looks as if the company is assured a long and prosperous season.

Billie Burke in "The Marquise" at the Alcazar, was booked to appear only three weeks, but due to the record breaking business at all performances, and no slump in sight, the run was extended for three weeks more. It is expected that Miss Burke will play a return engagement for one week at the El Capitan, Hollywood, after the completion of the run here.

Due to a pickup in business on the third, and what was to be the final week of "The Merry Widow," the management held the show over for another week. . . . An anonymous donor has given \$40,000 to be used to erect a new theater for the Palo Alto Community Theater group. The players, who have been inactive for some time, appeared last Friday night in "Uncle Tom's Cabin" at the Community House. William D. Pabst directed the play. . . . The Cinema houses did a good business during the past few weeks. Marie Dressler and Polly Moran in "Prosperity" packed them in at the Paramount last week and Clara Bow in "Call Her Savage" did a great business this week. . . . Joe E. Brown in "You Said a Mouthful" was moved from the Warfield to the Warner for a continued first run showing. . . . "White Zombie" with Bela Lugosi, ended a two-weeks' exclusive run at United

Sky-Scudding With Walter Varney

By FRED W. FOX

The name Varney has just begun to ring in aviation annals. As the public becomes ever more air-minded, it is evident that Walter Varney's airline between Los Angeles and San Francisco—the world's fastest air passenger line—will become one of the most heavily patronized of all aerial systems.

Not long ago it was my good fortune to hop down from San Francisco on one of Varney's sleek cloud-skimmers, a beautiful white red-trimmed Lockheed Orion low-wing monoplane that makes the trip from Alameda to Burbank in less than two hours.

Varney has a fleet of these trim ships and they cut through the ozone at 150 to 180 miles per hour with utmost ease. After traveling Varney, the air passenger is spoiled for any other mode of air travel.

Limousine taxi service is provided in San Francisco, picking up passengers at central city points. They are then whisked to the Varney amphibian dock at the foot of Pier 5, where the patrons board the trans-bay flying boat. The whole Navy was off Hunter's Point the day I came down, and it was an unforgettable sight to soar over these mighty warcraft, dotting the blue bay in their neat rows, with the rhythmic drone of the motor giving a sense of powerful flight.

Over at Alameda airdrome, passengers are transferred to the Los Angeles-bound monoplane after their fifteen minute flight from the Ferry Building.

Nosing his ship southward, the pilot then "gives her the gun" and, with an exhilarating rush of speed, the trim little monoplane soars toward the City of the Angels. Six passengers and pilot are accommodated in this super-speed plane, and there is plenty of leg room and no vibration.

On this particular trip, there were heavy clouds hanging over the Santa Clara country, and only once—at Kettleman Hills oil field—was it possible to get a good look at old Mother Earth. To behold the struggling of ant-like autos and trucks, clambering up heavy mountain grades far below, was an emphatic commentary upon the superiority of unhampered flight. Just think! At three o'clock saying adieu to friends in Frisco, and at approximately five o'clock walking through the Los Angeles airport gates! Man, that's the travel of tomorrow! And taxi service at this end, too, if desired.

How did the passengers like it? Well, two of them discussed news events of the day; my flying partner, Lou Jackson (playboy of Nob Hill, flying veteran, and well known in Hollywood) snored louder than the motor, and I worked crossword puzzles. The other passengers were sightseeing. Ho-hum, flying has lost all its thrills, it seems.

Take a tip from one who has cruised in every type of air vehicle, from blimps to antique open jobs—the next time you go to San Francisco, unless you are air-frightened, fly there. And when you fly, go by the world's best air line, operated by aviation's up-and-coming transport leader, Walter Varney. It has 'em all stopped for time saving, comfort, courtesy and efficiency. Not to forget Safety First, because Varney ships never run unless there are clear skies ahead. And if they give you a 12,000 foot descent at 200 miles per hour, to settle down as gently as a dove, well, that's sumpin'.

Artists Theater and "The Last Mile" followed for an indefinite run. . . . The Warfield packed them in all week with a five-unit program. Beside the feature "Evening for Sale," and Laurel and Hardy in "Their First Mistake," the stage attractions included "The Beverly Hill-Billies," Gus Edward's "School Days" and Jay Brower and his Warfield "Pep" band. . . . "Secrets of the French Police" with Gwili Andre, Gregory Ratoff and Frank Morgan, and a stage show which included Horace Heidt and his Californians, and five acts of vaudeville, played to packed houses at the RKO Golden Gate. A clever ballyhoo in the lobby made up with wax figures attracted much attention and helped to draw the crowds. . . . "Strange Interlude" at the St. Francis ended its run.

San Francisco Yuletide season will usher in many worth while attractions. Henry Duffy has fixed Dec. 25 for the opening of "Abie's Irish Rose" with Charles Murray and George Sidney. Homer Curran has booked the German picture, "Maedchen in Uniform" at the Geary for Dec. 25. Ralph Pincus is bringing the Maurice Colbourne-Barry Jones Company with a London cast in Bernard Shaw's "Too Good to be True" and Robert Emmet Sherwood's comedy, "The Queen's Husband," to the Columbia, Dec. 26. "The Cat and the Fiddle" returns for a two-weeks' engagement at the Curran opening Dec. 26. Pretentious programs are being planned for the Cinema houses. The Orpheum is to reopen Dec. 15, with the "Passion Play," brought here by Roy Reid. A. M. Bowles, division manager for Fox West Coast Theaters is preparing special holiday programs for the local Fox West Coast Theaters, and the Fox Theater is expected to reopen Dec. 24 with a special holiday attraction. . . . At a testimonial dinner tendered Herman Wobber last Wednesday at the Palace Hotel, announcement was made of his new post as General Western repre-

sentative for Fox Films under Sidney R. Kent. Mr. Wobber recently resigned from a similar position after 21 years of service with Paramount Publix. The banquet was attended by several hundreds of leading figures in the film industry. Among the speakers were Lou Marcus, mayor of Salt Lake City, Spiro Skouris, president Fox West Coast Theater, A. M. Bowles, division manager Fox West Coast Theaters, and Assistant District Attorney I. N. Golden. Telegrams of congratulations came from high executives in the film industry, among them were congratulatory wires from Jesse Lasky, Adolph Zukor, Harold B. Franklin, John Clark and other high officials. . . .

Seen and heard on film row:—Mrs. Rosita Erena Rand-Freymond Kellar filed suit for divorce last week in Oakland against Mark G. Kellar, division manager for Golden State Theaters, Inc. Mrs. Kellar charged cruelty. . . . J. J. Franklin, division manager for RKO left last Saturday for Portland, Oregon, to put on a business building campaign at the Orpheum. . . . Bill Kohler has been appointed treasurer at the Tivoli theater during the run of the Wilbur Players. . . . Bramwell Fletcher, who appeared in the east in "Red Planet," a play by John Balderston and J. E. Hoare. . . . Frank Whitebeck, head of publicity for Paramount was up from Hollywood to spend a few days in the bay region. . . . A. F. Gillaspay, free lance press agent, is taking care of the publicity for the Wilbur Players. . . . Sam Goldberg reopened the Plaza, Sacramento, with Burlesque last Saturday. . . . Lou Underlitter with Exhibitors Screen Service is spending a week here. . . . J. J. Hill came up from Hollywood to attend the opening of the Wilbur Players. . . . Floyd Heninger, former booker for Fox West Coast theater in Los Angeles, succeeded Chris. Dale as booker for Allied Pictures Corporation. . . . Clarence Hill, former manager of Majestic Pic-

LEO TURTLEDOVE TO ASSIST HENRY MAC- RAE AT BIG U

Promotion of Leo Turtledove, former Universal screen talent scout to act as assistant to Henry MacRae in the production of Universal serials and Tom Mix feature films was announced today by Carl Laemmle, Jr., General Manager.

Turtledove, accredited with the "discovery" of Johnny Weismuller and several other athletic stars who have made good in talking pictures, will assume his new duties at once, working with MacRae on the fourth Universal 1932-33 serial, "Phantom of the Air" and Mix's "Rustler's Round-up" which enters production within ten days.

Turtledove served Universal as a special representative in the sales department before taking up studio work, six months ago.

NINE TO START—is just the number that Radio have in the offing for the near future and it looks as if prosperity is entering the great studios at Gower and Melrose, which has been quiet for a time.

"OUR BETTERS"—will be under way for one of the first and they will have the famous Phoebe Foster as a featured player and George Cukor as director, with a first-class story.

tures Exchange, left Saturday for Hollywood. . . . Jack Brehany will act as personal representative for Louis Lurie at the Geary Theater. . . . Will King, well known comedian, after an absence of over a year will return to the stage Dec. 16, at the RKO Golden Gate Theater. King will appear in a 25-minute revue assisted by his old partner, Lew Dunbar, Bessie Hill and a bevy of singing and dancing girls. . . . Ruth Helen Davis motored up from Hollywood to attend the Choral-Symphony performance at the War Memorial Opera House. . . . Conrad Nagel was among the guests of honor at the final luncheon of the Community Chest given at the St. Francis Hotel last Friday. . . . Dame Rumor has it that there will be some big changes on the Fox West Coast Circuit beginning January 1. . . . Ben R. Rosenberg, home office representative for Exhibitors Screen Service, is spending a few days here on his way to Portland and Seattle. . . . Joe Richards, manager of the Uptown, and his assistant, William Bothman, got a lucky break last week by not being in the theater when two bandits bound and gagged Mike Zuvalla, the janitor, in an unsuccessful attempt to break into the theater safe. . . . Arch Reeve, director of publicity for Paramount Studio was up from Hollywood. . . . It has just come to our ears that Cliff Work is out of RKO. Cliff is one of the "whitest" men in show business and we wish him luck. . . . Edward Smith was here from Los Angeles for a few days visit in the bay region. . . . W. O. Edmunds has assumed management of the Arctic Adventurer and Explorer, Earl F. Hammond, who recently arrived from the north with two young Eskimo men, 26 huskies, several puppies, a number of sleds, furs and relics of the Alaskan country, which will be used in the act framed for touring "An Adventure in Alaska." The act opened in the New Fruitvale, Oakland, yesterday.

Filmgraph's San Francisco
Representative

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Chit-Chat and Chaffer by Hal Wiener

Alvin Wyckoff's Photography Adds Beauty to Kendall-DeVally Short; "Canteen Girl" Is His Next

Last week this column ran a review of "The Brahmin's Daughter" as produced by the Kendall-DeVally studios. Unfortunately we did not make any mention of the splendid photography. As we remember the picture, three outstanding achievements marking the success of "The Brahmin's Daughter" were: the direction by Howard Higgin, camera work by Alvin Wyckoff, and recording via the new R. C. A. Photophone High Fidelity system.

We want to state here, that an exhibition of the finest type of cinematography is displayed in this two-reel musical. Supposedly laid in an oriental land, "The Brahmin's Daughter" brings out, photographically speaking, some of the finest of tone qualities. Shadows, contrasts and angle shots, so necessary to the success of a musical production, especially where there is dancing to be seen, is excellently brought to the screen.

As a novelty, "The Brahmin's Daughter" should reign supreme, and as entertainment it should please highly.

Now in preparation and due to start this month at the Kendall-DeVally studios is an operalogue, "The Canteen Girl," a condensed version of the grand opera "Daughter of the Regiment." Music is by Donizetti.

Alvin Wyckoff, by this excellent work on the previous picture, will also take his stand behind the camera on this one. We are happy to hear this, as he is a cinematographer who knows his trade. Howard Higgin is due to direct "The Canteen Girl," while L. E. Clark will be recording engineer with the new R. C. A. equipment.

H. Goodell Boucher, production manager for the Kendall-DeVally organization, has much cause for rejoicing, for on all sides come favorable reports following the exhibition of these operalogues. They are truly beautiful productions.

"ESKIMO" CAMERAMAN HAS NARROW ESCAPE

An amateur radio fan in New Zealand rescued another, through the ether seven thousand miles away, in an amazing feat reported from the Metro-Goldwyn-Mayer polar expedition filming "Eskimo" near Teller, Alaska.

Clyde DeVinna, chief cameraman, and a radio fan, has a portable low-wave outfit with which he "talks" to other members of the amateur radio league. This is set up in a small shack near the frozen-in schooner, Nanuk, in which the party lives.

He was exchanging messages with a radio enthusiast in New Zealand when suddenly his message faltered and stopped. The New Zealander alarmed, wirelessly an Alaskan amateur, who notified the authorities in Teller. In twenty minutes an investigation was under way. DeVinna was found unconscious. The cake fire in the hut generated carbon monoxide gas.

If it had not been for the radio message from New Zealand, half across the world, consequences might have been tragic.

R. C. A. Perfects Newest Type of Recording; Tests Prove Huge Success

One of the newest outstanding achievements recently developed in the progress of talking pictures is the new Hi-Fidelity system of recording as perfected by the R. C. A. Victor Co., Inc.

After listening to several reels of sound track recorded on the new Hi-Fidelity scale, we marveled at the near perfect like recording of the human voice. Heretofore, all voices sounded alike on the screen. Tone quality was unheard of due to the low frequency range, 100 to 6,000. The new type of sound recording allows a wider range from 40 to 10,000. In this medium, the lesser vibrations of the bass notes of an orchestra can be heard as readily as the more vibrant higher notes. Also individuals' voices can be more readily distinguished.

The new Hi-Fidelity system is one of the R. C. A.'s latest perfections to be contributed toward the making of better pictures. It is an achievement resulting from several years of research in their laboratories.

Walt Disney's latest cartoon, "Santa's Workshop," as yet not released, is synchronized by this new method as are also sound tracks of Paul Whiteman's orchestra and Warren's Pennsylvanians.

The first picture to be released with the new Hi-Fidelity recording will be the Kendall-DeVally operalogue, "The Brahmin's Daughter." At present the Operalogue company is preparing "Canteen Girl," also to feature the new R. C. A. recording. We learn that Columbia, Warners, Paramount and several of the other major studios are eager to rent the R. C. A.'s new equipped sound trucks.

"SCARLET RIVER" GOES INTO PRODUCTION WITH DOROTHY WILSON LENDING HER TALENTS

Dorothy Wilson, that much talked about leading lady, because of her "big break" in pictures, is a busy person these days on the RKO-Radio lot.

Wednesday Director Otto Brower called all hands on deck and work commenced on Tom Keene's newest outdoor picture called "Scarlet River." In case you haven't already guessed, Dot Wilson has drawn the leading feminine role, and from what she tells us, via Bell's favorite instrument, plans are that the company is to work right on through to the wee sma' hours.

It looks as though they are rushing production for an early release. And what a SWELL cast they have lined up in support of Miss Wilson and Mr. Keene: Betty Furness, Edward Kennedy, Creighton Chaney, Roscoe Ates, Billy Butts and Jack Raymond.

Otto Brower, as I have said before, handles the megaphone. Jack Curtiz will take credit for the scenario, if it's good, and it should be coming from his pen.

Belcher Studio of Dance Provides Wants and Needs of Studios

Having long established himself as one of the foremost dancing masters in America, Ernest Belcher is looked upon by the moving picture and theatrical world as the last authority on the subject of terpsichore.

That is one reason why we sought him out for our enlightening interview. The other reason—because he has trained so many of the film celebrities, who were called upon to perform intricate dance routines in their picture work. Mr. Belcher's studios, located at 607 So. Western Avenue, has provided training quarters for such famous names as John Gilbert, Marion Davies, Lina Basquette, Bessie Love, Patsy Ruth Miller, Margaret Livingston, Colleen Moore, Ramon Novarro, Marion Nixon, Rod La Rocque, Lois Moran, Pola Negri and others too numerous to mention.

Here, under his personal supervision, they have mastered the finer art of terpsichore in order to properly execute these routines on the screen. Whether it be Ballet, Tap, Acrobatic, Spanish or Ballroom dancing, Mr. Belcher provided the necessary teachings and when they have been properly transferred to the screen have always been correct in every detail.

Aside from his training course, Ernest Belcher stages huge Ballet numbers for the Hollywood Bowl concerts. On all of these past occasions he has had over 100 girls in the ballets. If you remember, it was he who staged the gigantic Olympic Ballet, in which, aside from the 104 girls, 26 champion amateur men athletes participated.

Should you go back as far as Carl Laemmle's production "The Phantom of the Opera," it was Mr. Belcher who staged the beautiful Ballet sequences. And these dances caused any amount of favorable criticism from drama and music critics alike.

It is mainly through his close contact with the moving picture industry, that producers are able to bring to the screen the beautiful and rhythmic ballet dances.

Recently, pretty Nell O'Day, a former protegee of the Belcher Studios, was awarded a long term contract with the Fox organization.

A visit to the noted University of Dance, proved vastly interesting, for it is among the oldest and best known on the coast.

SPLENDID SCREEN TALENT NOW LOAFING IN HOLLYWOOD; INDUSTRY SHOULD WAKE UP

Talking pictures are more and more drawing artists from the legitimate stage. The reason, we suppose, is because they are perhaps, better qualified to deliver the goods, due to their experience in delivering dialogue. It has been proven time and time again that former silent artists have turned to the legitimate stage in order to draw attention to themselves as expert dialoguists.

Recently Helen Hayes, formerly of the Broadway stage, won the academy award for the best screen performance in 1932. Fredric March, also of the legit, won the men's award. Both artists are more and more in demand.

Right here in Hollywood, there is more excellent screen talent than anywhere in the world. People who have proven in the past that they can perform. And yet, producers will continually look elsewhere for their casts. If need be they will import talent from other lands.

The other day we ran across Margaret Seddon who gave us that marvelous performance as the mother in the stage production of "Blessed Event." We wonder why we haven't seen her in more screen plays. Her past performances have proven to us that she is a splendid actress. Such sterling bits of acting as she did in M-G-M's "Smilin' Thru" are gems to file away in your album of truly understanding characterizations.

COSMOPOLITE CLUB MAKES ITS BOW AT JOE CAROTHER'S DIXIELAND

With Otheman Stevens as the guest of honor at Joe Carother's Dixieland restaurant, 1600 North Western Avenue, Thursday evening, it was voted to call the club the Cosmopolite. Otheman Stevens admitted that the name was suggested by Bill Horne, an old timer, who was also present. Curley Robinson, from Universal City, an old time friend of Mr. Stevens, was there as the guest of Ye Editor, Harry Burns. There were about 30 present. Bill Sharpless, one of the prime movers in the organization with Joe Carothers, was present and told of the great results of the Now and Then Broadcast over KNX, election night. In fact he had a great batch of fan letters to prove his claims. Walter Catlett told some very funny stories. Frederick V. Bowers sang his own songs. Alfred Latell played the banjo; others sang and entertained—all to great applause.

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MISS MAE MURRAY TAKES HAND IN COMPLIMENTING
CHET GARDNER, HELMET DASH VICTOR AT
AMERICAN LEGION ASCOT SPEEDWAY

The Italian Helmet dash last Sunday afternoon at the American Legion Ascot Speedway, wasn't very close, because Wilbur Shaw had an accident which shorted his ignition of his car, but it was thrilling enough for Chet Gardner, the victor of the race, for Miss Mae Murray not only presented him with the Italian Helmet, but here we have the proof of a kiss that was planted by the famous stage and screen star, whom the world has acclaimed gorgeous and golden, through her beauty and ability, both as an actress and remarkable dancer. Was Chet Gardner pleased? Look at him and see if you need ask any further questions.

There were close to 10,000 race fans present and Miss Murray was given quite an ovation and a round of applause after she had performed the honors for the American Legion.



MAE MURRAY AND CHET GARDNER

RKO-UNIVERSAL STUDIO TENNIS TEAMS WILL PLAY

A challenge of the Radio Pictures Studio tennis team issued to Universal has been accepted by the latter organization and the teams will meet in match play on or about December 18, according to Albert J. Cohen, captain of the Universal team. The Radio organization, composed of Solly Baiano, George Archainbaud and Pandro Berman, recently defeated Paramount.

The Universal squad, in addition to Cohen, is composed of Carl Laemmle, Jr., and Gouverneur Morris. Laemmle's game is reported to be excellent following several workouts at Palm Springs on recent week-ends.

Paramount reports having purchased the talkie rights to "The Great Magoo," current New York success by Fowler and Hecht. It will be among their early productions of next year.

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—Dr. S.

KIDDIES

By JIMMY VALENTINE

Mickey Rooney Is Making a Name for Himself in Cinemaland's Best Features

"Officer 13," produced by Allied Pictures starring Monte Blue, has Mickey Rooney playing one of the leading roles, and if this kid doesn't tear loose tears galore from your eyes we miss our guess. Warner Bros. have just signed "Mickey" for one of the featured parts in "The Sucker," starring Douglas Fairbanks, Jr., and upon finishing this part he goes to Universal for "The Big Cage." This youngster is to our way of thinking, star material for the majors, and the sooner they realize this the better it will be for all concerned.

JANET STUART AMUSES KIDDIES AND GROWNUPS

Every now and then Janet Stuart is called upon to entertain. No matter if it is a kiddie show or one made up of grownups, she is right at home. Just like she is in pictures. The bigger the role the better this charming child seems able to act.

RUTH GRACE and GUY GRACE rehearsing their little act to present during the holidays.

PRETTY DOROTHY GRAY, who is enacting the role of "Ann" in M-G-M's "Turn About," is attracting a lot of attention for her acting ability, and it seems that several other good parts are in the offing for this child actress.

GLAD TO NOTE that Paramount Studios have finally opened their eyes to the dramatic ability of little JERRY TUCKER and have decided to keep this child contract player busy again.

PATRICIA SMITH is proud to have been a pupil of Johnny Weissmuller. Patricia is an expert high diver and under water swimmer as well as a clever Apache dancer and entertainer.

BILLY SHIRLEY, the golden voiced 11-year boy soprano, has recently come from Indianapolis where he was chosen from 500 applicants to sing solos before an audience of 10,000 people. This sunny haired boy is already very popular in Hollywood. He sang Xmas carols in "Acquitted" for Columbia Studios. Last Wednesday he sang at the Ambassador Theater and is to take the part of the Prince in the Children's Operetta to be given very shortly. Billy's acting is proving as good as his singing, which is saying much.

BRADLEY METCALF seems headed to take the place of the very popular Leon Janney. Bradley resembles Leon a great deal and critics predict a good future for this new find. Interviews at the various studios are keeping him very busy these days.

LITTLE JERRY DOYLE, termed by Paul Whiteman as the "Queen of the Air," is permanently settled in Hollywood, and will make her debut in pictures very shortly.

MAE MOORE HAS WORKED IN SOME VERY GOOD PICTURES

All some people need to get ahead is an opportunity to work in some good pictures. Mae Moore has done this and has had a chance to prove her worth. You are due to see her to good advantage in "Hotel Continental," "Hearts of Humanity," "Yellow Ticket."

Phil Harris Is Hit in "So This Is Harris"

Lou Brock's RKO comedy "So This Is Harris," built around Phil Harris, music master of the Coconut Grove, is a wow. Novelty is the keynote around which the story was wrapped and it is one of the few musical comedies that are really musical and funny.

Phil Harris is the motif, the theme being the craze of the womenfolk over his singing as contrasted with the boredom of the more stalwart sex from the same cause.

Walter Catlett, an expert home-brewer, is perhaps one of the most disgusted individuals with the Harris craze and fairly destroys a radio as a consequence. His wife has the opposite reaction.

Walter meets Phil at the golf course at a time when a friend of his wife has an appointment with Phil in response to a mash note and inveigles Walter's wife to go along.

The scenes at the golf course are gagged in a very natural and clever manner throughout, the gags get big and natural belly laughs, credit for which goes to the inimitable Walter Catlett. Phil Harris was very good. His songs went over very big.

The women in the cast, Helen Collins and June Brewster, were both splendid and very easy to look at. James Finlayson also had a small part.

Credit Bert Glennon with some excellent photography particularly with his fade changes which were unique and very different. Mark Sandrich did a fine job with the direction which called for much farcial finesse. Ben Holmes and Mark Sandrich wrote the story and Will Jason and Val Burton the lilting jingles.

—LOU JACOBS

MICKEY WALKER STOPS ARTHUR DE KUHN IN JIG TIME

The Olympic Club gave us a chance to see Mickey Walker in action and used Arthur De Kuhn as the bad example of what a fighter should look like stacked against class. Mickey wouldn't work overtime, so he stopped Arthur in a jiffy, in fact he stopped him quicker than that in the very first round. So we will have to wait another chance and time to see Mickey Walker in action. Such fiascos, although no fault of Col. Jack and Tom Doyle, hurt the boxing game, and should be avoided. The crowd razzed poor Mister De Kuhn, not contented with having allowed Mister Walker to lambast him for their good old American dollars, as the prize.

B.B.B. PRESENTS The Last Two Weeks, 12th Edition of
"Boys Will Be Girls"

Coming Dec. 19th, Fred Monroe and an All Star Specialty Show

AT THE CELLAR CAFE

1653 COSMO STREET . . . HOLLYWOOD

NIGHT HAWK

Maestros Make Beverly Hills Hotel Supper Room Their Sunday Night Habit

The leading maestros of Southland's cafes and night clubs have sort of made the Beverly Hills Hotel Supper Room their Sunday night habit. Last Sunday Phil Harris followed suit of Carlos Molina, Stanley Smith, Tommy Lee, Buddy Fisher and others who dropped in for a bite to eat and have a dance, rubbing shoulders with satellites from stage and screen. The other evening we saw JOAN CRAWFORD, RICARDO CORTEZ, HELENE COSTELLO, WARNER OLAND, ANNA MAY WONG, LEW AYERS, HUGH TREVOR, KATE SMITH, BRUSILUFF, JACK MILLER, FUZZY KNIGHT, CHARLES LELAND, NINA WILCOX PUTNAM, JEANNE DUNN, MARK SANDRICH, ROWLAND BROWN, JOHN MILES—we could go on and on and mention names of celebs who were having the time of their lives. But take it from us, The Beverly Hills Hotel is surely getting to be the drop-in place of many notables, and reservations are coming nightly for fine family parties. Every evening except Monday evening, the hotel supper room is open to the public. They dance to 2 A. M. with Ted Dahl and his orchestra playing the kind of music that makes one's feet just shuffle along at such a rate that it gladdens one's heart. The many features offered nightly reveals such sterling artists as Sorel and Melva Ball Room Dancers extraordinary; Barbara Lee and Jimmy Newell singing duets and solo numbers to great applause; George (Fat) Baldwin is offering some rural numbers that are a wow. The crowd last Wednesday night saw an impromptu show that was a bear. Chas. Leland was the M. C. on the job. Fuzzy Knight, Jenée Dunn, Brown and La Vall all did their acts. Kate Smith, who was present, took a bow. It was a great night just like they all are at the Beverly Hills Hotel. Thanks to Mr. and Mrs. William Marsh Kimball who look after the garden spot of Beverly Hills. Alex meets you at the entrance of the supper room with a glad hand and smile, and from then on you are at ease and enjoy a fine dinner, or you dance till the wee hours of the morning.

Lee Moore Puts Over Another Fine Show; Offers Many Specialty Acts; Bill Hogan and Chorines Click

With Will and Gladys Ahearn, Don Smith (of radio fame), Lee Norton, Nitza Vernille, David and Hilda Murray, and those beautiful chorines in new numbers and dances. Lee Moore has the best show and variety of entertainment that he has offered to the New Frolics patrons since he reopened the cafe. Bill Hogan and his Orchestra still rule the roost for offering new and entertaining dance and vocal numbers, which run the gauntlet for variety like the very show that is now on the boards.

Lee Moore has striven hard to give night club followers something that is well worth while their time to drive to his Culver City resort, and he is entitled to the support of filmdom along with the natives of the Southland, who like their amusement with plenty of action, fun and atmosphere that smacks of the class that one would find in the most elite place in New York City. The artists who appear on Lee Moore's New Frolics shows right now are worthy of top line places on any vaudeville circuit throughout the world. Lee Moore has brought them here at a tremendous expense, and if Thursday evening's crowd is an example of how the rest of the cafe goers are to accept this show, it looks like the Lee Moore New Frolics is in for bigger and better business.

B. B. B. Changes His Show Dec. 19. Fred Monroe, Greatest of All Impersonators, Will Headline Specialty Show

The twelfth edition of "Boys Will Be Girls," now appearing at B.B.B.'s Cellar, will close within two weeks. In fact, the new show with Fred Monroe, the greatest of all impersonators, as the star, will be backed up by a variety and specialty show that will start Dec. 19. The "Boys Will Be Girls" lineup has had a continuous eleven-months' run, which is the longest record ever made by any attraction in the Southland. B.B.B. is sending the boys north to the Faun Restaurant, which is being run by Bernie Bernard and others. With the old show going out and new one coming in, we are to have an opportunity to pass judgment on Fred Monroe who has appeared in the biggest night clubs in New York City. He has forty different and distinct imitations and impersonations and we have B.B.B.'s word for it that he will take Hollywood like he has the metropolis. The other night there were forty cowboys celebrating at the B.B.B. Cellar, and were they having the time of their lives? We heard CYNTHIA, a newcomer, sing. She looks and acts like KATE SMITH, although we can say that she doesn't need to try and steal anyone's thunder for she is a riot in herself. NIGHT HAWK never was more entertained than the other night as we sat and listened to her croon. That gal has that something—yes, "IT" and everything. See and hear her by all means. B.B.B. pulled a nifty the other night. He put on a rehearsal after the show, and did the audience go for it—, which of course included OLD MAN NIGHT HAWK in person who was snooping around to pick up some news, or who knows, a "HELLO" from Lupe Velez and Johnny Weismuller who sat near us but didn't even look in our direction, so busy were they looking at each other.

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SPORTS

Ernie Triplett Wins 100-Lap Event at Legion Ascot Speedway—Cinches 1932 Championship

Last Sunday afternoon proved to be one of the most thrilling races ever held at the Ascot Speedway. Boy Carey, 1932 National Champion, driving No. 5, threw a connecting rod early in the race and spilled parts and oil all over the track, making the "going" very dangerous for the other drivers. Wilbur Shaw, who had the fastest qualifying time and who lead the race for 30 laps, took a bad spin in the south turn, and Ernie Triplett passed him. Ernie and Wilbur changed positions a few laps later, then Wilbur skidded again and Ernie took the lead and held it to not only win the 100-lap event but also to cinch the championship for 1932. This is the first time in the history of the track that the same person has won the championship two years in succession.

Eleven of the twelve cars that started in the race finished—which in itself is quite a record. Their positions when taking the checkered flag were: Triplett, Shaw, "Will Bill" Cummings, Mel Keneally, Chet Gardner, Carl Ryder, Al Gordon, "Shorty" Cantlon, Al Theisen (who was relief driver for "Stubby" Stubblefield in No. 9), George Connors and Art Scovell.

Chet Gardner won the Italian Helmet Dash and was presented with the Helmet by the gorgeous and golden Miss Mae Murray, who was given a tremendous hand. Chris Vest won the 15-lap event for Class "B" cars and Art Boyce and Swede Smith won the two 5-lap events.

There will be no race at Ascot this Sunday as there is to be a 100-lap race at Oakland. However, Sunday afternoon, Dec. 18, at 2:00 o'clock, there will be a 200-lap race. If you have not been attending the races, don't fail to see this race for it is the first time in the history of the track that there has been a race of this length held here and all the drivers will be out to win. As a fitting climax to the 1932 season—this being the last race of the year—lap money will be paid. Don't forget the date—Sunday afternoon, Dec. 18, at 2 o'clock.

PHIL HARRIS GATHERS NEW TALENT TO DELIGHT PATRONS OF THE COCOANUT GROVE

The Cocoanut Grove is all abustle these days, what with new talent being signed to entertain, and new numbers being continually added to the already large repertoire of Phil Harris and his world famous orchestra. A new feature which has been added is the weekly auditions given to university people seeking fame as singers. Each week one is selected to play a one-week engagement, and so far those chosen have been great. Last week Bud Hen from UCLA sang his way right into the hearts of those attending, and this week a pair of sisters from the same school will get their chance. They are Arnita and Eleanore Wallace. We think the idea is a pip, Phil Harris, more power to you.

A new dance team—Maurine and Norva—trip the light fantasy and display the real art of terpsichore for an engrossed patronage. They formerly played such well known places as the Kit-Kat-Club in London, Cafe Paree in Paris and the Royale Casino in Belgium. They are a decided hit.

Those three Ambassadors are back and receive their thanks from an exuberantly applauding audience. These boys can really sing. Leah Ray, sweetheart of the Grove, continues to satisfy with songs and incidentally has all the men's hearts turning flip-flops. Xavier Cugat and his Tango Rumba band are all the rage. Who could resist dancing the tango with this enchanting music, especially when Carmen Castillo accompanys. Yes, Sir, the Cocoanut Grove is the last word in the night life world. Here is entertainment supreme.

RAINBOW GARDENS

With the co-operation of the producers' association, the studios and theaters, William K. Gibbs, formerly with RKO and Fox, and Dewitt K. Priday, pageant and entertainment director, announce a "Robinson Crusoe Ball" and film frolic to be held at the Rainbow Garden, second at Vermont, Monday evening, Dec. 19.

Gibbs and Priday launch what is intended to be a series of these frolics with the first taking its motif from Douglas Fairbanks' picture, "Mr. Robinson Crusoe," which will have its Los Angeles screening at a downtown West Coast theater during the holidays.

These frolics will be staged approximately every thirty days, each one identifying itself with a major film production making its debut at some Los Angeles or Hollywood theater. Unlike most affairs where film players are an attraction, admission will be free. The ballroom expects a capacity house, which means 15,000 persons.

CARLOS MOLINA DEVELOPS FINE ORCHESTRA AND SINGERS AT BLOSSOM ROOM

With Mario Alvarez, Dave O'Brien, Jack Douglas, Birney Taliaferro crooning their way into the hearts of Hollywood Roosevelt Hotel Blossom Room visitors, the Carlos Molina orchestra can take a bow for rounding together and working so perfectly these singers. Carlos Molina is the discoverer of Messrs. O'Brien and Douglas, and has as another fine feature Tony Travers, who is the best accordionist we have heard in many a moon. The Blossom Room is visited by the best of people which include stage and screen stars. Josef Mann Generalissimo of the cafe, would fit into any night club throughout the world, because he knows the public's taste for good food and fine entertainment. He works as hard as any one connected with the hotel, to see that the public gets the best. Dave Boice, manager of the Roosevelt Hotel, has worked hard to put the place over, and is doing better than anyone has so far. WE SAW Annette Margules dancing with a shiek the other evening. Then our old friend Arthur Shadur danced by with his charming wife, and gave us a nice "HELLO." MADA BORKA, we heard, had visited before we arrived, with MISS KAPLAN and were we mad that we missed her for she is always so lovable, looks like a million and we had a lot of fun watching the guests trying to decide whether she was POLA NEGRI, THEDA BARA or KAY FRANCIS.

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"The Island of Lost Souls" Out-Frankensteins "Frankenstein"

All that can be done in the way of horror pictures has now definitely been done. "The Island of Lost Souls" tops all the rest. It out-Frankensteins "Frankenstein," and relegates all other thrillers to the class of children's bed time stories. Not satisfied with creating one horrific make-up, it presents deformed creatures by the dozen. If it does nothing else, it should gain the "year's best" award for its make-up artist.

What the general reaction to this picture will be, one cannot with certainty say. Personally, I am for it one hundred per cent. In other words, I ate it up and yelled for more. It is an example of the free use of imagination on the screen. I think the screen needs imagination—lots of it—even if it is morbid. I should say approximately half of the Pasadena preview audience agreed with me in this stand. The other half divided into two sections. One section left the theater during the preview, grunting and denouncing. The other remained, hair standing on end, also grunting and denouncing, but fascinated by the eerie tale being unfolded before them.

This picture, which is rather freely adapted from the H. G. Wells' novel "The Island of Doctor Moreau," deals with a mad doctor who experiments with surgery, evolution, and germ actions. He is attempting to create human beings from animals, and the island is populated by the half-human, half-animal things he has botched. Things with hoofs and feet mixed, with claws instead of hands, with fur covered bodies, with dog ears. And when these things gather before their master in the jungle clearing and mumble "The Law" in chorus: "What is the Law?" "That we shall not spill blood, for are we not men?" "What is the Law?" "That we shall not walk on all fours, for are we not men?"—Well, when all this happens, if you don't get a bad case of galloping jitters, you're not human either.

For the part of the mad doctor, Charles Laughton was selected. This great, but unfortunately cast, actor had played four lunatics and one half-lunatic in the five pictures he has made. I cannot but wish he would be given a chance at something else, and I imagine he must feel the same way. Be that as it may, he makes a grand character of "Dr. Moreau." Next in line of credit I would place Kathleen Burke, the much publicized "Panther Woman." In a terrifically difficult role, this newcomer performs with striking charm.

Arthur Hohl, as Moreau's assistant turns in a consistent and strong work. Richard Arlen performs pleasantly as the hero. The leader of the beast-men, who resembles Jo-Jo, the Dog-Faced Boy of circus memory, is more than ably portrayed by Beli Lugosi who bellows from behind foot-long hair which sprouts eagerly from his face. Hans Steinke, Leila Hyams, Stanley Fields and Paul Hurst are other members of the cast who distinguish themselves.

Erle C. Kenton did a splendid job of directing, in fact his work put the picture across the top, and Karl Struss photographed it expertly. The adaptation of Wells' story was in the expert hands of Waldemar Young and Philip Wylie and is worthy of special mention.

"The Island of Lost Souls" is like a nightmare. One might almost fancy it the result of too much mince pie. But it is splendidly conceived and imaginatively produced. There will probably not be another picture like it in a decade. There has not been one resembling it since "Mysterious Island."

My hat is off to Paramount and the whole staff of the picture. If you want horror, here is your dish!

"Self Defense" Is Interesting Peter B. Kyne Story for Monogram

Trem Carr, supervising director for Monogram Pictures, knows nothing but the best for their patrons, and "Self Defense," a W. T. Lackey production, has an interesting story and a cast that has rarely been surpassed.

Tristram Tupper, who has a great many productions to his credit, adapted this splendid Peter B. Kyne story "Just Judge," and made a screen vehicle that should interest anyone who likes complications and surprises in his entertainment.

The yarn tells of a wonderful woman, Katy Devoux, who operates a gambling saloon in the northwest in order to obtain the money necessary for her daughter's education in a finishing school in the east, but is kept in ignorance of her mother's real mode of life.

The girl is taught to believe that her mother is running an exclusive inn and health resort in the far west, and when the girl writes to her mother that she is to pay her a visit the woman changes the gambling den into a respectable resort.

This scheme would have gone over all right except that a crooked gambler is about to expose the plan so that he can gain control of the gambling resort.

Plenty of drama and suspense here and in the unravelling of the plot the gambler is killed by a young man who has fallen in love with the girl and has been commissioned by the mother to keep the true facts from her. At the trial, the unexpected happens in that the boy refuses to testify in any manner and it looks as if the jury of townsmen will convict him. During the recess the woman takes the judge aside and explains that the gambler was killed in self defense but that the boy wouldn't tell the facts as he wanted to spare the girl, knowing how her mother had earned her living.

The jury is deadlocked and the judge explains the situation to them and suggests that to get matters settled and on account of their indecision that dice be thrown and in this way the boy is exonerated.

The cast is one of the prime factors in this picture, as the famous Pauline Fredericks plays the mother. They have added Claire Windsor, Theodore von Eltz, Barbara Kent, Robert Elliott, H. B. Walthall, Jameson Thomas, George Hackathorn, Lafe McKee, Willie Fung, Si Johns and George Hayes to the cast.

Phil Rosen, who has made a name for himself in pictures of this character, does a great job with the story but the photography of Archie Stout was one of the high spots of the production. He shows us some lovely views of the timber country.

This picture has been produced with a high calibre idea and should please those who like their screen fare of vivid drama played by real artists.

"The Death Kiss" Is Another Knockout for K. B. S. Pictures

Edwin Marin, another director to be advanced from the ranks of assistant, makes a decided hit with his first picture, and clearly shows that the judgment of the executives of K-B-S Pictures and their confidence in the youthful director was perfect.

Here is another mystery story that has for its locale a motion picture studio. But in this instance they have injected a gangster element in which the leading man has been murdered. The leading lady, who was the ex-wife of the leading man, is suspected but she is finally proven innocent by the clever work of a scenario writer who turns detective.

Interesting drama, with plenty of suspense is sustained and cleverly interspersed with excellent comedy—and just a little satire regarding studio life, that is not at all offensive.

The clever story was by Madeline St. Denis and splendidly adapted into a screen play by Gordon Kahn and Barry Barringer.

The direction of Edwin Marin is noteworthy, and if this is a sample of what he can do he should go far in his chosen field.

David Manners, as the scenarist-detective, does the finest work he has shown us in a long time. Adrienne Ames as the "suspected one," has little to do but she is lovely and shows up to fine advantage. John Wray is particularly clever as a real detective, and is a splendid acquisition to the fine cast. The comedy is in the hands of Vince Barnett as a studio cop, and of course, a dumb one. But no one can get as much out of a role of this kind as our favorite ribber. He is ably aided by Alexander Carr who plays the producer to very good advantage.

Other splendid roles were essayed by those fine actors Edward Van Sloane, Bela Lugosi, Harold Minjir and Barbara Bedford, while many good laughs are cleverly put over by James Dolan as a studio press agent.

Mister Exhibitor! Here is a splendid mystery story that should give you the necessary thrills, laughs and excellent acting, coupled with splendid direction and fine photography by Norbert Brodine.

K-B-S Pictures have produced many fine pictures this season, but the interesting story and fine work of their new director, places this one in the first class theaters, and which should be well received by any kind of audience.

"UNDER COVER MAN" AND STAGE SHOW AT THE PARAMOUNT THEATER, DOWNTOWN

The audience liked this picture with a crook theme, but this time they have taken the under cover man, who works in great danger, to help the police solve crimes in which they seem helpless to unravel.

The story by John Wilstach, is full of surprises and keeps you on the edge of your seat, wondering just what the finish will be, and as adapted by Thomas Burtis, with screen play by Garrett Fort and Frances Faragoh, is chock full of surprises and thrills.

George Raft is once more given a role as the under cover man that exactly fits his peculiar talents, and Nancy Carroll is seen in some of the best work of her career as the sister of the boy who was killed by gangsters, and clearly demonstrates that she is an actress of fine ability. Two of the slickest crook roles we have seen played on the screen for a long time are in the hands of Gregory Ratoff and Lew Cody, while Roscoe Karns once more demonstrates his splendid ability as another man in the pay of the police department.

As for David Landau, he plays another fine characterization as head of the police department and repeats the fine work he recently finished with another Paramount picture. Noel Francis is seen briefly as the paramour of the head of the crooks, but her dramatic moments are worthy of fine praise.

Paul Porcasi, Leyland Hodgson, William Janney and George Davis fit into the smaller roles perfectly.

We cannot praise too highly the fine work of James Flood, the director, who handled his players masterfully, and the photography of Victor Milner, was all that could be wished for.

Paramount Studios have turned out consistently fine productions this season and this one should get the same reaction in other theaters as it did in this huge showhouse.

The stage show was on the same high order as the feature picture, as they have Eddie Nelson with his clever clowning, Hector and his pals, Edith Spencer with her Harlem Harmony, Don Smith and Nitza Virnelle and the lovely Paramount girls who always please.

"MAGIC NIGHT" IS A DECIDED HIT AT FILMARTE THEATER ON VINE STREET

One of the best productions from Europe for the year is the tuneful little operetta "Magic Night," which is showing on the screen of our foreign theater in Hollywood. It has everything that is supposed to make entertainment—a famous English star, a supporting cast that matches him, and the best lines and catchy music that has been seen and heard for a long time. Then the story has a catchy theme that takes place in colorful Austria during and after the war, and reveals the officers' lives, which always consisted of more romance than military tactics.

Perhaps you will remember one of the best of productions made by the famous director, Lubitsch in "Monte Carlo," and the star who made such a decided hit in the film at the time it was shown here. This was Jack Buchanan who is the toast of London and equals Chevalier in popularity wherever he is seen and is the star of the present offering, "Magic Night." He has such a carefree way about him and in this one he is snappier than ever. They have also surrounded him with a superlative cast. We could never realize why Jack was never brought over here to Hollywood with a fat contract, but in some way he escaped the eyes of the producers.

When they see him this week in "MAGIC NIGHT," they will surely realize their mistake for the feminine portion of the audience registered their approval unmistakably.

You will miss one of the best bets of the year, if you fail to see "Magic Night" before the week ends, and as the dialogue is in English it had a special attraction to us.

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STUDIOS

What Have You To
Offer in Stories for
Filmland's Best

STARS

Writing Clan Can Now Stop Picking on
Beer Racketeers — Old Material Is New

By LOU JACOBS

With the repeal of the Eighteenth Amendment imminent, writers are beginning to cast their imaginations toward elemental plots which do not include reference to illegal booze or its traffic.

This means the inauguration of a cycle of human relationships which will take us back to the good old days of "who stole the papers?" with possibly the saving of the old farm by defeating the holder of the mortgage in a foot race.

Whatever the result will be, it can only be for the better. The tendency even now to more normal situations is taking the locale out of America and placing it in backgrounds where the natural intrigue is not dependent upon the breaking of laws nor the murder of gangsters.

The dramatic situations of yesterday have proven themselves thoroughly adequate for entertaining picture fare as witness the great success of "Smilin' Through." There are many fine stories which were done in the early days of the films which will allow of modernizing and re-making with sound and dialogue.

Human nature is fundamentally the same in all lands through all ages and with more heart interest and tribulations of everyday folks as the story motifs, there will come more customers and less critics to our industry's product.

STUDIO STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, *Story Editor.*

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

HOWARD SMITH, *Story Editor.*

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT. No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER. No westerns. Adventure material with unique background.

CARY GRANT. He-man stuff with comedy charm.

FREDRIC MARCH. Anything suitable to important star. No light comedies.

MAE WEST. Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, *Story Editor.*

Originals considered from established authors and agents only. In the market for inexpensive melo-dramas and westerns.

JACK HOLT. Anything suitable. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL. No mountaineer stories. Sympathetic juvenile type.

CONSTANCE CUMMINGS. Story affording opportunity for emotional leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, *Story Editor.*

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, *Story Editor.*

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

Old-Fashioned Story Ideas Killing Stars,
Warner Says

Many motion picture stars now favorites at the box-office will soon lose their popularity unless they are given modern and up-to-date stories, Jack L. Warner declared in a statement issued yesterday.

"Old-fashioned stories and old-fashioned treatment of ideas will kill favorite stars sooner than anything else," Warner said.

"This industry has always moved rapidly but never as fast as at present. The story idea that was welcomed last year is passe today. The public, in step with the modern age of speed and progress, as exemplified by the airplane, the radio and other modern conveniences, will not countenance motion picture entertainment that is not abreast of the times."

Warner said that his company is providing new and modern screen stories and treatments exclusively. It cited numerous pictures produced by Warner Bros. and First National almost before the ink was dry on newspaper extras, which proclaimed parallel story ideas in real life.

"Some of the most successful pictures we have made have been stories that paralleled news events of recent months. 'I Am a Fugitive From a Chain Gang,' starring Paul Muni, was one. This picture appeared while chain gang investigations were still being conducted in several states.

"Another is 'The Match King' with Warren William and Lili Damita, a story strongly resembling the career of an international financier. 'Blessed Event' was contemporary with the immense popularity of certain columnists. Richard Barthelmess' 'The Cabin in the Cotton,' a story of the South today, and 'Twenty Thousand Years in Sing Sing,' with Spencer Tracy and Bette Davis, are two pictures as timely as today's newspaper."

The introduction of new ideas, in step with the times, will be the top peak it occupied prior to the depression, Mr. Warner asserted.

"Our story department is not even considering stories that are not modern, nor stories that do not have a striking central idea that lends itself to screen treatment," Warner continued. "We have now in production or soon to be released a series of pictures, each entirely different from all the others, and each with new and fresh story and treatment."

"We have '42nd Street,' an all-star picture dealing with Metropolitan life that is a punch comedy-drama with music, something entirely new to the screen. We have 'Employees' Entrance' with Warren William, an epic of the department store with an entirely new angle. 'Grand Slam' with Loretta Young and Paul Lukas which deals with bridge in a way that will be sensational and that will appeal to the non-bridge player as well as the bridge fan. 'Mind-Reader' is an expose of the fake psychic who swindles his clients. 'Ladies They Talk About' is a sensational story of the women's ward of a great prison. 'Hard to Handle,' with James Cagney, is a press-agent saga, something new to the screen. Edward G. Robinson's 'Silver Dollar,' with Aline MacMahon and Bebe Daniels, while dealing with the silver era in Colorado, has just been a best seller as a novel and makes a great picture."

"There is nothing as uninteresting as yesterday's newspaper, as has often been said. And there is nothing as unsuccessful as an old-fashioned picture," Mr. Warner concluded.

"The new idea and new and novel treatment are what this industry needs and these are what we are supplying is all our pictures."

Monarch Opens Door to Authors with
Entertainment Sense

Monarch Productions, produced by Freuler Film Associates, go on record that they are leaving the door open to accepting material from "authors with the 'proper' entertainment sense." Authors, that is, who take time to study the needs for popular-priced, popularly-attended entertainment—and have the keenness to take their cue.

"What the public will pay to see," says John R. Freuler, president, "are pictures abounding in action, romance and wholesomeness, and they have, and will continue to repudiate unwholesome material. In adjusting today's programs to meet current conditions, the authors should bear in mind that no less than 80 per cent of motion picture attendance is adversely influenced by the wrong type of picture."

"The way, therefore, to bring the motion picture public to the theater is for the author to come to analyze the needs and for the producer to combine with him in the interests of the exhibitor."

"While books may often offer enjoyment to a limited audience, and their conversion to plays, which also draw from specialized groups, may be satisfactory, to succeed as a motion picture the theme must encompass the varied tastes of a diversified attendance."

"No dearth of material confronts today's producers, but a greater need exists for selectivity that the subject may have neither the tawdriness nor the lack of originality with which so many films abound. Is the author fully considering what picture entertainment should be? With this question fully answered the fate of the author and the whole industry will eventually be answered."

Hollywood Studio of Creative Writing, authors' representative, is having considerable demand from movie magazines for fan yarns on diversified subjects. Writers would do well to consult them regarding this market.

Howard J. Green, who recently joined the contract writers at Fox studios, has been assigned to write the screen play on "Trick for Trick," a successful stage show which ran at the Sam Harris theater last year in New York.

"Trick for Trick" is a mystery play.

JACK BELL

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COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trast, Asst.	Carroll-Boles-Jones Knapp-Toomey Andy-Clyde	Ralph Staub Eddie Buzzell D. R. Lederman H. J. Edwards	Scudder Dave Selman Art Black Ralph Nelson	Staub Teddy Tetzlaff Ben Kline Dwight Warren	Screen-Snapshots "Child of Manhattan" "State Trooper" "The Genius"	Norman Krasna Gertrude Purcell Stuart Anthony Ernest Pagano	E. Bernds G. Rominger	Shooting Shooting Shooting
EDUCATIONAL HI-2155 7250 Santa Monica Blvd.								Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Rogers-Gaynor Harvey-Boles McLaglen-Lowe Tracy-Erwin Joan Blondell George O'Brien Warner Baxter Tobin-Morris Burns-Wood Gaynor-Garat Gene Raymond Norman Foster	Henry King Al Santell John Blystone Harry Lachman Sidney Lanfield David Howard Frank Tuttle Marcel Varnel C. E. Elliott Unassigned Unassigned Rowland V. Lee John Ford	Ray Flynn Unassigned Jasper Blystone Philip Ford L. Freeland B. McCracken Percy Ikerd Marty Santell Unassigned Unassigned Unassigned Unassigned	Hal Mohr Unassigned Charles Clarke Lee Garmes George Barnes S. Wagner John Seitz Geo. Schneiderman Carl Berger Unassigned Unassigned Unassigned	"State Fair" "His Majesty's Car" "Hot Pepper" "Face In The Sky" "Broadway Bad" "Canyon Walls" "Dangerously Yours" "Infernal Machine" "Maneater" "Princess At Your Order" "Zoo In Budapest" "Pilgrimage" "Called On Account of Darkness"	Levien-Green Hans Kraly Connors-Klein Humphrey Pearson Kober-Fulton Rigby-Mitchell Horace Jackson Arthur Kober James O. Spearling Marion, Jr.-Storm Long-Totheroth Uncredited	Von Kirbach E. Grossman E. C. Ward B. Freericks	Shooting Preparing Shooting Shooting Shooting Shooting Shooting Preparing Preparing
BYRON FOY 9147 Venice Blvd. CR-0191 Culver City	All Star	Ben Stoloff	Sam Katzman	W. C. Thompson		Uncredited		Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	All-Star Tom Tyler	Unassigned J. P. McGowan Leigh Jason	Unassigned Harry Knight Heck Minter	Unassigned Ed. Kull Edw. Kull	"A Kiss in Araby" "When a Man Rides Alone" "Speed Monster"	Uncredited Oliver Drake Taylor-Saxton		Preparing Shooting Preparing
GOLDSMITH-LANG 1343 Gordon St., GR-2502							E. Westm'land	Preparing
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ranaldi, Asst. Leonard Murphy, Asst.	Unassigned Robt. Montgomery Keaton-Durante Weismuller-O'Sullivan Helen Hayes Norma Shearer Irene Dunne Joan Crawford Ernest Truex	W. S. Van Dyke Jack Conway Ed Sedgwick Unassigned Victor Fleming Robt. Z. Leonard Charles Brabin Howard Hawks Elliott Nugent	Unassigned Johnny Waters Unassigned Unassigned Unassigned Unassigned Red Golden Al Schenberg Earl Taggart	Clyde DeVinna Harold Rosson Unassigned Unassigned Unassigned Unassigned Merritt Gerstad Oliver Marsh Norbert Brodine	"Eskimo" "Pig Boats" "Buddies" "Tarzan and His Mate" "White Sister" "La Tendresse" "The Lady" "Whistling In The Dark" "Tarnished Youth" "Alimony Racket" "West of the Pecos"	Peter Freuchen John Mahin Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited Stanley-Cowan Gouverneur Morris Zane Gray	C. S. Pratt R. Shugart	Shooting Shooting Preparing Preparing Preparing Preparing Shooting Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Unassigned Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned			R. Neal	Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Eagle Prods. Anita Page All Star All-Star Uncredited	Al Herman Hoyt-Kelly R. Boleslavsky Al Ray Herbert Brennan	Gordon Griffith Wm. Nolte Al Alt Gene Anderson Unassigned	Geo. Meehan Harry Jackson Unassigned Harry Neuman Unassigned	"The Big Chance" "Jungle Bride" "Black Beauty" "West of Singapore" "Oliver Twist"	Mauri Grashin Leah Baird Lee Chadwick E. Morton Hough Uncredited		Preparing Shooting Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 12 to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 12 to 1 P.M.	Gable-Lombard Brook-March Kate Smith Dee-Adair Erwin-Gibson Brent-Johann Cooper-Raft-Oakie Karns-Scott Kent Taylor Maurice Chevalier Mae West Charlie Ruggles Sylvia Sidney Fredric March	Wesley Ruggles Stephen Roberts Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Lothar Mendes Stephen Roberts Erle C. Kenton Fred Allen Norman Taurog Lowell Sherman Ed. Sutherland Marion Gering Stuart Walker	William Kaplan Paul Jones Charles Barton Jack Mintz Unassigned Sid Brod Unassigned George Hippard Clem Beauchamp Unassigned James Dugan Unassigned Unassigned Russ Mathews	Leo Tover Harry Fischbeck G. Warrington Ernest Haller Unassigned Victor Milner Unassigned Norbert Brodine Archie Stout Unassigned Chas. Lang Unassigned Unassigned Karl Struss	"No Man of Her Own" "The Lives of a Bengal Lancer" "Hello Everybody" "King of the Jungle" "Crime of the Century" "Luxury Liner" "Eagle and the Hawk" "Eleven Lives" "Mysterious Rider" "The Way to Love" "She Done Him Wrong" "Murder At The Zoo" "Jennie Gerhardt" "Queen Was in Parlor"	Watkins-Leahy Boylan-Gates Yost-Hazard-Tryon Marcin-Wylie Ryerson-Bohem Markey-Bright Thayer-Hughes Thayer-DeLeon Anthony Coldeway Waldemar Young Thew-Bright Miller-Wylie Lovett-March Edwin J. Mayer	E. Hayman	Shooting Preparing Shooting Shooting Preparing Preparing Shooting Shooting Preparing Preparing Shooting

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R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 2 P.M. to 4 P.M. Casting HO-1955 Dick Stockton, Asst. 10 A.M. to 12 M. Except Saturday	Barrymore-Ratoff Boyd-Gargan-Cabot John Barrymore Richard Dix Adolphe Menjou Helen MacKellar McCrea-Hepburn Tom Keene Wray-Armstrong Ann Harding Constance Bennett	John Cromwell Ralph Ince Harry D'Arrast J. Walter Ruben Dudley Murphy Slanko Vorkapich Gregory LaCava Otto Brower E. B. Schoedsack Dorothy Arzner George Cukor	Unassigned Fred Spencer Unassigned Unassigned Unassigned Geo. Yohalem Unassigned Bob Margolis Unassigned Unassigned Unassigned	Unassigned J. Roy Hunt Unassigned Unassigned Unassigned Chas. Rosher Unassigned N. Musuraca Eddie Linden Unassigned Unassigned	"Sweepings" "Lucky Devils" "Topaze" "The Great Jasper" "Now You See It" "The Past of Mary Holmes" "Three Came Unarmed" "Scarlet River" "King Kong" Untitled "Our Betters"	Cohen-Estabrook Markson-Robinson Hecht-Lederer Tasker-Cohen Kubec Glasmon Thompson-Ornitz Cockrell-Steele Jack Curtiz Creelman-Rose Zoe Akins Jane Murlin	E. Wolcott H. McDowell Earl Wolcott	Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Blue-Gilbert Our Gang Chas. Chase	James Parrott Del Lord Robt. McGowan Carl Harbro	Lloyd French Jack Roach Dan Sandstrom Black	Art Lloyd Art Lloyd Art Lloyd Hap de Pew	Untitled "Taxi Boys' Series" "Forgotten Babies" Untitled	The Staff Del Lord The Staff Staff	A. DeSart	Shooting Preparing Shooting Shooting
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	W. C. Fields	Clyde Bruckman	J. Yarbrough	John Boyle	Untitled	Uncredited		Shooting
TEC-ART. GR. 4141 5360 Melrose	All Star Rin-Tin-Tin, Jr. Bela Lugosi	Louis Lewyn Unassigned Clark-Herman	Mr. Grannenan Unassigned George Webster	Otto Himm Ernest Miller Ernest Miller	"Hollywood On Parade" "Wild Heart" "Whispering Shadow"	B. Granahan Ford Beebe Gittens-Sarecky	L. Tope Bill Geraghty	Shooting Preparing Shooting
UNITED ARTISTS GR-5111 1041 N. Formosa Casting 10 A.M. to 12 P.M. Bobby Webb GL-4176 Billy Schenk, Asst.	Ronald Colman Mary Pickford	Richard Wallace Frank Borzage	Sherry Shourds Lew Borzage	Greg Toland Ray Mune	"Masquerader" "Secrets"	Uncredited Francis-Marion	O. Lagerstrom F. Maher	Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Gibson-Gowland Karloff-Lukas Lew Ayres Trenker-Banky Pat O'Brien Tom Tyler Beatty-Devine Lee Tracy Chas. Laughton	John M. Stahl Dr. Arnold Fancik James Whale Tom Buckingham Edwin H. Knopf Tay Garnett Ray Taylor Kurt Neumann Russell Mack James Whale	Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Norman Lacey Joe McDonough Wm. Reith Unassigned	Unassigned Hans Schneeberger Unassigned Unassigned Unassigned Eddie Snyder John Hickson George Robinson Chas. Stumar Unassigned	"Only Yesterday" "S. O. S. Iceberg" "The Invisible Man" "Out on Parole" "The Rebel" "Destination Unknown" "Clancy of the Mounted" "The Big Cage" "Private Jones" "Kiss in the Mirror"	Hecht-Fowler Lt. Comm. Wead Preston Sturges Max Trel Luis Trenker Tom Buckingham O'Neil-Hoyt Ferdinand Reyher Robson-Chaplin Richard Schayer	J. Lapis C. Carroll R. Pritchard	Preparing Shooting Preparing Preparing Shooting Shooting Shooting Shooting Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst. Bill Forsyth, Asst.	Joe E. Brown George Arliss Douglas Fairbanks, Jr. Richard Barthelmess Warren Williams Francis-Brent Glenda Farrell	Unassigned John Adolfi Archie Mayo W. A. Wellman Roy Del Ruth Michael Curtiz Robert Florey	Unassigned Ben Silvey Frank Shaw Dolph Zimmer Sol Polito Unassigned Bill Cannon	Unassigned James Van Trees Arthur Edson Sid Hickox Sol Polito Unassigned Arthur Todd	"Elmer, the Great" "The King's Vacation" "The Sucker" "Grand Central Airport" "The Mind Reader" "The Keyhole" "Blue Moon Murder Case"	Geraghty-Bolton Pascal-Howell Gelsey-Boehm James-Seymour Mizner-Lord Robt. Presnell Erickson-Mullaly	E. Brown C. Althouse R. Lee D. Thomas	Preparing Shooting Shooting Shooting Shooting Preparing Shooting

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VOL. 12, NO. 48

HOLLYWOOD, CALIFORNIA, SATURDAY, DEC. 17, 1932

PUBLISHED WEEKLY

Tom Mix Starts "Rustlers Roundup" at The Big U Allied - M. P. T. O. A. Exhibitors Baffle is On

**SPLENDID CAST SUPPORT—
ADAPTATION BY FRANK
HOWARD CLARK**

Diane Sinclair, who played the role of Lionel Barrymore's daughter in "Washington Masquerade," has been selected the 74th leading woman for Tom Mix, Universal star. She will be seen opposite Mix in "Rustlers' Roundup."

Others in the cast are Noah Beery, Jr., Roy Stewart, William Desmond, Douglas Dumbrille, Nelson McDowell, Bud Osborne, Pee Wee Holmes, Sidney Bracey and Frank Lackteen. Henry MacRae is acting both as associate producer and as director. The story is by Ella O'Neill, serial writer, and was adapted by Frank Howard Clark.

A PHILOSOPHICAL MIX-TURE

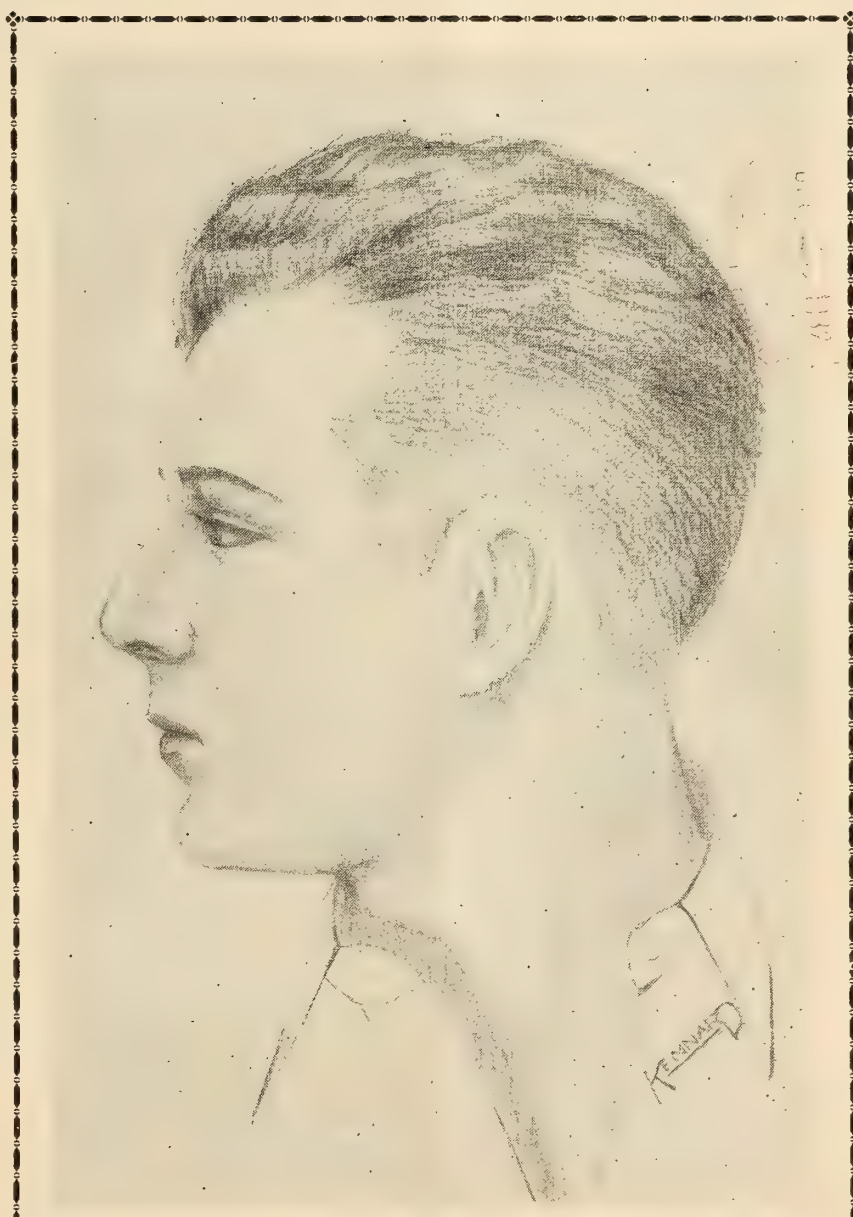


I would rather eavesdrop on several little children "playing house" than to attend the finest stage performance ever presented.

The imaginative, the original, the inspired conversations of youngsters when they pretend to be "grown-ups" makes one realize how near to being kids we all are.

Sometimes I think civilization's complexities are a waste of time. It seems that if we could have stopped inventing things after we took care of the necessities we'd have been a lot better off. Now we have annexed hundreds of luxuries and accustomed ourselves to regarding them as necessities, until our system of living is pretty cluttered, no matter how orderly we try to make it.

It seems to me that we could learn lessons in the simplicity of living, by watching little tots at play.
By TOM MIX . . .



DAVE DAGGETT

Here is a new personality to conjure with. Shagrin and Solinger are looking after his business affairs. One of the leading companies is interested in a long-term agreement.

GOVERNMENT SHOULD BE KEPT OUT OF SQUABBLES OF PICTURE INDUSTRY

In the latest reports issued by Allied States Association of Motion Picture Exhibitors, it is announced that plans are under way to push to the fullest extent the legislative program of the Joint Allied-M.P.T.O.A. committee, endorsed at the mass meetings held in Chicago recently.

The program will be pressed with the utmost vigor, it is announced, until such time as something is presented by the producer-distributor-chain interests which can be accepted by the theater owners as a valid substitute therefor.

The present failure of the major producers and distributors to ratify the new Standard contract, to talk frankly on zonings and protections and to show interest in the elimination of the many practices that the independent exhibitors have deemed unfair, brought about the action.

The complaint, backed with the signatures of more than 100 members was filed with the Department of Justice, through the Allied States Exhibitors' representative, J. A. P. Dunn. It calls for a Federal investigation of the motion picture industry, its finances and practices.

Glenn Cross of Michigan commented on the situation saying that in all of his 30 years in the business he has yet to see the time when producers had not chiseled on exhibitors.

Meanwhile the adaption by the industry of Sidney R. Kent's proposal for correcting trade practices was nearing completion. The optional uniform contract with voluntary arbitration was accepted for three years by Paramount, RKO and M-G-M, which joined with Fox, Educational-World Wide and Universal, previous signers in Mr. Kent's attempt to establish new and better relations between buyer and seller.

It is also reported that Allied and M.P.T.O.A. will not get together again while the present administration holds forth. Each will pursue its separate and widely divergent policies, Allied on its legislation campaign, now six years old, and M.P.T.O.A. continuing its efforts for a constructive program.

As to opinions regarding the Federal Bill, argued pro and con, Sidney Samuelson of New Jersey was awarded much applause when he asked "to what limit exhibitors must be pushed before it is curtains."

Everybody Out to Pay Tribute to the Beloved Star of Screen and Stage . . .

Louise Dresser in "A Plain Man And His Wife" Based on Sophie Kerr's Saturday Evening Post Story "Chin Chin"

Initial Presentation Marking Miss Dresser's Return to the Stage—Christmas Night, Dec. 25th, 8:30 o'clock

Seat Sale for All Performances—Monday, Dec. 19, 9 A. M. . . . Evening Prices, 50c to \$1.50 . . . Matinee 25c to 75c . . . Opening Night and Holidays, 50c to \$2.00

"There Is No Such Thing As King Of Beasts" -- Clyde Beatty

Charles R. Rogers' Phenominal Success, Talk of Industry

Paul Sloane Will Direct "Passage to Paradise" for Paramount

M. G. M. Buys Russell Mack's Big U Contract

TRAINER EXPLAINS WHY—
REVEALS THRILLING
EXPERIENCES IN
"BIG CAGE"

There is "no such animal" as the King of Beasts, in the opinion of Clyde Beatty, world's foremost animal trainer, who is in Hollywood with his 40 lions and tigers which he mixes in his spectacular circus set, being dramatized by Universal in "The Big Cage," a feature film woven around Beatty's colorful career.

Beatty, who since the age of 12 has been training wild animals, and whose feats with the jungle dwellers have shattered animal training records, works lions and tigers in a mixed ring set, but has never seen a fight between a lone tiger and a lone lion.

"In all the history of zoology," he states, "there is no record of such an encounter to actually determine which of the two cats is the greater. This is only natural, for lions and tigers come from different parts of the world, and under normal circumstances would never meet."

No one, he believes, knows what would happen if these two antagonists squared off on even terms. He does know that lions and tigers hate each other.

HAS SEEN MANY LION-TIGER BATTLES

"I have had many lion-tiger battles in my arena," explains Beatty, "but they have always been gang fights. Nellie, one of the fiercest tigers I ever worked with, was killed a few years ago in a fight in which eight lions faced two tigers. On another occasion there was a pitched battle between 17 lions and 12 tigers. Three tigers were killed in this fight and some of the lions badly mauled, so as to be put out of commission. However, these fights prove nothing, for lions help each other in a fight, while a tiger picks an opponent in one of these free-for-all battles and fights it out with that animal, who usually gets help from one of his lion buddies."

MOSTLY FREE-FOR-ALLS

Beatty has never had a fight in his arena involving a single lion and tiger, and admits he doesn't know himself what would happen in such an event, although he would be inclined to give the tiger an edge on account of its superior speed. It is his belief that speed would probably decide the tussle, as the strength of the two animals is practically equal.

"The Big Cage" may possibly settle the issue, although the studio will not put the two animals together for fighting purposes. However, working them together as Beatty plans to do among unfamiliar surroundings, such as filming conditions demand, anything is liable to happen, and if the "Battle of the Century" should occur, no one can predict the victor, says Beatty.

Kurt Neumann is directing "The Big Cage," with Carl Laemmle, Jr., personally supervising its production.

HAS COMPLETED HALF OF
PROGRAM SLATED FOR
PARAMOUNT RELEASE

When Charles R. Rogers puts the finishing touches to "The Billion Dollar Scandal" this week he will have passed the half-way mark on his current schedule of eight features for the Paramount 1932-33 program.

Previously completed were "70,000 Witnesses," "Madison Square Garden" and "The Devil Is Driving." The first two already have been established as box-office successes, while the last named is receiving its key-city showings at the present time. Filming on "Strictly Personal" will start December 27 and "Legal Crime," sixth of the series, will get under way soon after the first of the new year.

Operating as an independent unit and with his own organization, but having at his disposal the tremendous facilities of the Paramount Studio, Rogers has amazed the industry with his success in producing big-time attractions at new-era production costs. "70,000 Witnesses" in particular, ranked second only to "Grand Hotel" among the box-office champions for the month of September.

Harry Joe Brown, who has been associated with Rogers for several years, is Associate Producer of all the Rogers Paramount pictures. In addition, he has directed "Madison Square Garden" and "The Billion Dollar Scandal" and will handle the megaphone on "Legal Crime."

Although Rogers has no stars under contract, he has been in a position to borrow stellar personalities from the various major studios for particular roles, with the result that his pictures have featured such favorites as Edmund Lowe, Phillips Holmes, Jack Oakie, Robert Armstrong, Dorothy Jordan, Wynne Gibson, Constance Cummings, Marian Nixon, James Gleason and others.

In addition to Harry Joe Brown, his directors have included Ralph Murphy and Ben Stollhoff, while among his prominent writers who have contributed to his successes are Cortland Fitzsimmons, Thomson Burtis, Frank Mitchell Dazey, Gene Towne, Graham Baker, Wilson Mizner, Robert Shannon, Garrett Fort, P. J. Wolfson, Allen Rivkin, Willard Mack, Louis Weitzenkorn, Casey Robinson, Eddie Welch and Beatrice Banyard.

PASSES AWAY

Harry Lieb, veteran Universal film editor, passed away last week, a victim of influenza. Lieb, who has been a member of the Universal organization for more than fifteen years, both here and at its former plant in Fort Lee, New Jersey, has edited some of the company's biggest pictures. He was 36 years old.

He is survived by his mother and sister. Funeral services were held last Saturday, at the home of his mother, 4545 Cartwright Avenue.

POLAN BANKS' ORIGINAL
STORY IS TO BE USED AS
VEHICLE FOR NOTED
TRIO

Paul Sloane, director of "Lost Squadron," today was signed by Paramount to direct "Passage to Paradise," the Polan Banks' original on which ten noted writers are collaborating to feature Cary Grant, Nancy Carroll and John Halliday in an all-star cast.

In receiving this assignment, Sloane returns to Paramount where he worked as a writer and director from 1923 to 1925.

Entering motion pictures in 1914, Sloane was a writer until Paramount assigned him to the direction of Richard Dix's first four starring pictures. During his writing career he wrote the script for "Over the Hill." Sloane left Paramount to direct for Cecil B. De Mille. Among his talking film productions are "Hearts in Dixie," "Cuckoos," "Half Shot at Sunrise" and "Consolation Marriage."

HOLLYWOOD ROAMINGS

Even the stars do it—Norma Shearer at Joan Crawford's house party asking her for a photograph . . . Clark Gable, Ronald Colman and Fredric March at the same party, harmonizing on "Sweet Adeline" . . . The charming hostess doing an impromptu Argentine tango with Ricardo Cortez as only Miss Crawford can do it . . . Helen Hayes having such a good time she didn't want to go home . . . Jackie Cooper in the M-G-M publicity office helping the switchboard operator run the telephones . . . And was Maureen O'Sullivan worried about those tickets for the fights?

Hedda Hopper back from New York and—well, ask her! . . . Marion Davies, a lovely picture in a powder-blue dress, with sable cape and muff . . . Anita Page works her overnight bag overtime spending week-ends at Santa Barbara in her mountain cabin . . . Phillips Holmes making a lot of new friends on his new home lot, Metro-Goldwyn-Mayer . . . Una Merkel sitting by the window and watching for the mail-man (there's a reason) . . . William Haines unpacking a crate of antiques the size of a small house . . . Karen Morley at the Brown Derby having a bite, because she enjoys the company . . . Robert Montgomery cabling his pal, Douglas Fairbanks, Jr., that all the grass skirts in Honolulu have gone to seed . . .

Nils Asther always makes people feel he is very glad to see them . . . Nomination for the easiest person in Hollywood to get along with, Ruth Selwyn . . . Louise Closser Hale keeping the door of her car locked while driving . . . Jean Harlow shopping on Wilshire Boulevard . . . Jean Hersholt doing a little plain and fancy browsing in a Hollywood bookshop . . . Victor Fleming inviting Joan Crawford to look at bull-fight pictures for the first and last time . . .

WILL JOIN COMPANY UPON
COMPLETION OF PRESENT
PRODUCTION, "PRIVATE
JONES," FEATURING
LEE TRACY

According to all reports M-G-M has bought Russell Mack's contract from Universal Pictures, and the noted director will leave the big U lot, as soon as he finishes "Private Jones" which he is directing at this time. Director Mack's success with "Once in a Life Time," "The Spirit of Notre Dame," "All American" and other pictures has made him one of the most sought for megaphone wielders by the major studios.

The doughboy screenplay features Lee Tracy in the title role with Gloria Stuart opposite and Donald Cook, Russell Gleason, Frank McHugh, Walter Catlett and Emma Dunn, prominently cast.

JOINS

Jacob H. Karp, for the past three and a half years a member of the legal department at Paramount's home office, arrived in Hollywood last evening to take up duties as assistant to Henry Herzbrun, resident attorney for the studios.

"SOME SCOOP"

Dorothea Wieck, who carried away the acting honors in "Maedchen in Uniform" as the sympathetic school mistress, today was signed in Berlin to a long term contract by Paramount and will leave soon for her American screen debut in Hollywood.

Her sensational success in this German-made talking picture attracted the attention of Paramount executives when the picture was released in the United States recently and negotiations for her services were started immediately. She speaks English with a slight accent.

Harry Rosemond, age 78, property man at the old Orpheum Theater during the days of Martin Beck, passed away December 9th at the Relief Home. Rosemond was a native of New York. He was widely known in the theatrical profession and will be mourned by all who knew him. He was a member of the Theatrical Mutual Association, Local No. 21 and Local No. 16 L.A. T.S.E. Funeral services were held last Monday from Schofield's Funeral Parlors under the auspices of the Theatrical Mutual Association. Interment was at Greenlawn Cemetery.

Samuel Dermot, age 52, noted actor, passed away after a short illness December 5th, at his home at 2141 Golden Gate Avenue. Dermot was the brother of Maxine Elliot and Lady Johnson Forbes-Robertson of London, England, and the uncle of Lomma Hawes. Dermot retired from the stage some years ago. He was well known in theatrical circles throughout the country.

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Warner Bros. Cleared in Skouras Bros. Enterprises Receivership Suit

Louise Dresser Opens Xmas in "A Plain Man and His Wife"

REFEREE BARKER GIVES W. B. CLEAN SLATE AND REVEALS INTERESTING FACTS

In a report filed in the Circuit Court of St. Louis, Mo., Mr. Harry C. Barker, referee in the receivership action filed by Harry Koplar against Skouras Bros. Enterprises, Inc., the stock of which is owned 93 per cent by Warner Bros., flayed Koplar and cleared Warner Bros. Koplar received a severe lashing in the referee's report, the referee finding that Koplar's action in causing this suit to be instituted was motivated by his desire to force Warner Bros. to purchase his stock at a price far above the market price. The referee concluded his report by recommending to the court that judgment be entered in favor by Warner Bros. and that the plaintiffs be assessed costs in the case.

The following is the report of Referee Harry C. Barker:

"Previously to causing this suit to be instituted, Koplar had evidenced his intention to involve the company in litigation unless his stock was purchased at a price far above the market, as is shown in the testimony of Mr. J. Gates Williams and Oliver Anderson concerning a contract of February 25th, 1931, between Oliver J. Anderson, Julius W. Reinholdt and J. Gates Williams acting as a committee on behalf of certain class A stockholders of Skouras Bros. Enterprises, Inc., with Mr. Koplar. This contract, set out at page 1585 of the Bill of Exceptions provides that Koplar, being desirous of disposing of his Class A stock in Skouras Bros. Enterprises, Inc., and to that end contemplating bringing legal proceedings, and that if Koplar is successful through his efforts and activities in selling the stock deposited with the committee for more than thirty dollars a share, then he is to receive fifty per cent of such excess as compensation for his services. "Thus it appears that he was trafficking in this alleged cause of action."

The referee further said "His conduct in connection with the case forces the referee to the conclusion that Koplar's main objective is a favorable sale of his holdings rather than a desire to correct alleged wrongs for the company's benefit. A court of equity will not allow its remedies to be invoked for the purpose of permitting a minority stockholder to compel a majority stockholder to purchase his stock. Neither will it recognize straw men as parties plaintiff in an action purporting to seek redress on behalf of a corporation. If the plaintiff Koplar was acting in good faith and actually desired to redress wrong which he believed Skouras Bros. Enterprises, Inc., had suffered at the hands of the defendants, there were open to him numerous remedies other than the appointment of receivers for Skouras Bros. Enterprises, Inc., any of which would have accomplished the desired result without involving Skouras Bros. Enterprises, Inc., in the costly procedure of having its entire business turned over to receivers. His choice of this remedy is not compatible with his ostensible claim that he is seeking to prevent Skouras Bros. Enterprises, Inc., from incurring losses, but on the contrary clearly indicates an ulterior motive such as is mentioned in his proposed contract with Messrs. Oliver J. Anderson et al. as set out at page 1585 of Bill of Exceptions.

"The evidence shows that no attempt was made to keep from any stockholder any information concerning the affairs of the company. It is shown by the evidence that the defendant Skouras Bros. Enterprises, Inc., at all times retained its separate identity as a corporation, kept its own books, records, securities and money, and that Warner Bros.

George O'Brien Scores in "Robbers' Roost" for Fox; Directed by Louis King

"Robbers' Roost" is a typical, fast moving George O'Brien western which has everything that makes for popular success. To this critic, it seemed one of the most entertaining pictures of recent months. A great portion of its success, as is usual with these Fox-Zane Grey westerns, was due to the gorgeous and beautiful outdoor photography of George Snyderman.

The plot has rustlers, kidnapping, fights, n'everything. Its only difference for the usual run is that the ranch owner is English. This allows tea to be served on the ranch, and also accounts for the presence of Maureen O'Sullivan and Maude Eburne as the sister and aunt of the owner, respectively. Maude Eburne, by the way, turns in a hilarious performance as the nearly deaf lady who misses all the excitement of the plot and complains of dullness.

George O'Brien, of course, was the greatest part of the show. He ropes, rides and shoots in his usual whole hearted manner and gives a performance with more characterization than usual. Not the least striking feature of the picture is the fact that the famous O'Brien chest is at no time exposed in all its virility. We have come to expect at least one such display of magnificent physique in each of these westerns.

Maureen O'Sullivan was thoroughly charming and shows with each performance an increased knowledge of motion picture technique. Walter McGrail and Ed Pawley as the most villainous of the villains, and Reginald Owen as the rancher were excellent. The other parts, particularly those of the butler and of O'Brien's pal, were especially well filled.

Louis King directed the picture, and he deserves praise for making the most of the film. It is like one of the pre-talkie westerns, which is praise indeed. The story, of course, is by Zane Grey who knows better than any other man what the popular taste in westerns is. The scenario was done by Dudley Nichols and, as before mentioned, George Snyderman was responsible for the great photography.

—HAROLD WEIGHT.

STAGE AND SCREEN ACTRESS CONTINUES TO WIN ATTENTION

Helen Huntington came to Hollywood, worked in a number of pictures, decided to go to Honolulu and work in stock for the Dufwin Players for a while, and after completing this mission she returned to Hollywood and has again appeared in a number of pictures, such as "What He Knew About Women," "If I Had a Million," "The Death Kiss" and "Queen of the Air." This done, she is angling around for some more stage appearances in between her picture work.

Felix Adler, who has been responsible for many laughs in Educational comedies, now has a new comedy slant . . . he was married last week to Miss Eleanor Evans . . . Felix says that "mother-in-law" gags are absolutely out from now on!

handled its other subsidiary companies which are referred to in the evidence in the same manner."

The referee found that there was no conversion of assets of the company by the defendants, nor was there any waste or mismanagement. But on the contrary Warner Bros. effected large savings in Skouras Bros. Enterprises, Inc.

HOYT-KELLY DIRECT

Completing the cast of "Jungle Bride," Monogram melodrama starring Anita Page and Charles Starrett, Arthur F. Beck, Monogram associate producer, announces the signing of Kenneth Thompson, Eddie Borden, Gertrude Simpson, Clarence Geldert, Jay Emmett and Alfred Cross. Harry O. Hoyt and Alfred Kelly are directing.

HOLLYWOOD PLAYHOUSE TO BE SCENE OF STAGE PREMIERE

One of the most beloved actresses in Hollywood is the beauteous Louise Dresser, currently appearing with Will Rogers, Janet Gaynor and Lew Ayres in the Fox Film, "State Fair," and returning to the speaking stage after an absence of 10 years to star in "A Plain Man and His Wife," which opens a run at the Hollywood Playhouse on Christmas night.

The play will be produced by Harry L. Cort, son of the famous theatrical producer, John Cort, and in association with James Hanley and Ben Jackson, the trio combining



every element of successful showmanship.

Hanley is the famous song composer with more than 100 popular song successes to his credit including "Song O' My Heart," written for John McCormack's screen play of the same title. The Hanley composition appealed to the great Irish tenor so much that he includes it in his concert repertoire.

Other successes of Hanley include "Rose of Washington Square," "Second Hand Rose," "Just a Cottage Small," "Sleepy Valley," "No Foolin'," "Back Home in

Ben Jackson needs no introduction to Hollywood folks for he was for eleven years with Fox Films, the greater part of the time as studio manager, leaving Fox with a record of having been the most efficient and popular studio manager in the film industry, tremendously popular with those under him and with a record of handling the business details on such famous screen successes as "Seventh Heaven," "What Price Glory" and other box office hits.

"A Plain Man and His Wife" is based on Sophie Kerr's Saturday Evening Post story, "Chin Chin," and is a drama of a family of today, as clean and human and logical a story as has ever come to the speaking stage.

The producers have surrounded the star with a fine supporting cast headed by Charles Dow Clark and Flobelle Fairbanks, niece of Douglas Fairbanks, and Bertrand Robinson has staged the play.

The Playhouse has been entirely renovated for the opening and the box office opens for the sale of seats on Monday, Dec. 19th, at 9 A. M. The management announces all seats at a popular price scale.

From advance queries and rumblings in the industry Miss Dresser is going to receive a truly warm tribute from the motion picture industry during the run of the play.

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Chosen Children

Depression, epidemic, fear, panic have been the calamity howls that have upset the mental balance of the world for the past year or more. Many men have fallen by the wayside, committed suicide, lost their grip on life and contracted all sorts of fearful diseases. Banks have failed, business has suspended, bankrupts by the thousands have filed for legal relief. The picture presents a horrible aspect.

Yet, like Phoenix, there arises from the ashes, a bird of hope. Many, many thousands have escaped all of the disasters and have thrived in the midst of the catastrophies. They are God's chosen children.

Right thinking, faith in the goodness of God's purpose and a determination to serve themselves by serving others has protected the chosen and brought them safely over the rocky road. You, too, can join the horde of God's children by merely having as much faith in the security of Love as you have in the surety of a railroad train to carry you to your destination.

Moving Movie Throng by John Hall

Last call for Hollywood Filmograph's Annual Number, which will be on the streets New Year's Eve.

If you are working in motion pictures, and can afford it, your name and your Holiday Greetings should be in this Annual Number of Filmograph.



JOHN HALL

If your Holiday Greetings are in this Annual Number of Hollywood Filmograph, they will be read by your fans in every country on the globe. You may be surprised that Filmograph has subscribers in all countries. It is a fact. And in the principal countries Filmograph has exchanges, which weekly and monthly arrive in this office.

That this weekly covers the entire trade in and about the center of picture production is not news to you. That it reaches every producing and casting desk is equally true. That it reaches all the principal cities of the United States is another fact.

Many of you underestimate the wide scope of your old friend, Hollywood Filmograph, oldest and most firmly established film weekly in the center of the picture producing industry. Perhaps we have been over modest in failing to broadcast these facts. We tell you now, when the knowledge is of practical value to you—and to us.

If you will look back, you will fail to remember any time when this publication claimed to be other than just what it IS, a plain seeker of facts and an honest publisher of those same facts—regardless of where the chips fell. This paper is NOT a club, held over the heads of business men—producers—and players. If it has your esteem it is be-

cause it has honestly WON your esteem. We Do claim that we do the best we can—honestly.

This Annual Number of Hollywood Filmograph is our ONE splurge of the year. Within its pages we seek to place the Holiday Greetings of all of our friends, and their friends, the same being in the nature of a testimonial of their faith in our earnest efforts to conduct a straightforward weekly publication, giving the outstanding motion picture news of the day. All of this without pretensions about having the "inside" on any man or institution. We gather the news where it is to be legitimately found, and publish it without any editorial twists to suit the policy of this, or any other, publication.

And this is the strange thing about Hollywood Filmograph. The very existence, through more than ten years, is concrete proof that a screen publication CAN succeed by minding its own business and respecting the business of every legitimate business man and every professional player working in the great motion picture industry.

Scurrilous innuendo is not to be found in Hollywood Filmograph. Cheap gossip about film workers never finds its way to its columns. There is no room for such trash. A glance about one will show practically all so called Hollywood and Los Angeles "movie sections" filled with this piffle, most of it more harmful than worthy, because the gift of humor is not given the men and women painfully straining to be humorous. They mean well; but the humor they fondly believe they have eluded them. Most of it HURTS when it should please the subjects. Wisecracking is not humor.

Hollywood Filmograph's Annual Number is a means of presenting to men and women all over the world the REPRESENTATIVE players, executives, writers, technicians and artisans of the American motion picture industry. In this way these workers may meet their fans and express to them their greetings and thanks for loyal support. It is a good thing to do.

DAD SAYS-

Leslie Pearce to direct "Honeymoon Bridge," Mack Sennett comedy . . . Nora Lane, Cornelius Keefe, Joyce Compton and Bud Jamison are in the cast . . . and of course, "Dick Kramer" . . . Ethel Clayton in cast of "Private Jones" . . . Will RKO-Radio star Katharine Hepburn in "The Fountain"? . . . Joseph Cawthorn has a spot in "Grand Clam" . . . Mickey Rooney—himself—in cast of "Big Cage" . . . Erle Kenton directs "Eleven Lives," some job . . .



DAD

Rudy Vallee considered for male lead in "International House" . . . Chick Chandler, stage actor, signs term contract with RKO-Radio . . . Lila Lee has the feminine lead in "The Face in the Sky" . . . Franchot Tone has a spot in Joan Crawford's next picture . . . Stephen Roberts to direct "The Eagle and the Hawk" . . . Josephine Whittell has a spot in "The Infernal Machine".

Barbara Stanwyck's next picture is "Baby Face"; Regis Toomey has one of the leads . . . Paul Stein slated to direct "Passage to Paradise" . . . Leslie Howard to be starred by Jesse Lasky in "Berkeley Square"—"Greta the Great" by Lou Heifetz and Neil Brant bought by Joseph Schnitzer and Samuel Zierler . . . Patricia Ellis plays opposite James Cagney in "The Picture Snatcher" . . . Clark Gable plays opposite Helen Hayes in "The White Sister" . . . Bette Davis plays the title role in "Ex-Lady."

George Raft to co-star with Gary Cooper in "The Eagle and the Hawk" . . . also with Mariam Hopkins or is it Bette Davis in "Santuary" . . . William Janney in cast of "The Crime of the Century" . . . Winnie Lightner has a spot in "She Had to Say Yes" . . . Eddie Quillan "spotted" in "Strictly Personal"; Ralph Murphy directs for Charles R. Rogers . . . Claire Windsor slated to star in "Sister of Judas"; E. Mason Hopper directs for Cliff Broughton . . . Ruth Selwyn and Mary Carlisle in cast of "Men Must Fight" . . . Arch Reeve leaving Paramount, joins Fox . . . Colleen Moore to be starred by M-G-M in "Lost," an original by Edmund Goulding . . . Universal to produce "Suicide Club" . . . M-G-M to star Jack Gilbert in "Rivets"; Russell Mack directs . . . Wynne Gibson in cast of "The Crime of the Century."

Paramount buys film rights to "The Great Magoo" by Gene Fowler and Ben Hecht . . . Glenda Farrell in cast of "Keyhole" . . . Monroe Owsley has a spot in "Ex-Lady" . . . Lew Ayres takes Jack Gilbert's place in Joan Crawford's next picture . . . Helen Twelvetree has a good spot in "The 'Keyhole'" . . . RKO-Radio postponed "Now You See It" . . . Fox to make film version of "Trick for Trick" . . . Fredric March plays opposite Marlene Dietrich in "Son of Songs" . . . Paramount postpones "Lives of a Bengal Lancer."

Buster Keaton and Jimmy Durante to star in M-G-M's "Beer Question" . . . Jean Hersholt not in cast . . . Leo Carrillo has a spot in "The White Sister" . . . Gene Raymond has the male lead in "Ex-Lady" . . . Claire Dodd and Frank McHugh are in the cast . . . Richard Bennett in cast of "White Sister" . . . Hedda Hopper, Lewis Stone have spots in "Men Must Fight" . . . Colin Clive has the title role in "Christopher Strong," former title, "The White Moth" . . . Katharine Hepburn has the feminine lead . . . Sam Wood directs "The Man on the Nile" . . . Dorothy Wilson plays Ann Harding's daughter in "Virgie Winters"; Gregory La Cava directs . . . E. H. Griffith off for Europe, may direct a picture while abroad . . . Diana Wynard considered for

HOLLYWOOD IN N. Y.

By Bud Murray

Well, gentle readers, "The Great Magoo" finally opened (our new job). And lo and behold the Noo Yawk critics all met after the show and panned it en masse. Too dirty, so they say. Can these "scribes" here in the 'Beeg town' be sincere about their "razzing" this show? Have they turned into a lot of "Mamby-pambies"? You should hear the "cash customers" laugh at the supposedly dirty lines. You should see this marvelous cast headed by Paul Kelly and Harry Green, in-



BUD MURRAY

cluding Charlotte Granville, Dennie Moore, Jack Hazzard, Joe Fields, Victor Killian, Percy McBride and many others. You should see the gorgeous production Bill Rose, the producer, has given Ben Hacht & Gene Fowler's "brain-child." But that's neither here nor there. By the end of the week, the box office will tell. So HOLLYWOOD, here we come. But we still say, it will be a great picture for JEAN HARLOW.

Strolling thru the Park Central Hotel lobby we thought we were in HOLLYWOOD. Bumped into Lew Cohn and George Raft, who is doing pretty good around town, with that Gracie Martin (hey-ninnie-and-a donnie di). Raft has three of his pictures on Broadway: at Winter Garden, "If I Had a Million"; at the Paramount, "Under Cover Man"; and at Loew's State, "Night After Night." Not bad for a "Johnny Newcomer." Margaret Young and her hubby, Charley Mosconi (reunited with his brother, Louie), playing Public picture houses. June Knight a hit in "Take a Chance," the new hit musical. Harry Barris and Loyce Whiteman just closing at this hotel, with Colombo opening this week. Arthur Klein all wrapt up in his new vaudeville project. Larry Schwab and his pater.

At Billy Lahiff's famous Tavern where the stage, screen and radio folk get their little "snack"—we sit with Billy Gibson about to fly to Hollywood, and on last minute notice Sammy Ledner flies with him (are we jealous). Tom Patricola and Georgie Lerch with Anatole Friedland in a booth. Georges (Gorgeous) Carpentear (Carpentier in English). Ethel Merman, Lita Grey Chaplin looks "Adorable." Tommy Meighan and Wm. F. McCarey; and the, Czar himself, Jimmy Johnson, head matchmaker of the Garden, et al. Our boyfriend, Fidel La Barba getting primed for the "Keed" Chocolate joust. Fatty Arbuckle and the Missus in a booth. Fatty "personals" this week at the Capitol Theater. The Mrs. Frances X. Donegan still longing for HOLLYWOOD, and Billy Lahiff himself putting up a picture of F. D. Roosevelt, the new head man of Washington, D.C., and the good old United States of what have you—and around the town some HOLLYWOOD folks. Jimmy Cagney for a short visit. Mervyn Le Roy flitting about. Sally O'Neill, Al Jolson with the same smile, a few of the Marx clan, (you count 'em). Clara Bow and Kay Francis, and our old friend Sam Rorke chaperoning "Red head" Clara, so we'll be seeinyah, HOLLYWOOD.

feminine lead in "Men Must Fight" . . . Julia Swayne Gordon in cast of "Hello, Everybody"; Kate Smith's picture . . . Jack Holt to star in "Hurricane".

BEN BLUE

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As Seen and Heard

by
Arthur Forde

THEY CANNOT SEPARATE—"Stymie," the celebrated colored member of Our Gang at the Hal Roach studios, and Dickie



ARTHUR FORDE

Moore, the most famous child in pictures.

WHO IS THE BEST ACTOR—we asked Dickie, who made such a decided hit in the Rogers' production "The Devil Is Driving," and he pointed proudly to Stymie.

EVERYBODY HAD A SICK TURN—on Tay Garnett's picture, "Destination Unknown," at Universal, but Tay kept right along shooting scenes with each

one as they recovered.

THIS MAGIC SHIP—which was designed and built by Danny Hall, who is responsible for all the marvelous settings on Universal studios is to be preserved indefinitely.

PRICELESS MANUSCRIPTS IN STORAGE—in a steel vault in the basement of the new Writers' Building, which was dedicated at the Fox studios recently at Westwood.

THE NORMAN CHATEAU—is another brilliant idea of Winfield Sheehan and completes this magic city which will house 30 writers, who will carry on the work of their predecessors.

AN ENGLISH ACTRESS WINS—the coveted lead in "Men Must Fight," the story that Edgar Selwyn wrote and will direct for Metro-Goldwyn-Mayer studios in the near future.

THREE IN A ROW—for Diana Wynard, who played in "Rasputin" and "Cavalcade," but the new one will show us what will happen in 1940 or so, they plan.

GOOD LUCK FOR A QUITTER—and that's what it looks like to Gene Raymond who threw up a contract job with Paramount some time ago on account of poor selection of parts.

THEY ALL WANT HIM—as he moves to First National in "Ex-Lady," and after that to Jesse Lasky in "Zoo in Budapest" both of which are valuable parts and suit him to perfection.

IN THE OLD TRIANGLE DAYS—Jean Hersholt was a featured player and since that time he has carried on the good work by playing with all the major companies as well as most of the independents.

FORTY PICTURES WITH BEERY—and Wally likes him so well that Louis B. Mayer handed Jean a brand new contract after his work in "Flesh" and "The Mask of Fu Manchu."

STRANDED IN THE ORIENT—is the theme of a new story that is expected to be played by that celebrated crooner, Rudy Vallee, who will return to Hollywood in a very short time.

"INTERNATIONAL HOUSE"—by Lou Heifitz and Neil Brandt is the catchy name of the story and the celebrated Peggy Hopkins Joyce is being considered to play opposite Rudy.

A RED HAired BABY—is now owned by Frank Fay and Barbara Stanwyck as they formally adopted the tiny mite in Judge Blake's court recently, to the delight of the many fans present at the ceremony.

LITTLE STORIES

The perfection of an art consist in the employment of a comprehensive system of laws, commensurate to every purpose within its scope, but concealed from the eye of the spectators; and in the production of effects that seem to flow spontaneously as though uncontrolled by their influence, and which are equally excellent, whether regarded individually or in reference to the proposed results—James Mason Good—The Book of Nature.

Harrison Wylie

The above quotation should exactly fit into the work of the art director of any studio and particularly to the aims of Harrison Wylie, who has charge of this important department of Charles R. Rogers Productions at Paramount studios.

Mr. Wylie claims that while the settings are an important part of picture making, it should be a part of the actions of the players that it should be unobtrusive.

Educated at the University of Southern California he entered the offices of Meyer and Holler, famous architects at that time. One day a mysterious telephone message came asking him to meet Wilfred Buckland, at that time art director at the famous Lasky studios in Hollywood.

Mr. Wylie immediately called on Mr. Buckland, who told him that it must be a joke as he had sent no message of this character. However, he was so impressed with the sincerity of the young man that he gave him an opportunity to draft some plans for a set on a production that was under way at that time. His work was so comprehensive that he was hired and stayed at the Lasky studio for a number of years.

After this he entered the employ of Columbia studios, which was a new company at that time, and designed their sets for five years. In his first year he was responsible for 39 sets. A huge task for any man.

Quite a few of these pictures have become world famous, such as "The Blood Ship," "Submarine," "Dirigible" and "Flight."

In some of them he not only drafted the plans, but selected the furniture and dressed the sets, which is certainly unusual for one man.

Today, when economy is the rule at the studios, Mr. Wylie tells us that the valuable experience gained in those hard working days enables him to use sets that have been formerly used by rebuilding and entirely changing their formation.

One thing in particular that struck us with Mr. Wylie was his idea that the camera man and art director should work together in the preparation of the production, as in this way few changes need to be made when the production gets under way. Hence, no delays and consequently no loss of time or money.

We wish we could go on and tell you of all the valuable ideas this artist has for the betterment of pictures and especially the money saving that he accomplishes. But we realized that in this day and age of picture production the men who are employed in the studios fully realize their seriousness of purpose and determination to give their employees the maximum of efforts with the minimum of expense.

At least that is what we discovered in our talk with Harrison Wylie. His final remark was that he thought the unit system such as the company that he is working with at present, causes closer co-operation with its employees and in this way obtains better results.

LAWLOR PROFESSIONAL POLO TEAMS

Pupils of the Lawlor Professional School are taking up horsemanship under the direction of Willis S. Fellows, Riding Master. Mr. Fellows is training the Lawlor Professional School in all styles of riding, English, Western, Fancy, Rough and Trick. Mrs. Lawlor is proud to announce the first two girl Polo teams are now in training at the Woodland Riding Academy under the direction of Mr. Fellows.

The girls are all between the ages of 17 and 18 and have had screen credit. They will be ready by March 1, it is announced, to play their first game. These girls will then be trained to handle a horse before the camera without any trouble.

Polo team colors are to be black and white—white caps with black monogram—white riding breeches, white shirts with black monograms.

THAT GRAND PAIR—have always been noted for their kindness and thought to every one in trouble and the baby's first lucky break will be a trip to Europe with its new father and mother.

YOUNG ENGLISH ACTRESS—newest member of the American playwrighting Guild on account of her writing two plays that have been given a New York production and both successes.

THE BROADWAY HIT—"Escape," by Winthrop Ames, gave the clever Vera Tattersall her American debut on the New York stage and caused the critics to laud her to the skies.

"SONG OF SONGS"—that Paramount is to produce with Marlene Dietrich, should be just the right vehicle to keep the admiration of her many fans as being different to anything she has done before.

SHOULD SHE GET—Fredric March to play opposite her, which seems probable, the production should be a winner for these two

as well as Paramount which has made so many fine pictures this season.

TWO EXTRA NAMES—that have been added to the cast of "White Sister" which is being produced at the Metro-Goldwyn-Mayer studios, are Leo Carrillo and Richard Bennett with the celebrated Helen Hayes in the title role. This should be a winner.

WITH THESE TWO—and the great feminine star, there is no doubt that the leading male role made famous by Ronald Colman will be filled in short order and we can almost guess who it will be.

"THE KEYHOLE"—which Warner First National will soon produce with Kay Francis and William Powell, have added another famous name that has become well known for a number of years.

TWO JOBS AT ONCE—for this man, as Antonio Moreno not only worked on the scenario but is also to play the second lead opposite William Powell. It is a great part.

EDWARD SMALL BUYS—a story for the screen that is a decided novelty and was written by the well known Elsa Maxwell who has woven her story around a celebrated fashion designer.

NO ONE BETTER—than Edward Small's best actress, Lillian Tashman for the leading role as she is particularly fitted to portray such a character. "Mme. Revenge" is the intriguing title.

IT TOOK SOME TIME—for Metro-Goldwyn-Mayer to find a suitable vehicle for the popular Colleen Moore as they signed her on a contract some six months ago but they always do just the right thing.

BUT IT WON'T BE LONG NOW—as Edmund Goulding has hit on a great idea which he calls "Lost," and three writers are working on it, which we hear is just right for this screen favorite.

JUST MOVING TO FOX—is what Arch Reeve, formerly of Paramount, is doing. This is very welcome news to the boys who have the difficult job of gathering the news of the studios.

ALWAYS A HELPING HAND—was given to the boys and girls by the Paramount publicity staff under the genial Arch, but perhaps they will pass the job to Paul Snell—who knows?

PLENTY OF ATMOSPHERE—for Gene Fowler and Ben Hecht to write about in their latest assignment for the Paramount studios, "The Great Magoo," which has a popular resort as a locale of the story.

DO YOU THINK—that Stewart Irwin would fit into this tale of the famous Coney Island? It calls for a comedy character. Stu has been giving us many fine characterizations recently.

THE FANS LIKED—bizarre clothes on their picture stars and now Royer, a famous clothes designer, speaks up and says our screen favorites are getting away from the clothes they made a name with.

THE POORER THE GIRL—the more she liked to see her favorite actress all dressed up with things that would be unreal in life but they copied some of them just the same.

WOULD YOU LIKE TO HEAR—that Eric von Stroheim, who is undoubtedly a splendid director, was signed to direct Sam Goldwyn's latest importation from Europe and is all ready to go?

ANNA STEN IS HERE—and as the lady speaks perfect English at the present time, there is no reason why the clever Von should not be just right. He certainly knows his Europe.

"Bachelor's Affairs" an Adolphe Menjou vehicle is getting over in a most satisfactory manner with the Spanish audiences. "Ahora" of Madrid calls it the best picture yet shown in Latin countries featuring this talented artist.

Presents
HARRY BAUR
In
The Distinguished French
Motion Picture
**'DAVID
GOLDER'**
With English Titles
1228 Vine Street

Richard Thorpe Talks Things Over With....



The above picture represents some of the Oriental characters that Invincible Pictures have gathered together in their latest picture, "Yellow Cargo," which promises to be one of the best that this Independent company have produced this season.

Richard Thorpe, who has directed all the pictures for this company, is shown explaining to the members of his Chinese cast, one of the difficult scenes of the production.

President Maury Cohen has gathered together a notable cast of well known names for Director Thorpe, and when we were on the set at Universal Studios a few days ago, where Invincible are producing, we noticed Lois Wilson, Grant Withers, Robert Warwick, Dorothy Revier and the funny Eddie Boland. Melville (Buddy) Shyer assistant, M. A. Anderson, cinematographer.

While Invincible Pictures have always considered that a good story is most important, they also realize that competent players must be given the director to enact the parts assigned them. One particular point we would like to stress in the production of this company and that is the perfect harmony that reigns between the director and the members of his company, from the leading player to the prop boy.

SUZANNE WOOD PROVES HER VERSATILITY AS CINEMA FAVORITE

Having for many years established herself as one of the better known character women in Hollywood, Miss Suzanne Wood has gained quite a reputation among cinema directors for the deft manner in which she executes her various dialogue parts.



SUZANNE WOOD

Not satisfied to merely speak the lines, as called for in the script, Miss Wood adds extra charm to her portrayals by inserting fitting dialogue to further enhance the effect.

Between pictures Suzanne Wood spends a great deal of her time writing novels and short stories. Several eastern publishers have been negotiating for her writings and at present a Boston publisher is in possession of one of her most recent stories, it is learned.

What has given her such a marvelous outlook on life and which is shown from the manner in which she wins success through her various portrayals is that Miss Wood has lead a varied life. She has seen the society side of life as well as the less fortunate side.

And it is only through this broad view point that she is able to portray the various types before the eagle eye of the camera.

NAT LEVINE SIGNS WINIFRED DREW

It was Nat Levine who put George Brent and Victor Jory across and it was the self same Mr. Levine who signed Winifred Drew the other day for his present serial, "Wild Heart," to play one of the important parts. Miss Drew will be remembered for her sensational performance in "Appearance," the stage play, and has been in demand in pictures ever since her debut on the stage in Los Angeles. Although she has had a wide range of experience on stage and screen.

**Mail Us Your Yuletide Copy
... TODAY ...**

M. P. Relief Fund Is Doing Great Work For Filmland's Needy

By LOU JACOBS

Organized charities as a whole are heartless places where those in need are humiliated and made to grovel in self-abasement before given the relief they seek and in order to ascertain just how the Motion Picture Relief Fund was operated, the writer accompanied a needy applicant, whom he directed there.

The reception room was filled with people, men and women, many whom we knew in better times, some whom we were surprised to learn were in bitter circumstances, but all of a superior order of intelligence and breeding.

Our applicant was received by a young lady with an engaging smile. He was ushered into a room where he was questioned in a most sympathetic manner with the necessary intimate queries put with the utmost of tact and understanding. His standing and length of employment in the studios—being the qualifying requirement—easily established, his immediate need was set up according to a scientific schedule supplied by the Red Cross, and a half week's supply of food immediately afforded pending such time as a more complete investigation of the case could be made and permanent relief arranged. No fuss, no red tape, an emergency case of dire distress met in a spirit of friendliness and interest as though an appeal to a relative had been made and granted.

There wasn't a thing commercial nor business-like about the whole procedure, no admission of failure nor embarrassment; a needy brother asks assistance and gets it without strings, forthwith.

That was our observation of how the Motion Picture Relief Fund is taking care of those of the profession who are hit by the times. Food first, clothing next, then medical attention, gas, light and telephone not to mention auto upkeep within reason and **HELP IN FINDING A JOB.** All the essentials to put a fellow on his feet.

During the summer, we ascertained that 400 families were thus taken care of and last winter there were double that number with the distress of the current season bidding fair to go way in excess of a 1000 needy families.

The information gained has made this scribe Motion Picture Relief Fund conscious. We would like to awaken everybody in our industry to a realization of the great work this organization is doing, and what they can do to help.

All of the employees of the Fund with the exception of bookkeepers and stenographers are volunteers. The "Fund" is operating on an irreducible minimum of overhead. Their chief income is from those eligible to its benefits who give one-half of one per cent of their salaries of \$50 or over. This voluntary contribution is taken from the salaries by the studios and sent to the Fund in a lump sum monthly. Not only actors and actresses but directors, writers, cameramen, technicians, in fact, everybody not members of unions with other relief fund provisos, are eligible, but more is the pity, not all of the eligibles who can do contribute. The average sum the "Fund" receives is \$10,000 monthly with the demand for help far in excess of that.

The Electric Pageant, held yearly is their greatest outside source of money but the M. P. Relief Fund's share of that amounted to but \$10,000 this year, the balance going to other worthy causes.

The immediate requirement of the "Fund" is for food, clothing and toys. It is the desire of the estimable committee who are administering to the needs to provide 500 Xmas baskets and perhaps a sweater and a toy for every child. Investigations are being made to ascertain the cases which are not otherwise provided for and are genuinely in need and the call is out to the entire profession to come to the bat insofar as they are able, with any of these requirements. No contribution, no matter how small, but will be gratefully received. The demand is not so much for money at the moment as it is for foodstuffs and clothing.

When you provide for your own larder, why not buy a few more things and send them down to the M. P. Relief, and look over your wardrobe to see what you can spare. The address is 5481 Santa Monica boulevard, Mrs. Abraham Lehr, executive in charge.

Giving the "Krazy Kats" the Once-Over Right on the Spot Where They Make 'Em

We saw a cartoon comedy the other evening that made such a hit that it occurred to us that we would like to know how the thing was made. It was a "Scrappy" in which caricatures of the live stars are made to act like "Krazy Kats" and things. It was something decidedly an innovation and so we called down to get acquainted with Charles B. Mintz the directing genius of the feature.

He took us upon a personally conducted tour of his studio and opened our eyes to some very interesting facts. It requires a force of 90 people, artists, photographers, writers and musicians to turn out a cartoon comedy and it takes them about four months to accomplish a subject of 550 feet or about seven minutes in time length which takes from 3 to 6 hours to record.

There are from 12,000 (yes thousand) to 15,000 separate drawings to a film, each one photographed individually upon a frame of the negative. To the average musical setting in four-fourth time, it takes about 10 pictures of the action to a single beat of music or 40 to the bar, this varies with the tempo.

Perhaps a half dozen artists work upon a picture, the sequence for which they are best adapted being assigned to them. Some have a facility for faces, others for action, still another for perspective and several on backgrounds. The co-ordination of these make the product, but not finished. All these pictures must be transferred to celluloid from which they are photographed against their respective backgrounds.

It is a mass of confusing detail to the novice, but the Charles Mintz studio turns out a subject for Columbia release every two weeks alternating between "Krazy Kat," which is conceived and written by Ben Harrison and Manny Gould, and "Scrappys," the product of Sid Marcus and Dick Huemor. Joe DeNat has charge of the music.

B.B.B. PRESENTS The Last Week, 12th Edition of
"Boys Will Be Girls"
Coming Dec. 19th, Fred Monroe and an All Star Specialty Show
AT THE CELLAR CAFE
1653 COSMO STREET ... HOLLYWOOD

German Government Contact Man Here is Promoted for Good Work

CARL LAEMMLE WAS FIRST TO AVAIL HIMSELF OF SERVICES OF DR. FREUDENTHAL

Sent to Hollywood last January as an official "good will emissary" of the German government, Dr. Martin Freudenthal has been appointed Counsellor of Legation, First Class, of the German foreign office, in recognition of his services.

Accompanying Dr. Freudenthal's citation, signed by President von Hindenburg, has come a felicitary letter from Ambassador von Prittwitz. After returning to Berlin shortly to present a complete report to the German governmental departments, Dr. Freudenthal will return to Hollywood for further contact work.

In Germany, a control board or central supervising committee similar to the Motion Picture Producers and Distributors (the Hays organization) has been established. Contacting this group as a German official, Dr. Freudenthal has made himself available to American producers who sought better understanding of the German market, censorship and public opinion.

The German government has kept Dr. Freudenthal in Hollywood to establish a contact that, through knowledge of the political situation and German opinion, might enable Hollywood producers, insofar as they chose to do so, to broaden the market for their pictures in Germany by treating stories in production in such a manner that German censorship may not prevent distribution or mutilation of stories by drastic film eliminations.

Carl Laemmle, Universal president, has been among the first to avail himself of the services of Dr. Freudenthal with the result that only very slight criticism by the German censors has prevailed during recent months.

One of the biggest foreign markets for Hollywood films, Germany's official action in establishing an advisory counsel for films in America, is regarded as one of the most generous demonstrations of "good will" the American film center has seen.

STARTS CARTOON FILMS

Neil McGuire has begun production on the first of a series of short subjects at his own studio on Cahuenga Avenue, near Santa Monica Boulevard. These films, which feature McGuire's new process, combining human players and animated cartoons against painted backgrounds and miniatures, are being made for independent release. McGuire recently returned to Hollywood after a sojourn in New York, where he made forty shorts for Master Art Productions.

FANCHON ROYER BLESSED WITH BABY GIRL

Fanchon Royer, well known in cinema circles, is today the mother of a little baby girl. Latest reports are to the effect that mother and baby are doing nicely. They are at the Good Samaritan Hospital. Jack Gallagher, the father, is busy passing the cigars around and he is all smiles.

WHEN CHARLES STUMAR PHOTOGRAPHS—a production, it is the same as Sterling mark on metal. He has been stepping from one production to another and has covered all the studios.

RARE WORK SHOWED—on his recent one for Universal Films when "The Mummy" was previewed. He was at once assigned to "Private Jones" under Russell Mack's direction.

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"LAWYER MAN" SHOWS WILLIAM POWELL IN A NEW CHARACTERIZATION

The picture fans that go to see William Powell will enjoy this latest Warner-First National picture as it gives him a new character which he carries off to perfection, and which shows him as a happy-go-lucky young lawyer.

This one is an original by Max Trell and well adapted to the screen by Rian James and James Seymour, and tells of a young lawyer who is quite successful in his practice on the lower East Side of New York. The lawyer is ably assisted by a lovely blonde advisor and stenographer, whose principal job seems to be that of warning him against women who have a particular attraction to him.

His cleverness at the courts of lower New York draws the attention of a law firm in the Park Avenue district, which eventually takes him into partnership. He soon finds out that his principal work and fine ability is being used to further the schemes of crooked politicians, and his disgust at their methods finally causes him to indict their leader. This, of course, severs his connection with the firm and he retires to his little practice on the East Side where he can be honest and happy.

Not much of a plot, but just another story of the court rooms. But they have cleverly avoided the usual long trial scenes.

We like William Powell in this one as he shows a breeziness and care-free attitude that was quite pleasing to the audience.

Joan Blondell did not have much to do in this one and her fine talents were wasted, but she showed her pretty legs at times, to let the young lawyer really know she had other attractions besides her ability as his assistant.

David Landau gave us another of his fine characterizations for which he is famous, and this time it was as the crooked politician. Others who contributed were Helen Vinson, Claire Dodd, Allen Jenkins, Sheila Terry, Kenneth Thomson, Rockliffe Fellows, Jack La Rue, Roscoe Karns, Dorothy Christy, Ann Brody, Edward McWade and Curly Wright.

William Dieterle made a splendid job of the direction and kept the trite story interesting to the end.

The photography of Robert Kurrle was of the best and Warner-First National gave it an interesting production.

Mail Us Your Yuletide Copy Today

* FOREIGN "TRADE" *
* NEWS *
* BY MIRIAM WILLS *

World wide interest is shown in the improvement of colour films and stereoscopy. A new Paris concern is experimenting with colour with considerable care taken to keep all its operations secret. It is known to have an initial capital in back of it of four million francs.

The patents which are being exploited are Italian and are said to be entirely revolutionary in effect.

A novel company has been formed in England known as the "British Women's Picture Corporation." It is an organization composed entirely of women for the purpose of producing films. The president of it will be Dowager Lady Raglan.

The Swiss film "Grenadiers du Siegneur" is reported a sensation. It had its premiere in Berne.

The film is the first full length creation of the Societe Gefi, which has succeeded the society known as Film Sociale et Populaire.

Paramount have bought the film rights for five sketches by Tristan Bernard, the famous French humorist writer.

A Polish news reel is being released in France for districts where there are many Polish workers.

Night Service at Stations for Christmas Mailers

SHOP EARLY — MAIL EARLY
Christmas Cards and Parcels
MAIL EARLY FOR DELIVERY
BEFORE CHRISTMAS DAY
No Deliveries Sunday, Dec. 25 or
Monday, Dec. 26

Christmas mailers who wish to avoid the down-town congestion are urged to do their mailing at the Arcade Annex, 332 South Central Avenue, where the Parcel-Post, Money-Order, and Registry windows will be open from 7:45 a. m. to 8 p. m., Dec. 14th to 23rd, inclusive, except Sunday. This may be reached by the N., F., U., or D., yellow cars, or by the red car marked "Central Station."

The following stations will be open from 7:45 a. m. to 8 p. m., Dec. 14th to 23rd, inclusive, except Sunday, for the transaction of all postal business:

Main Office, Federal Bldg., Temple and Spring Streets.

Station C, 850 So. Olive, Ninth and Olive Streets.

Hollywood Station, 1723 No. Vine, Vine and Hollywood Blvd.

West Los Angeles, 1544 Purdue St., at Santa Monica Blvd.

Wilshire-La Brea, 679 So. Sycamore Ave., at Wilshire Blvd.

Patrons will find it to their advantage to mail their Christmas gifts and greetings early. Parcels for Eastern States should be mailed not later than Dec. 15th to insure delivery before Dec. 25th.

P. P. O'BRIEN, Postmaster.

♦ ♦ Here Is A Special Offer That's A Wow ♦ ♦

Why Not Make Yourself Or A Friend A Yuletide Gift

Name _____

Address _____

Mail your check today to HOLLYWOOD FILMOGRAPH, 1606 Cahuenga Avenue, Hollywood, California

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will pay for a Life's Subscription to the HOLLYWOOD FILMOGRAPH

(Positively closes New Year's Eve.)

Let's See Who is Who

by Harry Burns



Darryl Zanuck Explains Why Warner Bros. Are Able to Make Good Pictures on Such Short Schedules

Hollywood was interested, this week, to learn that Warner Bros.-First National studios planned to shorten production schedules.

Hollywood was also interested, and even more so, to learn that these studios had already shortened production schedules on some of the finest pictures produced during the present season.

The entire matter was explained by Darryl Zanuck, production chief.

"It is true that we have shortened our production schedules. This has been made possible by thorough story preparation in advance, and through the loyal co-operation of every person in our organization.

"Some of the most successful pictures we have made during the past year were produced in three weeks. Two of these were 'Blessed Event' and 'Life Begins.' 'Frisco Jenny,' Ruth Chatterton's latest picture, which scored such a hit at the preview last week, was also made in this length of time."

Zanuck stated that the changes in production plans were made solely in the interests of economy, but that these changes would not interfere in any way with the quality of product.

"Enthusiastic co-operation by everyone having a hand in the making of the pictures make it possible to avoid waste in production and to produce good pictures in a minimum time," he added.

"When you have your stories properly prepared for the director, and an organization that works with you to the last man, it is no trick at all," he said.

Zanuck also pointed out that the fact that the studio kept far ahead of release schedules, avoided the necessity of needless hurry in story preparation and in editing.

"We now have fourteen completed features, not yet released anywhere," he said.

"Seven are now being edited and will soon be ready for release, and six others are in production."

W. R. MARSHALL IS APPOINTED GENERAL MANAGER OF EDUCATIONAL TALKING PICTURES COMPANY, LTD.; HEADQUARTERS AT METROPOLITAN STUDIOS

E. W. Hammons, president of Educational Film Exchanges, Inc., today announced that W. R. Marshall has been appointed general manager of Educational Talking Pictures Co., Ltd., with headquarters at Metropolitan Studios, Hollywood.

"The appointment of Mr. Marshall," states Mr. Hammons, "is for the purpose of further concentration on the matter of studio space and equipment rental part of our business, which has grown to such proportions as to necessitate an individual department, apart from Educational's own production activities.

E. H. Allen, vice-president of Educational Studios, Ltd., will remain in charge of production, and, relieved of the vast detail attendant on the rental business, will be enabled to give more personal attention to the various production units."

W. R. Marshall is a well-known West Coast studio executive having been recently with the Caddo Company and formerly with Paramount.

THE GOLDEN VOICE OF NAN MCNAMARA IS STILLED—TROUPERS PAY TRIBUTE TO BELOVED ARTISTE AND FRIEND

The golden voice of Nan McNamara, the beloved wife of Walter McNamara, has been stilled. Her passing was a shock to those who knew and loved her for her friendship and love for Trouperdom. At the services Wednesday afternoon at Bagley's Mortuary, The Troupers Club, headed by James Gordon, stage director, and followed by Chaplain Edward Kimball, conducted the last rites for this beloved woman. The Troupers' Choir sang the deceased's favorite hymns, and at the close of the services every Trouper in turn stood at the bier and gently laid a "Forget-Me-Not" on the casket, thus showing the bond of friendship and love that exists among the thespians of stage and screen. It was the most touching and impressive services we have attended in some time. What was more noticeable than anything else, was that every seat and all standing room at Bagley's was occupied. Every important member of The Troupers Club, who could get away from their work and business was on hand to pay their respects to the Sister Trouper who had just passed on to the Great Beyond.

Otto K. Olesen Is Lauded for His Lighting Effects and Decorations Along Santa Claus Lane

The attractive decorations on Hollywood boulevard are highly appreciated by the stars whom they honor is evidenced by the fact that many of them have made generous contributions to the fund of the merchants.

The artistry and clever lighting of the designs which mark Santa Claus Lane for 1932 are attracting wide attention and praise from tourists as well as natives, and Otto K. Olesen, who executed the electrical effects, has been given much credit. Leon Bayard de Volo was originator of the designs decorating the Boulevard.

According to Mr. Carl Bush of the Hollywood Chamber of Commerce the popularity of Santa Claus' particular thoroughfare this year is working to the great satisfaction of the business concerns in Hollywood who are anticipating a record season.

In looking about the Boulevard we noticed that Mary Pickford, who owns considerable stock in the Roosevelt Hotel, will find her picture on the lamp post in front. At the Chinese theater the stars of "The Sign of the Cross," which will soon come to that theater, are displayed; at the B.B.B. corner you will find Al Jolson's likeness; at Cahuenga, within a stone's throw of the same spot, Maurice Chevalier; at Vine you will gaze upon Clara Bow and her hubby, Rex Bell; on the other side, in front of Carl Laemmle's corner building, Tom Mix is very much in evidence; Karloff on one side and Peter the Hermit on the other side of the lamp post can be seen in front of the Egyptian theater; Douglas Fairbanks and Greta Garbo share attention at Sycamore and Hollywood Blvd.; the Warner Bros. stars are on the lamp posts from Wilcox to Cahuenga—in fact, there are 178 stars' pictures and 4000 globes are used to light them. Decorations and lighting cost close to \$10,000 of which of course, almost ninety per cent went for labor. This is not bad at all at a time when folks are wondering where they will make their holiday living expenses.

SOCIETY OF MOTION PICTURE ENGINEERS IS ENTERTAINED BY WALT DISNEY

Wednesday evening members of the Society of Motion Picture Engineers and their guests gathered at the Walt Disney studios for their meeting and some enlightenment on the technical construction of animated cartoons. There were over 200 present. Walt Disney proved a real host for he projected his first Mickey Mouse cartoon with sound, "Steamboat Willie," which was made in 1928. It was very well done and created many a laugh. After one of the most interesting lectures on animated cartooning, illustrated by slides and most excellently explained by William Gerahity, technicolor chief of the Disney studios, there was another treat for the visitors. A Silly Symphony short, "Santa's Workshop," which was made more entertaining by the technicolor effects, was shown. The closing subject, "Building a Building," another Mickey Mouse short, showed how much one can improve such a subject after making 80 or more of these. It was indeed a real lesson, thrill, and above, all most entertaining. Walt Disney and his brother, Roy, graciously took a bow. Walt later talked to Ye Editor and later we will have more to say about Walt Disney and his products. The Society of Motion Picture Engineers, thanks to George Gibson who arranged it, and E. Huse the chairman, had a great night, and learned a lesson they won't soon forget. And so did we!

PARAMOUNT LOSES ITS BEST BET IN ARCH REEVE, WHO RESIGNS. TOM BAILY AND WILLIAM PINE ARE TO HANDLE PARAMOUNT PUBLICITY

Arch Reeve, for thirteen years publicity director at the West Coast studios of Paramount, resigned from the company and is reported joining Fox Films.

Arthur L. Mayer, director of public relations for Paramount, announced that Reeve's duties will be divided between Tom Baily, who has been appointed publicity director, and William Pine, who becomes director of a newly-created studio advertising and exploitation department. These departments will operate separately but with complete cooperation and coordination of ideas.

Paramount is losing one of the best men in Arch Reeve, that ever drew a check in his chosen line of endeavor. Ye Editor has known "Arch" since the days when he was Sports Editor for the Los Angeles Tribune, and we were press agent for Uncle Tom McCarey on the 20-round fights. He gave his all then to his Boss and has never faltered in doing likewise to the organization he is now leaving after so many years of excellent service.

FORTY-SIX VITAPHONE SHORT SUBJECTS TO BE RELEASED BY JANUARY FIRST

With 133 Vitaphone short subjects scheduled to be produced this season (the movie "season" begins in September), Vitaphone will release at least 46 of them by January 1st. According to the release schedule drawn up by Norman H. Moray, Vitaphone Short Subjects sales manager, nine "Broadway Brevities" two-reel musicals and six "Big V" two-reel comedies will have been shown in theaters by that period. Thirty-one single reel films will have been released by January 1st. They include nine "Pepper Pot" novelty reels, four Vitaphone "Sport Thrills" with Ted Husing, five "World Adventures" travel reels by E. M. Newman, five "Melody Masters" band numbers, four "Looney Tune" cartoons and four "Merrie Melody" cartoons.

CHIC SALE WILL BE STARRED BY UNIVERSAL

Carl Laemmle, Jr., general manager of the Universal studios, announced that he will appear as the lead in "Pals," the working title of a man and dog story in which "Buster," a trained dog, will be opposite him.

The story was written by Zion Myers, who also handled adaptation, continuity and dialogue, and who will act as associate producer and will direct. Jerry Ash will be at the camera. Production will start within the next week.

AN UNFORTUNATE ACCIDENT ENDS THE LIFE OF DOROTHY HARRIS

After working for The Service Engraving Company which has served not only this publication but many of the theatrical and cinema periodicals as to making their engravings and art work, Dorothy Harris met an untimely death Sunday through asphyxiation. This was indeed a shock to many friends. Miss Harris was secretary to E. W. Hughes, president of the company. Her sweet voice, business ability and personality will be missed at the very place where she had become the guiding star of the workers in their daily struggles.

REDUCING . . . by BUDKIE

STUDIO BATHS

HO-1991

1769 No. Cahuenga

Hollywood

M. H. HOFFMAN, SR., RE-ELECTED PRESIDENT OF I.M.P.P.A.

M. H. Hoffman, president of Allied Pictures Corporation, was unanimously re-elected president of the Independent Motion Picture Producers Association at a meeting held yesterday at the organization's headquarters in Hollywood. Mr. Hoffman just completed one year as head of the I.M.P.P.A., and will preside over the independent producers for another year.

The election of M. H. Hoffman was followed by the following members being elected to their respective offices. Phil Goldstone, first vice-president; Trem Carr, second vice-president; Nat Levine, secretary; Larry Darmour, treasurer; Willis Kent and Charles Hutchison were added to the board of directors, while Sam Wolfe was retained as counsellor.

Do all gangsters start as chorus men? One would be inclined to wonder, since half a dozen of the hardest looking characters in the Hollywood film colony formerly pirouetted and sang behind some of our best known musical comedy stars. These formidable ruffians—Pat O'Brien, Ralph Bellamy, Russell Hopton, Alan Hale, Noel Madison and Stanley Fields—hidden behind several days' growth of beard, are all appearing in "Destination Unknown," Universal's drama of a derelict rum-runner adrift at sea.

And Tay Garnett, director of the picture, used to be an acrobat!

REALISTIC LEE TRACY got too realistic to suit Director Russell Mack on the set of "Private Jones" at Universal studios this week—all because of some onions.

Tracy, in a "K.P." scene of the doughboy drama, was peeling onions when his eyes began to water vigorously. "Don't cry," Mack advised him, "you aren't that mad about it."

"How can I help it?" asked Tracy indicating the onions.

Potatoes were substituted in the scene.

Regis Toomey returns to the screen after a several months' personal appearance tour, to have one of the leading roles in "State Trooper," now being directed for Columbia by D. Ross Lederman. The screen story is by Lambert Hillyer and Stuart Anthony.

Clarence Badger, one of the screen's veteran directors, is now at Columbia Studios preparing to direct "Hurricane Deck," one of the most ambitious, romantic melodramas on the Columbia program, which is scheduled to go into production shortly. No cast has been selected as yet.

Chafs With Connie

Are you shopping in Hollywood? Every shop on the Boulevard has articles greatly reduced in price. This is the time to buy as the Christmas rush is beginning.

Here is your chance to have a free facial—and a very fine one, too. The Fern Beauty Shop is specializing in beauty treatments, which include a marvelous honey pack, something entirely new. The Fern is noted for its permanents, and finger waves; so, call early as this is a busy place.

Today we heard of a friend who was ill, so stopped at "Ben's," the Parisian Florist, who has to our way of thinking one of the best displays, the flowers being always fresh. This attractive shop is located at Sunset Boulevard and Gardner Junction.

Some one said "a sale of shoes." After hearing this, we went down the Boulevard to see for ourselves, and discovered that Stoner's had lots of bargains and the shoes were selling like "hot cakes." Stoner carries a superior line, and the sale is still on.

Are you trying to reduce? If so, let us tell you about "Budkie," who guarantees to slenderize you, and bring back your graceful lines. "Budkie's" reputation is a grand one, and today she is being sought by many people of prominence, who do not yet know she is connected with the Studio Baths on Cahuenga Avenue.

Always interested in toiletries, we decided to try a new line—the "Martha Lindsay," which we heard was particularly good. Only the best of ingredients are used in these superior products, and they are introducing a fine eye-lash cosmetic. Be sure to try the cleansing cream. It's a wonder.

Recently we were asked to suggest a birthday gift for a friend, and knowing she adored lingerie, suggested a brassiere. We selected the most attractive one we could find, and found it was named "Her Secret." This is a backless brassiere, and a very lovely and flattering model.

Passing Kopman's our attention was attracted to a nice display of luggage, which brought to our minds a friend who needed a bag. We were fascinated by the great variety in this shop, and also took advantage of other articles.

Have you been to the new Sea Food Grotto? A most delicious dinner is served at this popular place, and you will most likely see some of your friends here, as the Grotto has become quite a rendezvous.

If you are looking for some novel gifts in jewelry, white Bird has some things which will probably delight you. Indian sport coats, hand made rings, bracelets and other unique attractions. The shop is situated opposite the Chinese theater.

Gould's—a shop that at the present time has bargains galore. We noticed many remarkable values, and what a variety of shirts, and ties. Drop in and say "Hello" to your old friend, Eddie Shapiro.

Rube Wolf Returns to Hollywood with Some Very Interesting Plans—May Take Fling at the Talkies

Rube Wolf is home. California's popular maestro-entertainer has returned from a triumphant eastern tour with new angles on the band racket which he is going to introduce locally.



RUBE WOLF

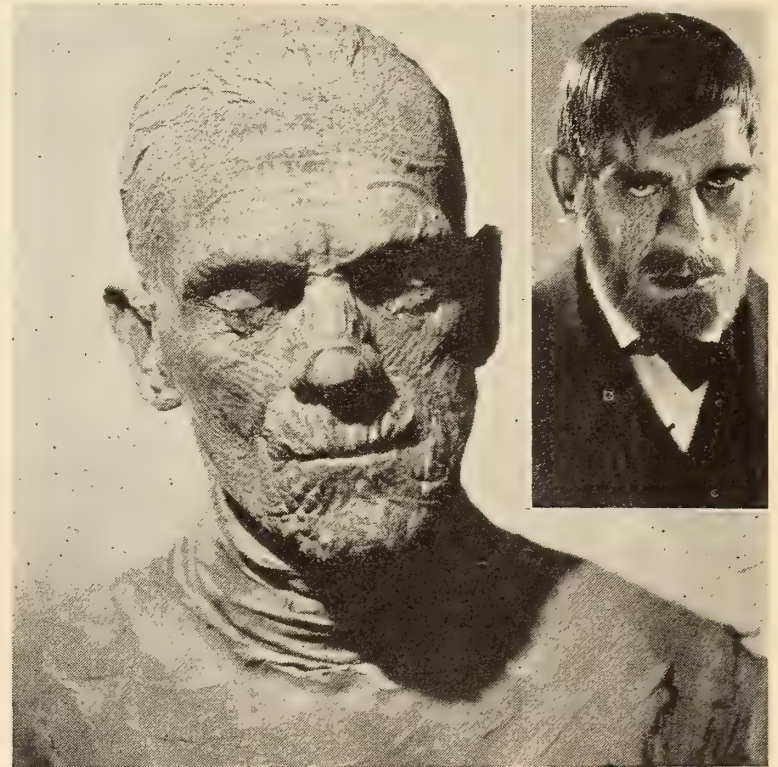
Rube states that there is a new note sounding in musical circles. Radio has introduced it and the success of small bands on the air has stimulated their appearance in theaters. New band names are few but the established personalities are in demand for stage and pictures as well as radio.

Rube Wolf is organizing a new band. He states the finest musicians in America are available here. His new combination will be the pick of the crop. It will go into rehearsal as soon as complete, for an unusual concert which will be held in one of the down-town theaters. Radio is the objective and invitations will be sent out to some of the largest sponsors in the country. That Rube will have something important to offer there is no question as versatility is the foundation upon which the organization is being built.

Then, too, Rube is being inveigled to take a fling in the movies. His dynamic personality, flair for comedy and eccentric appearance has a very definite place in pictures. His is a new face with a following and a proven ability to amuse and entertain. Two offers have already been made him but both were for short films. Rube is angling for a chance in a feature. Whichever studio signs him will have an excellent bet.

It is a year since Los Angeles has stood in line for a chance to see its favorite baton wielder.

Soon it will have an opportunity to greet him with his own idea under his own management.



KARLOFF

Here we have two excellent examples of unique makeup as created by the masterful hand of Jack Pierce, chief makeup artist for Universal studios. Both pictures are of Boris Karloff. The insert pictures him in a character from "The Old Dark House," while the other is as the Egyptian Mummy which comes to life in "The Mummy" recently completed. These two deft makeup creations place Jack Pierce in line for the Annual Makeup Award, donated by the Hollywood Filmgraph for the best creative work. Wally Westmore was lauded to the skies by Fredric March for his accomplishments on "Dr. Jekyll and Mr. Hyde," which won the acting honors of the Academy of Motion Picture Arts and Sciences for the Paramount star. This makes Jack Pierce and Wally Westmore the most outstanding makeup artist so far that has come to the attention of the industry.

LEIGH JASON IS SIGNED BY KEN GOLDSMITH

Ken Goldsmith, president of Goldsmith Productions, Ltd., announces the signing of Leigh Jason to direct "HIGH GEAR," third of a series of eight Goldsmith Productions, which goes into production next week. Rex Taylor and Charles Saxton have been assigned to the adaptation and continuity.

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THEATRICAL AND CINEMATographically AS YULETIDE SPIRIT PREDOMINATES

BY ROBERT A. HAZEL

Business in general took on a brighter hue in the downtown picture houses during the past week. At the Warfield "Me and My Gal" with Spencer Tracy and Joan Bennett, as the screen attraction and the highly entertaining Fanchon & Marco "Eight-Star Revue" which included the California Red Heads, Julia Curtis, Chester Fredricks, De Long Sisters, Warren Jackson, Joey Ceylon, Otilie George, the Sunkist Beauties and five horses, not forgetting Jay Brower and his "pep" band, did a good business on the week and went over big with the crowds.

There may not have been any sawdust, peanuts, popcorn or soda pop, but the spirit of the "big top" was there when the "Indoor Circus" played at the RKO Golden Gate theater as a special stage attraction this week. There were ten circus acts which included the Clouds Swinging Specialty, the McKeone Family of acrobats, Al and Anita in a wire act, the Albertina wire slide, the Shnell Brothers, late feature with Barnum and Bailey Circus, and numerous other acts to thrill the crowds. Three carloads of circus material were used, also many elephants, ponies, clowns and in fact everything that goes to make up a circus.

The screen feature was "The Sport Parade" with Joel McCrea, Marian Marsh and William Gargan. The show proved a strong drawing card and packed houses prevailed. . . . The Warner theater did a fair business with Ernst Lubitsch's "Trouble in Paradise" with Kay Francis, Herbert Marshall, Charlie Ruggles, Miriam Hopkins and Edward E. Horton. . . . Wallace Beery in "Flesh" with Karen Morley and Ricardo Cortez, at the Paramount theater, proved a good draw and incidentally received very favorable comments from both public and the press. . . .

As a special pre-Christmas offering J. J. Franklin, Western Divisional Manager for RKO, reopened the Orpheum theater last Thursday with the "Freiburg Passion Play" for an indefinite run. This picture was produced on the exact location at Freiburg, Baden. The first Passion Play was given at Freiburg in the year 1264 and since the year 1600 it has been produced regularly. The roles are inherited from generation to generation. The players may almost be said to be bred for that purpose. Adolph and George Fassnacht, who play Christus and Judas, respectively, boast a long line of ancestors who have played the parts. The entire population of Freiburg participates in some way, and the inspired actors develop a technique that no professional actor could duplicate. Dimitri Buchowetzki directed this first and only authentic picturization of the famous religious performance.

A picture every member of the family should see. . . . The Filmarte, playing foreign pictures, showed in addition to the feature "Die Letzte Kompagnie" with Conrad Veidt, a German cabaret feature, which combined old time German vaudeville and folk songs. This is a first of a series of musical novelties of the type to appear on the Pacific coast. . . . "Strange Interlude," which was scheduled to close its run at the St. Francis Thursday of last week, was held over until Tuesday and did a fair business. . . . "White Zombie" was also set to end its run at the United Artists' theater on Thursday of last week, but for some reason not known was

held over for one week more. . . .

Billie Burke, in "The Marquise" at the Alcazar, ends one of the most profitable six-weeks' engagement tonight, and leaves immediately for Hollywood where she will play a return engagement at the El Capitan. The Alcazar will remain dark for one week rearing Charlie Murray and George Sidney, on Christmas Day. . . . The Wilbur Players at the Tivoli theater starting their third week for "In the Best of Families," continue to draw good houses and it is probable that the company will remain at that house for the winter. The players have received very favorable comments from the press for their clever acting and are establishing themselves as favorites with local theater-goers. The current play will be followed with "The Little Accident," which opens for an indefinite run Christmas day.

"Brief Moment" ends its two weeks' engagement at the Curran tonight, leaving the house dark until the return of "The Cat and the Fiddle," which opens December 26. . . . The Maurice Colbourne-Barry Jones Company with Grace Lane and a London Cast will open a two-weeks' engagement at the Columbia theater December 26 in Robert A. Sherwood's "The Queen's Husband" . . . The Geary, now dark, will reopen Christmas day with "Maechen in Uniform," the German made picture. . . . The Travers Repertory Players will present "The Geisha," their first musical production of the season, December 27 for a two-weeks' run at the Travers theater. . . . The Wilbur Cushman Musical Comedy Company opened an indefinite stock engagement at the Century-Oakland last Sunday. The cast includes Rudy Wintner, Violet Barlow, the Wilkie Sisters, Juanita Wray, the Male Quartet, Dick Stuart, Parker Gee, Billy Wade, Gene Gontenjo, Billy Benter, Don Patrick, Billy Hamer, Helen Freind, Dorothy Nash and others. The admission price is 35 cents top. . . . Roslyne Kim opened an engagement for one week last Sunday night in Fredrick Lonsdale's "On Approval" at the Travers theater. The cast includes William Morwood, Ronald Telfer and Peggy Bethers. Samuel K. Pollard directed the play. . . . The Hackett Player presented "Interference" at the Community Playhouse last Friday night. The cast included Alyce Gesbocker, Thelma Lee White, Harriet Spring, Frank Razzetto, Ray Lehaney, Alton Wood and Ray Krause. . . . Ralph Chase presented Moliere's "Don Juan" at his Marionette Theater Friday, and "Noel" on Saturday of last week. Lotte Lehmann "Lieder" singer was compelled to postpone her recital last week because of an attack of the "flu." The concert was reset for next Tuesday evening. . . . Eva Leoni has set December 26, for the second performance of the Children's Opera Company which will this time be held at the Community Playhouse. . . . Andre Ferrier has returned from Hollywood after a year in foreign language work in films. He plans to reopen his French theater for the holiday season. . . . Florent Schmitt, French composer, made his first San Francisco appearance under the auspices of Pro Musica at a lecture-recital Tuesday evening at the Concert Hall of the War Memorial.

Harold L. Jones, actor-director, appeared with the Green Players last Wednesday and Thursday nights in one of the four one-act plays presented at the Little theater, Burlingame. Jones has been identified with the little theater movement both here and down the peninsula for many years. He organized the San Carlos Players some seven years ago and this aggregation has presented many worth while plays in the little theaters and over the radio with great success. Jones plays leading roles and directs the plays. . . . Alan Mowbray, who is supporting Billie Burke in "The Marquise," has written a new play called "In the Spirit," which was given a group reading at the Travers theater last week.

The cast of selected players included Mrs. Drew Chidester, who also directed the group, Frances Bates, daughter of Blanche Bates, Dorothy Vaughan, Mrs. Rodin, Peter Hester, Lindley Abbott, Fredrick Stuart Smith, Edwin Max, Monty Mohn and Edwin Altschul. . . . Valarie Postnikova, the young Russian concert and operatic soprano, who recently appeared on the Slavonian program over the radio, made a distinct hit with the radio audience and has been flooded with fan mail commenting on the rich and beautiful quality of her voice. Miss Postnikova has appeared in solo roles with the San Francisco Opera Company, the Los Angeles Opera Company, the Columbia Grand Opera Company, and has made successful concert tours over California and the Northwest. She is not only a fine singer, but an actress with a wealth of personality as well, and she knows how to express the mood of her songs to the audience.

Seen and heard on film row—Dan Markowitz is making arrangements to leave open certain nights at his Premier theatre, Los Gatos, for high class concert attractions. Louis Hyman has just returned from Hollywood with ten one-reel subjects called "Race Night" which has its advantages over the old "gift night" idea and ought to be a wow of a box office stimulant for exhibitors who are crying about poor business. The Nasser Brothers have temporarily closed the New Mission Theatre to complete the rebuilding which was started some time ago. The house is being transformed into a model picture palace at the cost of \$125,000 and will be reopened next Thursday. It was to be a big secret, but it leaked out. Floyd Wright, organist at the RKO Golden Gate theatre, was married last Saturday night. Congratulations Lloyd.

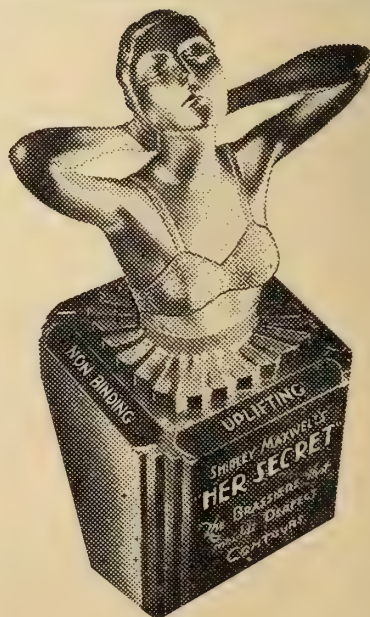
Fred L. Daniels, from Allied Pictures, Los Angeles office, is here for two weeks. M. S. Vidaver, independent press agent, put over an exploitation campaign on "Rain" and "Prosperity" for Phil Frease in his Vacaville Theatre, Vacaville. Harry Ettling, property man at the RKO Golden Gate Theatre, will give his annual New Year Show to the inmates of San Quentin Prison, January 2nd. This will usher in the 19th New Year Show and promises to be bigger than those given in the past. Ettling has lined up many vaudeville and radio artists who will entertain the prisoners. Hitch King will once again act as master of ceremony. Jay Brower, Horace Heidt, Max Dolin and Phil Harris, who will fly up from Los Angeles, will all take part in the big show. The Thespians' Club recently moved from the William Taylor Hotel to the Fairmont, where it will hold its monthly meetings. James Beatty, president of the Liberty Amusement Company, San Jose, is making plans for the erection of a new theater at South First and San Fernando. Construction is to begin in the near future. Sam Harris has fully recovered from a serious illness and is up and around again with plans afoot to reopen the President theater. Roy Reid, who recently opened offices at the Cinema Arts Building, is a busy man these days. When opening with "Abie's Irish Rose," co-star-

it was whispered around the row that J. J. Franklin had signed up for the "Passion Play" to reopen the Orpheum, it resulted in a flood of contracts from theater owners. Cuning, the Handcuff King, who retired some years ago, is playing the Ring Master with "Indoor Circus."

Harry Ettling leaves for Hollywood Christmas day to spend the holidays with his mother. Jackie Coogan, movie star, who emerged with a draw in a wrestling match with "Chip" Cipolla at the Santa Clara University, got peeved and challenged any student his weight and size in the University to wrestle with him. Enea Brothers, who operate the theaters in Pittsburg, came to town to preview the "Passion Play." The Film Colony Club held a Christmas Party at the Sir Francis Drake Hotel this week. Among those present were Hulda McGinn, Betty Merritt, Ray Telfer, Minnie Levy, Sofie Rosenberg, Helen McMann, Ruth Mohler, Rowena Foley, Marie Green, Mary Tenney, Irene Poncet, Bee Watt, Miss McClintock, Mary Clark, Jewel Thompson and many others. . . . Horace Heidt and his Californians took a vacation this week. . . . "Sins of Love," a sex picture, showing a real Caesarian operation to segregated audiences, played to capacity houses at the Roxy-Oakland. It is said that men fainted during the performances and had to be carried out. . . . The Guardian Club gave a benefit performance at the Walkathon Thursday to help the needy women of the city. The entertainment consisted of a special floor show which included two hundred theater and radio acts. Business was reported to be good. . . . Harry Strelitz, business representative, Musicians Union, reports that the concert given for the benefit of the local Union's Unemployment Fund, at the War Memorial Opera House, was an artistic success and satisfactory financially. A housebreaker known as "The Cat Burglar," because he operated in his stocking feet, was captured in the apartment of Marcus L. Samuels, local attorney, and his wife, the former Mabel Riegelman, grand opera prima donna. . . . Walton Biggerstaff's Little Theater of the Dance" opened officially Friday night.

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"Flesh" Excellent Drama of Wrestler; Wallace Beery Proves His Artistry

DIRECTION.....John Ford
 STORY.....Edmund Goulding
 ADAPTATION.....Leonard Praskins and Edgar Allen Wolfe
 DIALOGUE.....Moss Hart
 PHOTOGRAPHY.....Arthur Edson
 CAST.....Wallace Beery, Karen Morley, Ricardo Cortez, Jean Hersholt, John Miljan, Herman Bing, Vince Barnett, Greta Meyer and Edward Brophy.

Metro-Goldwyn-Mayer has awarded their star, Wallace Beery, another of those notable dramas similar to "The Camp" with the picturization of "Flesh."

As reviewed at Loew's State Theater, "Flesh" is a powerful story of a German waiter who rises to become the champion wrestler of the world.

The picture depicts Wally Beery as Polokai, a fumbling dull-witted fellow, who is unlike the hero of "The Champ" in that he has a rugged strength of character to match his muscles.

His two big ambitions and aims in life are his dog-like devotion to his beautiful wife, and his love for wrestling. His wife, intending to use him as a dupe, influences him to go under the management of a crooked wrestling promoter. It is only after his wife realizes that her love for her husband is the only true love she has ever known, that she saves him from throwing away the wrestling championship of the world.

Wallace Beery proves in "Flesh" that he is truly a great performer. His interpretation of the big burly German, Polokai, is believable and convincing at all times.

Karen Morley as Laura, his wife, manages to keep the sympathy of the audience, despite the fact that the character she plays is usually cast in a dubious light. She is a fine actress and her work in "Flesh" is notable.

As a thorough-going scoundrel, Ricardo Cortez makes the most of the all too few scenes in which he appears. Jean Hersholt as the proprietor of a Beer Garden, and Vince Barnett as a dumb waiter, add comedy to help lighten the more dramatic moments. John Miljan, as the crooked fight promoter, Herman Bing, Greta Meyer and Edward Brophy also contribute to the splendid performances.

"Flesh," taken from Edmund Goulding's story, was directed by John Ford, who has given us many fine screen plays. Leonard Praskins and Edgar Allen Wolfe adapted the story to the screen while Moss Hart supplied the excellent dialogue. Photography was handled understandingly by Arthur Edson.

You should like "Flesh," it is a gripping production.

• • • • •

NICKELS SPENT THAT BUY NOTHING BUT HEARTACHES

As if there isn't enough bother in the world, along must come the telephone company and add to our annoyance and trouble. No less than a dozen complaints have been registered with *Filmograph* on the iniquities of this great public service corporation so that we are bound to see what can be done about it. We might say in passing that we, too, have been victims of these outrages.

Outrage No. 1 is the tendency of the operator at the invisible end of the pay stations with coin attachments to drop your nickel into the box BEFORE completing your number and then, failing to make the connection, apologizes for the error and advises that a letter addressed to the telephone company will bring your nickel back.

Let us look at that a minute. Those who mostly use pay stations are the extras who are not overly endowed with nickels and their principal phoning is to inquire about a job. The inconvenience of not getting the connection and losing perhaps a last nickel is of considerable importance to them, frequently a hardship. To send in the complaint to the phone company would require stationery, effort, lost time and a three cent stamp. The company has to consider the claim, write a check for five cents, pay two cent federal tax and besides stationery and time of executives, pay another three cent stamp for return. The cost of reimbursing a garnered jitney amounts to something like a half a dollar or more. The sad part of it all is that the original loser, rather than go to the trouble forgets it and the company gains thereby. If the operator was fined one dollar for every complaint of a carelessly captured five cent piece, the annoyance would stop forthwith.

Outrage No. 2. One can telephone from Los Angeles or Hollywood to any of the outlying studios for five cents. BUT, at the studio, if you are using a pay phone and wish to call either Hollywood or Los Angeles, the toll is ten cents. WHY?

Of course we know that those fees are fixed by some legal governing body and are not the entire fault of the phone company, but if this is a great and free commonwealth and all men are created equal, why cannot the public get the same deal on phone rates as the studios do? Why should an executive be able to phone to his home for less than five cents while the poor extra has to pay a dime for the same service at a pay station WITHIN the studio grounds.

Outrage No. 3 is the combination of outrages 1 and 2.

There is the story. What are you going to do about it?

ROBERT FOEHL, nephew of Charles Baad, president of the Los Angeles Biltmore Hotel, joins the staff of the El Mirador Hotel in Palm Springs as executive assistant to Warren D. Pinney. Foehl has a large following among the film colony.

Los Angeles to Witness Brilliant Staging of Felix Young's "Tattle Tales"

Los Angeles theater goers are due for a big Christmas surprise package when Felix Young uncovers his intimate revue, "Tattle Tales" on the Belasco stage the evening of Dec. 30.

What patrons will witness will not be just another musical revue, but a class production that spells smartness with each setting. Furthermore, all the principals in the revue have been imported especially from the New York stage for the sole purpose of bringing enjoyment, the like of which has not been seen on the coast in many a moon.

Heading the splendid talent is Frank Fay, noted stage comic. Guy Robertson, one of the leading headliners on Broadway, will share a great deal of the acting honors. Then there are George Mayo, whose name on theater Marquee means the apex in amusement, and Janet Reede, whose singing and dancing is hard to beat.

We talked with Guy Robertson at one of the rehearsals and he tells us that we are due to see a production that will rival any of Broadway's best. Felix Young, who has given us many fine cinema productions in the past, knows what it takes to please theater audiences, and Guy tells us, that he is going the limit to stage a revue that Los Angeles will talk about long after it has outlived its run at the Belasco.

To give you an idea what pains have been taken to give finesse to each number in "Tattle Tales," a list of "who's who" in the composers' world have gotten together on the score. Among them are Dick Whiting, Harry Akst, Howard Jackson and Ralph Rainger. Sam Wineland will be in the pit with an orchestra of 24 highly trained musicians.

Also a score of writers got busy at their typewriters and pounded out novel skits and plenty of good snappy dialogue for the show. Barry Trivers, Frank Fay, Leo Robbin and the Mankiewicz Brothers were among those busy workers.

Costumers, set designers and a bevy of workmen are rushing to get things in readiness for the brilliant opening. And by the way, lest we forget there is a knockout of a chorus and can these girls dance? From the peek we got at one of the rehearsals, we should say, using that much used phrase, "and how."

All in all, "Tattle Tales" has all the aspects of being a winner. And should you care to be present at the gala New Year's Eve Midnight staging, we would suggest getting your order in early at the Belasco ticket office. A sellout is expected.

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ALLIED UNEMPLOYED THEATRICAL GROUP MAKES GREAT HEADWAY AS NEW ORGANIZATION

Newly organized and formed under the auspices of the Motion Picture Relief Fund, is the Allied Unemployed Theatrical Group of Hollywood. This worthy organization was formed solely for the purpose of taking care of the needs and wants of unemployed persons who are dependent on the theatrical profession and are not eligible to come under the protection of the Motion Picture Relief Fund.

The Allied Unemployed Theatrical Group of Hollywood, whose home is located at 6600 Lexington Avenue, is not a charity organization. They are proud to announce, however, that they do serve three meals a day to those of the theatrical profession, whether they be carpenters, cameramen, usherettes, or stage hands, so long as they are dependent on the theater for their livelihood. In return, all the organization asks is some small service. Perhaps they will entertain at some Los Angeles hospital. In the event that they do, these persons may be able to lend their aid. Or they may lend a hand in helping to keep the home establishment in order.

Each Wednesday night, aside from serving the regular dinner, the organization stages a dance for which a small fee is charged. On December 26, we learn, they are planning to stage a musical show at one of the downtown theaters. All of the actors participating in the performance will be paid a small fee. The proceeds from the show will go towards the operation of the organization. Many people have already found work through this philanthropic institution, both in the studios and on the stage.

The Allied Unemployed Theatrical Group, only three weeks old, has already served more than 200 of the profession. A worthy group if you should ask us.

One thing that the organization is in need of at present, is office furniture. Should you know of any discarded furniture that has already served its needs to you, it would be a fine gesture to get in touch with Mr. P. DuVal or Mr. C. Traynor. We assure you it would be appreciated by them.

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SPORTS

200-Lap Race Event Sunday Afternoon at Legion Ascot Speedway—Lap Money to be Paid Leaders

Fourteen of the fastest qualifying cars will start in the 200-lap race which will conclude the 1932 racing season at the Legion Ascot Speedway next Sunday afternoon.

According to the latest Pacific Coast Championship standings, Ernie Triplett has clinched the Championship and the real battle Sunday afternoon will be between Wilbur Shaw and Lester Spangler to see who will have second position on the coast for 1932. Lester, of course, will not be on hand to drive due to his accident at Oakland several weeks ago, but he has sufficient points to keep his present standing in the championship, unless Wilbur can finish in the first two positions.

Then there will also be a battle between Chester Gardner and "Wild Bill" Cummings for fourth and fifth positions. If "Wild Bill" should win the race, then he would replace Chet for fourth position—but only IF he comes in first.

For the first time in the history of the Ascot Speedway, lap prize money will be paid and all the drivers will be out to annex as much of the \$1,000 that is to be paid, as possible. This is the first lap money that has been paid the drivers since the Memorial Day Classic at Indianapolis in May.

With such drivers as Ernie Triplett, Wilbur Shaw, Chet Gardner, "Wild Bill" Cummings, Bob Carey, Kelly Petillo, Sam Palmer, Babe Stapp, Mel Keneally and others entered, there will be real competition for the winner and it is predicted that all existing track records will be broken from the one-lap qualifying heat up to 150 laps.

Due to the fact that the race is such a long one, there will only be one other event on the program—a 15-lap event for Class "B" cars. Qualifying will start at 11:30 while the main event will start promptly at 2:00 P. M. If you have not made your reservations yet, be sure and call the Speedway NOW and make them so that you will not miss this classic of the roaring oval.

HOLLYWOOD LEGION STADIUM

Bobby Pachó, after a tour of the east, made his bow to Legion fans last Friday night and made short work of Eddie Volk, a real good boy from the northwest, stopping Volk in the second round with a series of stiff rights to the chin. The lad from the Northwest managed to reach his feet at the end of the count, too late to continue. Pachó got the nod. The first round was an eye opener to the crowd; Volk went after Pachó and landed several stiff jabs, and in the mix-ups more than held his own. It was a fight from the start. Pachó seemed to have more speed. The second, and last, proved this to be the case. Pachó landed early in the round, and his follow-up was too much for Volk. The fans will want to see more of Volk, so a re-match is a natural. Georgie Hansford won the semi-final from Tony Chavez, easily outpunching the game young Mexican. Joe Skube lost the special to Lloyd Smith when a cut eye compelled him to withdraw in the third. Don Conn and Max Well were thrown out for clowning. In the third they went to the floor and started an alley rough-and-tumble. Referee Larry McGrath pulled the bell and tossed them. Sammy Goldman and Rex Reese went four tough rounds to a draw. They are flyweights. In the opener, Hoyt Jones won from Buddy Kirkland.

WRESTLING: Oki Shikina defeated "Bull" Hefner in last week's main event. Hefner won the first fall, then knocked himself out when he made a dive for the Jap—and missed. Bob Kruse was given a doubtful decision over John Freberg. Tony Marconi and Harry Ekezián got too rough and the referee called it "no contest." Pete Ladjini won from Ad Herman. Bert Colima and Johnny Adams opened the show, dropped wrestling and started to fight. Referee McDonald stopped it.

OLYMPIC FISTICUFFS

"Baby" Casanova, they call him. A slim house of faithful fans last Tuesday night christened him "Caveman" Casanova; for that's what "Baby" Casanova proved himself in the main event with Young Tommy, Speedy Dado's only rival for supremacy among the Filipino boxers now in this country. Those who stayed away—and they stayed away in thousands—will regret that they missed this bout. With his countrywoman, Lupe Velez, cheering madly for him, Casanova went after Young Tommy like a little savage of the Neanderthal wilds. Bedazzling the game, tough Filipino with his fast shifts from right to left, Casanova hammered his opponent from pillar to post for the entire ten rounds, the little brown man having but one round to his credit and breaking even in a second. Tommy stayed in there, trying every trick he knew to hold off the little punching demon in front of him, but he could do nothing. Time after time Casanova staggered him with lefts and rights and doubled him with terrific body blows. That both boys kept their feet was a wonder to all. It was the fight of the year, and the crowd cheered when the referee raised the hand of Casanova. Wally Frazer, with a badly cut eye, won the semi from Young Papke. Billy Hogan, a clever newcomer, won from Russell Beach in the special. Substituting for Tommy McGough, Teddy Goldman won from Sid Torres. Henry Armstrong took the nod from Gene Espinosa. The curtain raiser between Ernie Jaurado and Rex Reese ended in a draw.

Opening December 28th - -

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KIDDIES

By JIMMY VALENTINE

CORA SUE COLLINS, the child prodigy of Paramount's "The Strange Case of Clara Deane" was signed today to enact an important role in Paramount's production of Theodore Dreiser's "Jennie Gerhardt."

Cora was brought to Hollywood by her mother early this year from Clarksburg, West Virginia, and has been remarkably successful in child parts.

In "Jennie Gerhardt" being produced independently by B. P. Schulberg for Paramount, she will appear in support of Sylvia Sidney under Marion Gering's direction.

"APPLE-A-DAY" SLOGAN RAISES TOUGH PROBLEM

If "an apple a day keeps the doctor away," will thirty-seven apples a day keep thirty-seven doctors away, or one doctor away for thirty-seven days?

Freckle-faced Tommy Conlon, who is playing in support of Clark Gable, Carole Lombard and Dorothy Mackaill in Paramount's "No Man of Her Own," has been musing over this point since munching thirty-seven apples before the cameras. Possessing the cast-iron stomach of the typical 14-year-old American boy, Tommy was ready for his 38th when Director Wesley Ruggles finished the day's shooting.

JEAN PARKER, youthful actress who played the grand duchess Tatiana in "Rasputin" and appeared as the flapper sweetheart in "Divorce in the Family," has been signed on a new long-term contract by Metro-Goldwyn-Mayer.

Miss Parker, still in her teens, was chosen for the romantic lead in the Jackie Cooper picture and scored such a success that she was given her important role in the Russian drama with the three Barrymores.

LITTLE FOUR-YEAR-OLD SPANKY has a competitor for screen honors in his own home. It is his two-year-old brother, Tommy, who has been added to the cast of "Forgotten Babies," by Director Robert McGowan. Now the Hal Roach Our Gang kids are looking on in wonderment, because the director has definitely labelled the tot, "Dynamite."

JACKIE COOPER given leading role in M-G-M's "Lost."

DOROTHY DILLON, former screen player telling us about her seven-week-old baby boy, BOBBY LEAVITT. Looks like another baby star in the making.

MARGUERITE CAMPBELL added to cast of Paramount's "Hello, Everybody."

MARGARET ROACH, RALPH SMITH and ANNA LOU HAYDEN, Junior Olympic Trio, to appear at the Fox-Wilshire theater for a week's run.

What has become of little MARY ALICE ROSS? Haven't seen her for some time.

DOROTHY GRAY, posing for publicity pictures.

ROSITA BUTLER being interviewed for something in the form of a nice role at one of the major studios. Remember her so well for her fine portrayal of the little flower girl in "Six Hours to Live."

LITTLE JERRY TUCKER, who had to have his hair clipped for "Prosperity," showing off his new crop of red tussels.

ELEANOR GORDON soon to make her debut in pictures, and quite elated over her future possibilities.

SHIRLEY TEMPLE and GEORGE SMITH, the little baby stars who are featured in the Jack Hays Productions, have just finished their fifth picture under the Educational banner. The "Baby Burlesk" series is meeting with much approval as evidenced by the amount of fan mail these two little picture stars are already receiving. We note too, that the major studios are bidding for their services.

RICHARD LE GRAND, JR., plays the part of the youngest boy in "Shipwrecked," a feature NBC broadcast over KFI.

THE WRITERS' BUILDING CATCHES EYE OF NIGHT HAWK AND HE BREAKS BREAD WITH WRITERS

Friday, Dec. 9, will go down in the history of the Fox Films at Fox Hills Westwood as the day that the Writers' Building was dedicated. To us it will mean the day and part of the night that we met a lot of the fine people who were invited by Winfield Sheehan, head of the West Coast studios and vice president of the company, to pay tribute to the writers. He had Col. Jason Joy sort of directing the festivities. As his right hand man he had Norman Manning. The noted speakers were Rupert Hughes representing the Writers Club, Fred Niblo acting for the Academy of Motion Picture Arts and Sciences, Will Rogers kidding the whole situation, while Janet Gaynor unveiled the cornerstone. There were so many writers present from the various studios that it looked like a writers' convention. WINFIELD SHEEHAN proved a real host. He mixed with the crowd at dedication, dropped in at the Cafe Paris where a nice buffet supper was served and he dropped in at the Hall of Music to break bread with the press. He was the same "Winnie" Sheehan of the good old days, and NIGHT HAWK WAS SURELY HAPPY TO SEE HIM AT HIS BEST ONCE MORE. It was a great affair, mates; everybody that was anybody was on hand to pay their respects to the writers; and why not, we ask you?

LEGIONAIRES ADDED TO CAST OF "PRIVATE JONES" AT UNIVERSAL STUDIOS

With the addition of the Hollywood Legion Post No. 43 military company to the cast of "Private Jones," an authentic military atmosphere has been given the Richard Schayer screen-play now in production at Universal studios under the direction of Russell Mack.

The Legion contingent, 50 strong, is composed of men who have all seen service overseas, and includes many medal holders as well as several commissioned officers. Charles Graham, head of the Unemployment Committee of the Legion secured the real-life actors. Many of the veterans received their screen baptism in "All Quiet on the Western Front" at Universal.

Lee Tracy, who saw service as a second lieutenant during the war, is featured in the title role of "Private Jones." Other prominent cast members include Gloria Stuart, Berton Churchill, Donald Cook, Russell Gleason and Emma Dunn.

Night Hawk Takes Whirl Around Merry Night Clubs



Carlos Molina greets Joe E. Brown at Blossom Room; Bert Wheeler shows Lee Moore a couple of funny dancers on the Frolics Cafe floor; Frank Fay and Barbara Stanwyck break bread with Mr. and Mrs. William Beaudine at the Frolics Cafe

Kate Smith Testimonial Dinner Is Slated for Tuesday Evening at the Cocoanut Grove. Phil Harris and Show Will Be Added Attraction

Leading figures of the motion picture industry and Pacific Coast radio will unite in a testimonial dinner and reception for Kate Smith, queen of the air, at the Ambassador Hotel's Cocoanut Grove on the night of December 20, in conjunction with Phil Harris and his great all-star show.

Miss Smith, who has made the song "When the Moon Comes Over the Mountain" a household favorite throughout America, is now starring in a motion picture, "Hello, Everybody!" for Paramount on her first visit to the Pacific Coast.

Sid Grauman, William LeBaron and L. E. Behymer represent the committee of arrangements for this party to honor the twenty-three year old girl who has endeared herself to millions of persons not only by the magic of her voice, but by her charitable efforts which it is said, have been responsible for raising more than \$250,000 for hospitals, orphanages and disabled soldiers.

It is planned to have the Kate Smith dinner a spontaneous demonstration similar to the one Hollywood recently gave for George M. Cohan.

Football night at the Cocoanut Grove, after the defeat of Notre Dame by our own University of Southern California. Both teams were guests of honor at one of the gayest parties of the season. Constance Bennett and her handsome husband, the Marquis, Joan Bennett and Gene Markey, Sally Blane, Maurice Chevalier, Jack Oakie and many, many more motion picture stars and executives were present to cheer and applaud the heroes of the gridiron. By nine o'clock the SRO sign was hung out front and a line formed at the door. What a party! What a party! And Phil Harris was in his prime. Here was a party long to be remembered.

After the football affair had drawn to a close, Phil and his boys entertained for "The Little Club," which has a get-together once a month. Everyone had a grand time while it lasted which was until a few moments before yawning time, otherwise known as sun-up.

Xavier Cugat and his tango rumba band, Carmen Castillo, Those Three Ambassadors, Jeffrey Gill, Leah Ray and the new sensational dancing team, Maurine and Norva, round out one of the finest units of entertainment to be found on the coast.

Some few weeks ago we wrote of the versatility of Phil Harris as an artist. However, we forgot to mention his accomplishments as a hunter. Phil has been the guest of Harry Fleischman up at the Sprig duck club these last few week-ends, so far all he's caught is a cold, lucky duck.

CELEBRITIES HELP CARLOS MOLINA PUT BLOSSOM ROOM BACK ON THE MAP

Last week it was Joe E. Brown and the UCLA students that commanded attention at the Blossom Room where they enjoyed themselves before the Florida-UCLA game. There was much funmaking and dancing with Joe E. Brown and his Missus, their son and fiancée, Miss Barbara Young, having a jolly time. Last Wednesday evening Fifi Dorsay not only put in an appearance, but sang a couple of her favorite songs. She was given a great hand and forced to repeat her numbers. Buddy Rogers took a bow and gave Carlos Molina a boost about having a grand band, and returned to his seat. It was Carnival Night and everyone was having the time of his life. We noticed Julian Rivero dancing; gazing around we noticed that well known magazine writer, Mary Brush Williams, all eyes and seemingly pleased with the jollity of the merry-makers. Hyman Fink danced by us with a most beautiful blonde. He even refused to let us in on her name, but he did admit that she is a screen contract player. Carlos Molina is working hard to put the Blossom Room back on the map, and his close friends who are filmland's best stars, will help to put him and the cafe across if they have their way about it. Joe Mann is working with him tooth and nail, and if it can be done Joe can do it as well as any one.

Elite of Beverly Hills and Pasadena Rub Shoulders with Hollywood's Stars at the Beverly Hills Hotel

For the short period of a few weeks that the Beverly Hills Hotel Supper Room has been in operation, it has become the most popular place of amusement for the elite of Beverly Hills and Pasadena and it is a nightly scene to see them rubbing shoulders with Hollywood's cinema stars and dancing to the entrancing music as played by Ted Dahl and his orchestra. They just can't resist the atmosphere of the place. And when Jimmy Newell and Barbara Lee sing together their voices blend so perfectly within the walls of the supper room, that one just can't help but applaud and ask for more of this fun and pastime. Sorel and Melva, the fashion plates of ball room dancers, still are great favorites with the crowds, if you ask us—more popular than ever. To publish a list of the noted folks who are nightly visitors would be like publishing a list of the blue bloods of the Southland. Since the Beverly Hills Hotel has opened its supper room, which by the way, is open every night except Monday, the hotel proper has been filling up rapidly and with those who mean so much to the civic and public life. William Marsh Kimball, manager of the hotel, is making many friends. One of the most pleasing sights of an evening is to see the charming Mrs. William Kimball Marsh dancing—yes the life of the party—and what a great soul to talk with. Those hard working gentlemen, ALEX AND FRANK, are perfect hosts. ALEX we have known for a long time, and has he a world of friends. YOU ARE ASKING ME?—Go on out to the Beverly Hills hotel and see for yourself. Or ask Jean Farrar, he is the only one that can come close to tie him.

NEW FROLICS FLOOR SHOW HAS SMART IDEAS, PATRONS GIVE ENTERTAINERS WARM HAND

Something novel has been woven into the new floor show now holding sway at Lee Moore's Frolics Cafe on Washington Boulevard beyond Culver City.

At the early staging, the beautiful line of chorus girls are gowned to resemble hotel bell boys. The idea of the show is the Hotel Lobby atmosphere. Will and Gladys Ahern, aside from enacting duties as Master and Mistress of Ceremonies, present an act called "Five Star Funsters" with Brother Ben.

Nitza Vernille executes some intricate terpichorean numbers that bring her much applause. Don Smith's vocal selections are well chosen and are sung in a splendid manner. David and Hilda Murray stage a Parisian Argentine Tango that wins the approval of everyone. This pair can dance and their popularity at the Frolics has been proven time and time again by the patrons.

We doubt if there is a Night Club show in town that can compare with the lavishness that is displayed at Lee Moore's Frolics. If you have not already witnessed these shows, do so at your earliest convenience. They are worth a visit. Also there is the lovely dance rhythms as played by Bill Hogan and his famous dance orchestra.

Fred Monroe Promises to Make a Place for Himself in Hollywood Through His B.B.B. Shows

Last Sunday evening Jean Malin and the Club New Yorker Entertainers dropped in at the B.B.B. Cellar. Mister Malin tried to match wits with B.B.B. and to our way of thinking he came out a good second. However the crowd had many a hearty laugh. Buster Shaver and the Tiny Tots (Oliver and George) panicked the crowd with their funmaking. Mickey Walker, Jack Kearns and Jackie Fields dropped in; Ruth Mix, with romance in her eye, was very much in evidence; Alan Hale, Vince Barnett, Bette Davis, Max Arno, Al Kingston, Astryd Alwyn, Sam Lederer, and hundreds of others were on tap to enjoy themselves, and they surely did! FRED MONROE OPENS MONDAY EVENING—IT WILL BE AN INVITATION AFFAIR. The first of its kind ever staged at B.B.B.

REVIEWS AND PREVIEWS

By ARTHUR FORDE

"HYPNOTIZED" IS SOMETHING ENTIRELY DIFFERENT FROM SENNETT STUDIOS

This feature length production from the Mack Sennett studios in North Hollywood is a little disappointing as we always associate anything from this producer to be principally laughter and ridiculous gags. In this instance the writers evidently slipped as they have provided the juvenile members of the cast with so much love interest that the comedians are almost obliterated.

Moran and Mack, who were supposed to be the featured players, played a couple of colored members of a circus troupe. They had very little to do and were almost lost in the play by Wallace Ford and Maria Alba, the juvenile players, in the love interest that carries them almost through the entire picture.

They put everything into this picture, from the Grand National Steeplechase in England, where the story starts, life under the big top of a circus and finished on an ocean liner, where nearly everybody is supposed to be hypnotized by a mysterious person who is trying to get the huge sum of money that the young man of the circus has won in lottery.

Of course, there are many funny gags and hilarious situations with nearly everyone falling through a hatch on the ship to the swimming pool below.

The high spot of the production is the introducing of a lion on the edge of the swimming pool and the antics of the people he is chasing and the lion himself.

Mack Sennett directed as well as wrote the story with the aid of Arthur Ripley and John Waldron, Earl Rodney and Harry McCoy were responsible for the adaptation and dialogue that had many clever lines.

The production was on the highest order and had one of the best casts of the year including Moran and Mack, Charles Murray, Wallace Ford, Maria Alba, Marjorie Beebe, Herman Bing, Alexander Carr, Luis Alberni, Henry Schultz, Matt McHugh and Mitchell Harris.

While the production was a little slow at first, especially the great amount of violin playing that Maria Alba does, can easily be quickened. The hilarious finish however, kept the packed house in gales of laughter.

"DAVID GOLDER" IS MARVELOUS PRODUCTION FROM FRENCH STUDIOS

You will be both interested and thrilled by this interesting story of the vivid life of a man who rose from an immigrant boy in the Ghetto, to the owner of the greatest mills, steamships and railroads in the country. He thought he had everything—a loving wife, a beautiful daughter, and business associates who respected him and looked to him for their success. In the midst of it all he finds his wife has been untrue to him and the daughter he loved so well, he finds extravagant and is told that he is not her father. In other words, he has everything but nothing, as the only thing he desires in life is affection and that is denied him. He still has power and on his death bed he finds an immigrant boy, just like he was himself, with everything to live for and the same ambition as David Golder had, and he leaves all his power to this boy.

Emil Jannings at his best never did finer work than Harry Baur as David Golder. In fact, the characterization is very much on the order of that which Jannings made famous.

David's wife is cleverly played by Paule Andral, and Jackie Monnier, who is truly beautiful as the daughter.

Other splendid characterizations are by Gretillat, Franchesci, Jean Coquelin, Jean Bradin, Gaston Jacquet and Camille Bert.

The picture is very cleverly directed by Julian Duvivier and elaborately produced by Vandal-Delac, and beautifully photographed.

Biarritz in all its glory, sections of Paris and other European countries and the country and seaside of famous places in Europe are shown.

We have rarely seen a more beautiful or better acted picture than this one from a foreign studio and for those who cannot understand French they have provided English titles that give you a clear idea of the great story.

Be sure to see this remarkable production at the Filmarte theater this week, as not only is it a great production but has a cast of players who have not been seen on the screen of an American theater before.

"DANCING DADDIES" HAS PLENTY OF LAUGHS; IS GOOD SUNSET PRODUCTION

Here is the first one of a series of comedies featuring Eddie Lambert for a Columbia release and if the rest are as good as the one previewed at the Stadium theater we feel sure that they will go over big. Most of the audience was in spasms of laughter at the antics of this comedian who features his enormous feet. The dialogue and the supporting company were so excellent that it surely will please most theatergoers.

The story takes place in Paris where the tourists come to see the underground denizens and concerns the love of a beautiful girl for a dancing man (Eddie), who afterwards becomes a regular gigolo by taking a course in that profession. Plenty of hearty laughs and a number of new gags that have a fast tempo throughout and a rough and tumble finish comes with the discovery by the girl that the man she loves has a large family.

Eddie Lambert, of course, carries off much of the honors, but Dorothy Grainger, who played the girl, showed a great amount of talent. In addition, she has beauty that should carry her into feature pictures in a short time.

Guino Carrado, whom we have not seen for some time, was excellent as the rival of Eddie and Ann Brody was the much married wife with the large family.

Fine production value was given the picture and included an underground den with the denizens as artistic a bunch as we have seen in some time.

This series should be a welcome addition to some of the programs that have so many morbid subjects as they seem to have today, and Sunset Productions under Bryon Foy have something good for the Columbia release.

Alice White Is Easily Star of "Employees' Entrance"—Roy Del Ruth Directs Superbly

Warner Bros. and First National are to be congratulated on their original and novel production of "Employees' Entrance." They are getting away from the stereotyped style of story and are coming out with pictures of interest to the general public. This time they have taken the story of the duties of a department store manager. People in the commercial line will especially be able to appreciate the activities of Warren Williams as the manager. He is cold, merciless and tyrannic, believing that after a person has served his usefulness, he should kill himself, breaking and ruining lives in his effort to build up an incomparable organization. Warren Williams has one of the most outstanding roles of his career in this picture and he handles it magnificently.

Loretta Young, as the girl, and Wallace Ford as the boy, who are puppets of Warren Williams' tyranny, give excellent performances. Wallace Ford, especially improves with each performance.

Running close honors to Warren Williams is Alice White. What a revelation she was. Cute, pert, and a real comedian, Alice bowled the audience over. They applauded her when she appeared on the scene and when she left it. The studios would do well to stop looking in outside fields, with such real talent under their noses. She easily is the star of the picture.

Albert Gran gives his usual good performance, and Allen Jenkins can always be relied upon for laughs. Hale Hamilton, Marjorie Gateson, Zita Moulton, Helen Mann, Frank McGlynn, Sam Godfrey, Edward McWade, Henry Stockbridge and Rev. Neal Dodd round out the well selected cast.

Roy Del Ruth certainly deserves a hand for the manner in which he handled "Employees' Entrance." Barney McGill did the photography, and Robert Presnell did good work on the original, "The Machine," by David Boehm.

"No Other Woman" Is Another Hit for Irene Dunne

The story of a woman's love, trials and tribulations through a man's rise, fall and infidelities, is Irene Dunne's latest RKO-Radio picture, "No Other Woman." Miss Dunne's performance, as an unappreciated wife, is superb. This picture proves worthy material for Miss Dunne's first starring vehicle.

J. Walter Ruben's direction is especially fine. In less capable hands the picture could have been very draggy, but Ruben has interpreted the tense, dramatic scenes in the picture with just the right amount of feeling, stress and understanding, stamping him an ace among the big directors.

Charles Bickford gives an excellent performance as the husband of Miss Dunne. His gradual change from a mill worker to a man of position and wealth is done with just the proper shading.

Gwili Andre is miscast as the siren who attempts to steal Bickford's affections. More care should be given in the roles that Miss Andre is selected for. A few more like this would make her career short and snappy. She is capable of much better things.

Eric Linden gives his usual smooth performance. He does not have an opportunity to display any real emoting. J. Carrol Naish, as a crooked attorney in cahoots with Miss Andre, does some outstanding work. Christian Rub and Leila Bennett click with their team work. Their naturalness combined with a sense of comedy situation lends to the entertainment value of the picture.

Women will go for "No Other Woman" in a big way. The situations that arise and their culmination will appeal to them.

Wanda Tuchock, Bernard Schubert, Owen Francis did good work on the play of Eugene Walter. The photography by Eddie Cronjager is one of the noticeable good points of this picture.

"Frisco Jenny" Is Life Saver for Ruth Chatterton

Artificial posing and bad stories has been the cause of Ruth Chatterton losing ground in the past year, but now for the first time under Warner Bros. banner she redeems herself, forgets her posturing and really emotes. The public which acclaimed her performance in "Madame X," will welcome her back with open arms when it sees her in this picture.

"Frisco Jenny" starts back in 1906, in San Francisco, at the time of the earthquake. The story carries you with lightning rapidity through a score of years. William Wellman's finesse in directing this picture keeps your interest alive throughout the entire picture.

The earthquake sequence which occurs in the beginning of the picture, is vividly realistic. Sid Hickox is responsible for this exceptional photography.

Although Jimmy Murray and Donald Cook will undoubtedly be billed with Miss Chatterton, Louis Calhern really plays the male lead and gives an excellent performance as a fellow racketeer of Miss Chatterton. Helen Jerome Eddy's performance is also to be complimented as a Chinese maid who proves a real friend to Frisco Jenny throughout the picture.

The story of a woman racketeer who goes to the gallows through the efforts of her own son, who does not know her identity, is not particularly novel in plot, but the fine performances of all individuals makes this picture good entertainment.

The cast included Hallam Cooley, Pat O'Malley, Robert Warwick, Harold Huber, Frank McGlynn, Sr., J. Carrol Naish, Noel Francis, Robert Emmett O'Connor, Sam Godfrey, Franklin Parker, Willard Robertson, Buster Phelps, Berton Churchill, Edwin Maxwell, Harry Holman, Fritz Ridgeway, Clarence Muse, Nella Walker, Gertrude Astor and Claudia Coleman.

Wilson Mizner and Robert Lord deserve praise for their work on the screen play.

—CECILLE MILLER

BRANCHING OUT AFTER JANUARY 1

We have just learned that the Parisian Florists, over which Mordo Ben presides, is to branch out after January 1st with a better store. And what more, business demands this. And the holidays haven't even rolled around as yet. But we have our hopes.

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ALBERT J. COHEN, Story Editor.

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

HOWARD SMITH, Story Editor.

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT.

No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER.

No westerns. Adventure material with unique background.

CARY GRANT.

He-man stuff with comedy charm.

FREDRIC MARCH.

Anything suitable to important star. No light comedies.

MAE WEST.

Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only. In the market for inexpensive melo-dramas and westerns.

JACK HOLT.

Anything suitable. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL.

No mountaineer stories. Sympathetic juvenile type.

CONSTANCE CUMMINGS.

Story affording opportunity for emotional leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

FINAL TITLE FOR NEW OAKIE VEHICLE

"Sailor Be Good" has definitely been decided upon in place of "Tars and Feathers" as the final title for Jack Oakie's new vehicle which co-features Vivienne Osborne, it was announced today by Joseph I. Schnitzer, who is co-producing the picture with Samuel Zierler for RKO release.

CHARLEY CHASE, the bashful screen comedian, is busy preparing his sixth comedy at the Hal Roach studios. He recently completed, "Fallen Arches," and was aided in putting them in shape by Muriel Evans and Billy Gilbert.

JACK JUNGMEYER and AL AUSTIN, Universal writers, have been assigned to put finishing touches on the script of "Salt Air" which will be the 1932-33 vehicle for George Sidney and Charlie Murray, Universal comedy stars.

The story, which will not be one of the "Cohens and Kellys" series, will be supervised by Warren Doane, producer of Universal short subjects. Homer Croy also contributed to the script.

MOVIE FANS who wait at the Paramount studio gates to beg autographs from the stars, are now bringing along a book.

The book is Mae West's latest novel, "The Constant Sinner," which has just been published, and the fans are eager to have their copies autographed by the author-actress.

In addition to being an author, actress, playwright and stage producer, Miss West has become a scenarist as well. She wrote the original story of "She Done Him Wrong," in which Paramount is starring her, and work on the scenario in collaboration with Harvey Thew and John Bright.

BOOK OF POEMS BY DOUGLAS FAIRBANKS, JR., TO BE PUBLISHED SOON

The volume of poems which Douglas Fairbanks, Jr., has been preparing for some time will be published next spring by a leading New York book firm. Its title has not yet been selected. The book will consist of verses written recently by Fairbanks as well as a number of poems which have been published in various magazines during the past three years under various pseudonyms. "Scarlet Dawn," the newest Fairbanks vehicle, with Nancy Carroll in the heroine's role, is now being shown at the Winter Garden, and young Doug's next picture, "The Sucker," has started production at the Warner Bros. studios. "The Sucker" is based on a play by Bertram Milhauser and Beulah Marie Dix; the character to be played by Douglas Fairbanks, Jr., is that of a prize fighter.



BOOKS

EDWIN T. GRANDY

"WILD HORSES AND GOLD" (From Wyoming to the Yukon) by Elizabeth Page is wonderful fiction based on fact. Should make a great movie epic similar to "Covered Wagon." Full of tricks for Mix and Dix. FARRAR & RINEHART, N. Y.

"HOUSE OF REFUGE" by Grace S. Leake is a daring story of what happens to girls who get into "trouble." Promising boxoffice material if handled with superfine kid gloves. WM. FARQUHAR PAYSON, N. Y.

"MARCELA" by Mariano Azuela, foremost Mexican novelist. Heroine is a hot-blooded Indian girl. Excellent chance for Lupe Velez to knock it for a loop. FARRAR & RINEHART, N. Y.

"THE CREED OF THE RANGE" by Geo. B. Rodney is full of western romance, cattle rustling, etc., and is a whale of a horse opera. (We will confuse our figures—sounds like a sea-horse.) CLODE, N. Y.

"FAMILY AFFAIR" by Lillian Gill. Young millionaire elopes with daughter of French Baron to America. Mrs. Irving Thalberg will find a good Norma Shearer role therein. MACAULAY, N. Y.

"PAINTED MISCHIEF" by Frank Shay is a most colorful yarn of a beautiful girl who wished to be free of men. Greenwich Village, Cape Cod, London, Manhattan, etc., provide natural movie locales. We see Constance Bennett as the Mischief who is better than she is painted. MACAULAY, N. Y.

"TWO MAKE A WORLD" by Peter B. Kyne is a virile love story with incident galore and more for the talkative snap-shots. Four strong parts made to order for Hollywood. H. C. KINSEY, N. Y.

"THE LOVE DOCTOR" by Lilian Bennet-Thompson & Geo. Hubbard. A beautiful girl prescribed by a physician for a male patient. A wow of a boxoffice title and story. You may reserve our seats now. MACAULAY, N. Y.

WAMPAS SELECTS 1932 BABY STARS

The naming of 15 Wampus Baby Stars instead of the usual 13, was the outstanding feature of the annual election of Hollywood's celebrated film publicists organization.

One girl from each of the 10 major studios was chosen and five "free lance" performers were chosen, due to their exceptional screen appearances.

Those chosen as Wampus Stars include: Lona Andre, Paramount; Lillian Bond, free lance; Mary Carlisle, M-G-M; June Claude, free lance; Patricia Ellis, Warners; Ruth Hall, Goldwyn; Eleanor Holm, First National; Evalyn Knapp, free lance; Dorothy Layton, free lance; Boots Mallory, Fox; Lillian Miles, Columbia; Ginger Rogers, free lance; Marian Shockley, Educational; Gloria Stuart, Universal, and Dorothy Wilson, RKO.



E. C. HAMLEY, M. D.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as

PILES

(Hemorrhoids), Fistulae, Fissures, Pruritis, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Knapp-Toomey Jack Holt	Ralph Staub D. R. Lederman Clarence Badger	Scudder Art Black Unassigned	Staub Ben Kline Unassigned	Screen-Snapshots "State Trooper" "Hurricane Deck" "The Genius"	Norman Krasna Stuart Anthony Maxmillian Foster Ernest Pagano	E. Berns Geo. Cooper	Shooting Shooting Preparing Shooting
EDUCATIONAL HI-2155 7250 Santa Monica Blvd.	Andy Clyde	H. J. Edwards	Ralph Nelson	Dwight Warren	"State Fair" "His Majesty's Car" "Hot Pepper" "Fortune Smiles" "Broadway Bad" "Dangerously Yours" "Infernal Machine" "Maneater" "Princess At Your Order" "Zoo In Budapest" "Pilgrimage" "Called On Account of Darkness"	Levien-Green Hans Kraly Connors-Klein Humphrey Pearson Kober-Fulton Horace Jackson Arthur Kober James O. Spear Marion, Jr.-Storm Long-Totheroth Uncredited	Von Kirbach E. Grossman E. C. Ward	Shooting Preparing Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Rogers-Gaynor Harvey-Boles McLaglen-Lowe Tracy-Erwin Joan Blondell Warner Baxter Tobin-Morris Burns-Wood Gaynor-Garat Gene Raymond Norman Foster	Henry King Al Santell John Blystone Harry Lachman Sidney Lanfield Frank Tuttle Marcel Varnel C. E. Elliott Unassigned Rowland V. Lee John Ford	Ray Flynn Unassigned Jasper Blystone Philip Ford L. Frelander Percy Ikerd Marty Santell Unassigned Unassigned Unassigned Unassigned	Hal Mohr Unassigned Charles Clarke Lee Garmes George Barnes John Seitz Geo. Schneiderman Carl Berger Unassigned Unassigned Unassigned	"A Kiss in Araby" "When a Man Rides Alone" "Sister of Judas" "High Gear"	Uncredited Oliver Drake Jack Neville Taylor-Saxton		Preparing Shooting Shooting
BYRON FOY 9147 Venice Blvd. CR-0191 Culver City	All Star	Ben Stoloff	Sam Katzman	W. C. Thompson				
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	All-Star Tom Tyler Claire Windsor	Unassigned J. P. McGowan E. Mason Hopper	Unassigned Harry Knight Ralph Black	Unassigned Ed. Kull Jules Cronjager Edw. Kull				Preparing Shooting Shooting
GOLDSMITH-LANG 1343 Gordon St., GR-2502	All Star	Leigh Jason	Heck Minter				E. Westm'land	Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ranaldi, Asst. Leonard Murphy, Asst.	Unassigned Robt. Montgomery Keaton-Durante Weismuller-O'Sullivan Helen Hayes Norma Shearer Irene Dunne Joan Crawford Ernest Truex Stone-Holmes	W. S. Van Dyke Jack Conway Ed Sedgwick Unassigned Victor Fleming Robt. Z. Leonard Charles Brabin Howard Hawks Elliott Nugent Edgar Selwyn	Unassigned Johnny Waters Unassigned Unassigned Unassigned Unassigned Red Golden Al Schenberg Earl Taggart Freddie Wilcox	Clyde DeVinna Harold Rosson Unassigned Unassigned Bill Daniels Unassigned Merritt Gerstad Oliver Marsh Norbert Brodine Geo. Folsey	"Eskimo" "Pig Boats" "Buddies" "Tarzan and His Mate" "White Sister" "La Tendresse" "The Lady" "Turnabout" "Whistling In The Dark" "Men Must Fight"	Peter Freuchen John Mahin Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	C. S. Pratt R. Shugart R. Neal	Shooting Shooting Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset HO. 0301 Paul Malvern, Casting	Eagle Prods. Anita Page All Star All Star Uncredited Bob Steele	Al Herman Hoyt-Kelly R. Boleslavsky Al Ray Herbert Brenon J. P. McCarthy	Gordon Griffith Wm. Nolte Al Alt Gene Anderson Unassigned Harry Jones	Geo. Meehan Harry Jackson Unassigned Harry Neuman Unassigned Faxon Dean	"The Big Chance" "Jungle Bride" "Black Beauty" "West of Singapore" "Oliver Twist" "Rangers Ride Again"	Mauri Grashin Leah Baird Lee Chadwick E. Morton Hough Uncredited J. P. McCarthy		Preparing Shooting Preparing Preparing Preparing Shooting
PARAMOUNT. HO. 2411 5451 Marathon 12 to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 12 to 1 P.M.	Gable-Lombard Kate Smith Dee-Adair Erwin-Gibson Brent-Johann Cooper-Raft-Oakie Karns-Scott Kent Taylor Maurice Chevalier Mae West Charlie Ruggles Sylvia Sydney Fredric March	Wesley Ruggles Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Lothar Mendes Stephen Roberts Erle C. Kenton Fred Allen Norman Taurag Lowell Sherman Ed. Sutherland Marion Gering Stuart Walker	William Kaplan Charles Barton Jack Mintz Unassigned Sid Brod Unassigned George Hippard Clem Beauchamp Unassigned James Dugan Unassigned Unassigned Russ Mathews	Leo Tover G. Warrington Ernest Haller Dave Abel Victor Milner Unassigned Norbert Brodine Archie Stout Unassigned Chas. Lang Unassigned Unassigned Karl Struss	"No Man of Her Own" "Hello Everybody" "King of the Jungle" "Crime of the Century" "Luxury Liner" "Eagle and the Hawk" "Eleven Lives" "Mysterious Rider" "The Way to Love" "She Done Him Wrong" "Murder At The Zoo" "Jennie Gerhardt" "Queen Was in Parlor"	Watkins-Leahy Yost-Hazard-Tryon Marcin-Wylie Ryerson-Bohem Markey-Bright Roger-Hughes Thayer-DeLeon Anthony Coldeway Johnson-Pratt Thew-Bright Miller-Wylie Lovett-March Edwin J. Mayer	E. Hayman J. A. Goodrich H. Mills M. Paggi P. Wisdom E. L. Kerr H. Lindgren H. Lewis	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting

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R.K.O.-RADIO. 780 Gower Freddie Schuessler. HO-5911 2 P.M. to 4 P.M. Casting HO-1955 Dick Stockton, Asst. 10 A.M. to 12 M. Except Saturday	Barrymore-Ratoff John Barrymore Richard Dix Adolphe Menjou McCrea-Hepburn Tom Keene Ann Harding Constance Bennett Unassigned	John Cromwell Harry D'Arrast J. Walter Ruben Dudley Murphy Gregory LaCava Otto Brower Dorothy Arzner George Cukor G. Archambaud	Doran Cox J. Anderson Ed. Killy Unassigned Unassigned Bob Margolis Unassigned Unassigned Unassigned	Ed. Cronjager Lucian Andriot Henry Gerrard Unassigned Unassigned N. Musuraca Unassigned Unassigned Unassigned	"Sweepings" "Topaze" "The Great Jasper" "Now You See It" "Three Came Unarmed" "Scarlet River" Untitled "Our Betters" "Killer at Large"	Cohen-Estabrook Hecht-Lederer Tasker-Cohen Kubec Glasmon Cockrell-Steele Jack Curtiz Zoe Akins Jane Murln Louis Weitzenkorn		Shooting Shooting Shooting Preparing Preparing Shooting Preparing Preparing Preparing
REPUBLIC. GR-4141 5360 Melrose	All Star Rin-Tin-Tin, Jr. Bela Lugosi	Louis Lewyn Unassigned Clark-Herman	Mr. Grannenan Unassigned George Webster	Otto Himm Ernest Miller Ernest Miller	"Hollywood On Parade" "Wild Heart" "Whispering Shadow"	B. Granahan Ford Beebe Gittens-Sarecky	L. Tope Bill Geraghty	Shooting Preparing Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Laurel-Hardy Blue-Gilbert	James Parrott Del Lord	Lloyd French Jack Roach	Art Lloyd Art Lloyd	Untitled "Taxi Boys' Series"	The Staff Del Lord	A. DeSart	Shooting Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	W. C. Fields	Clyde Bruckman	J. Yarbrough	John Boyle	Untitled	Uncredited		Shooting
UNITED ARTISTS GR-5111 1041 N. Formosa Casting 10 A.M. to 12 P.M. Bobby Webb GL-4176 Billy Schenk, Asst.	Ronald Colman Mary Pickford	Richard Wallace Frank Borzage	Sherry Shourds Lew Borzage	Greg Toland Ray June	"Masquerader" "Secrets"	Uncredited Francis Marion	O. Lagerstrom F. Maher	Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Gibson Gowland Karloff-Lukas Lew Ayres Trenker-Banky Pat O'Brien Tom Tyler Beatty-Devine Lee Tracy Chas. Laughton	John M. Stahl Dr. Arnold Fanck James Whale Tom Buckingham Edwin H. Knopf Tay Garnett Ray Taylor Kurt Neumann Russell Mack James Whale	Unassigned Unassigned Unassigned Unassigned Unassigned Bob Fellows Norman Lacey Joe McDonough Wm. Reith Unassigned	Unassigned Hans Schneeberger Unassigned Unassigned Unassigned Eddie Snyder John Hickson George Robinson Chas. Stumar Unassigned	"Only Yesterday" "S. O. S. Iceberg" "The Invisible Man" "Out on Parole" "The Rebel" "Destination Unknown" "Clancy of the Mounted" "The Big Game" "Private Jones" "Kiss in the Mirror"	Hecht-Fowler Lt. Comm. Wead Preston Sturges Max Trell Luis Trenker Tom Buckingham O'Neil-Hoyt Ferdinand Reyher Robson-Chaplin Richard Schayer	J. Lapis C. Carroll R. Pritchard	Preparing Shooting Preparing Preparing Shooting Shooting Shooting Shooting Preparing
WARNER BROS.-1ST NAT'L HO 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst. Bill Forsyth, Asst.	Joe E. Brown Richard Barthelmess Francis-Brent	Unassigned W. A. Wellman Robert Florey	Unassigned Dolph Zimmer Unassigned	Unassigned Sid Hickox Barney McGill	"Elmer, the Great" "Grand Central Airport" "The Keyhole"	Geraghty-Bolton James-Seymour Robt. Presnell	R. Lee	Preparing Shooting Shooting

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VOL. 12, NO. 49

HOLLYWOOD, CALIFORNIA, SATURDAY, DEC. 24, 1932

PUBLISHED WEEKLY

Chotiner Theatres Sue Producers For 'Conspiracy'

Al Jolson's "Hallelujah I'm A Bum" A Great Hit

**THEATRES OF WEST COAST
AND PRODUCING COM-
PANIES ARE NAMED
IN COMPLAINT**

M. C. Recht, attorney for Chotiner Theatres, filed suit in the Federal Court last Friday charging conspiracy under the Sherman-Clayton Anti-Trust laws against Fox-West Coast Theatres, Skouras Brothers, RKO-Radio Picture Corp., Fox Films, Warner Bros.-First National, Vitagraph, Universal and United Artists.

The complaint charges that these firms conspired to prevent Chotiner theatres from showing the first run, suburban exhibitions by the manner in which Fox-West Coast would book pictures into the Belmont Theatre on Vermont avenue so late as to delay showing in Chotiner's Ravenna and Parisienne theatres on the same thoroughfare, until all the Fox-W.C. houses had shown them.

Also, that the defendants would allow Fox-W. C. to book the pictures before Chotiner houses could play them notwithstanding that the latter had higher admission prices which it is claimed entitled them to priority.

The case is scheduled to be heard before Federal Judge McCormick's court, early next year.

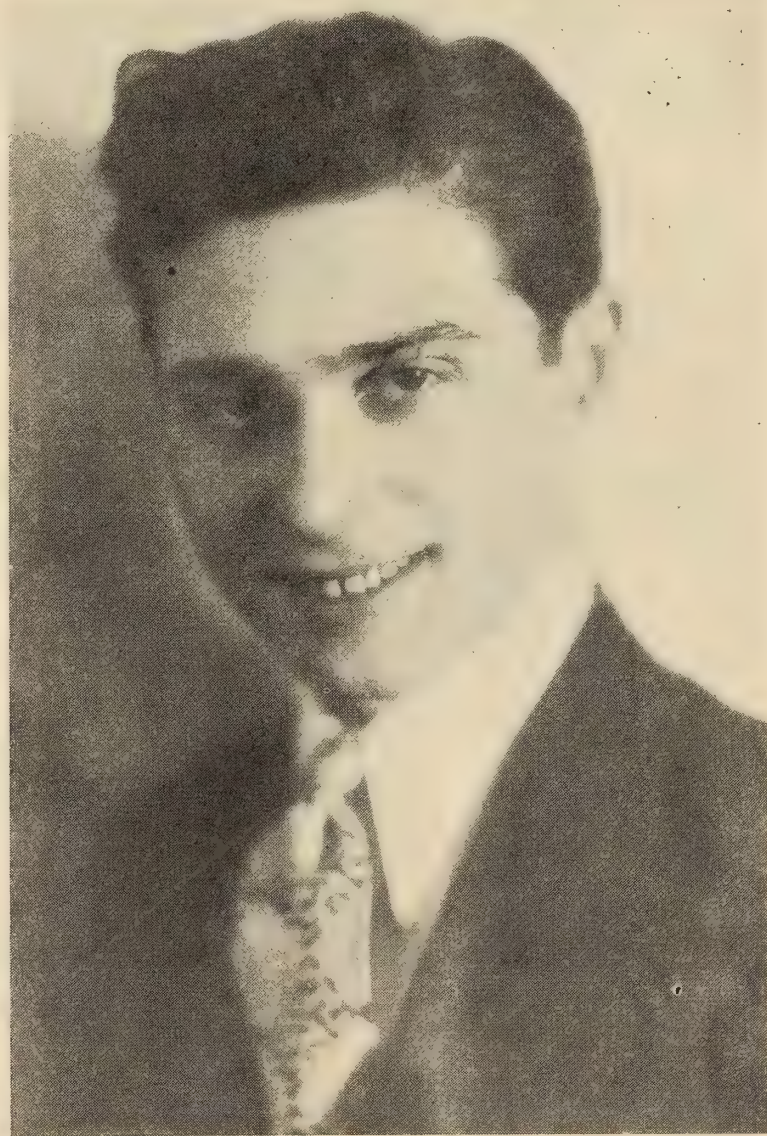
A PHILOSOPHICAL MIX-TURE



When you worry time seems long. When you are working hard, time passes rapidly. When you are happy time whizzes by.

So, if you want the illusion of longevity, get yourself some woes and start worrying. Work hard if you want speed and concentrate on cheerful thoughts if you want old age to speed up on you. Maybe nature gives us troubles so we can think we live a long time.

—TOM MIX.



BUDDY FISHER—America's Joy-Boy

Needs no introduction to Southland lovers of the night playspots, but Buddy Fisher's Hollywood Barn, which will be the most novel cafe in America, will command public attention when it opens December 28th.

Buddy Fisher and his augmented orchestra, made up of the best aggregation of musicians, will headline the show that will be staged by Lester Montgomery, famous Fanchon and Marco impresario who produced "Joy Bells."

Mr. Montgomery came here from the Dallas, Texas, State Fair where he staged the greatest pageants in the Lone Star state. New Year's Eve will find the Hollywood Barn one of the brightest joy spots.

**LEWIS MILESTONE DIREC-
TION IS PRAISED—HARRY
LANGDON ALMOST
STEALS SHOW**

We who have been waiting for a Rene Clair touch in American musical pictures need dwell no more. Three-fourths of Al Jolson's first United Artists' picture, "Hallelujah, I'm a Bum," previewed in Glendale Sunday night, is as good as the justly celebrated Frenchman's best. Lewis Milestone's genius, shining brightly again is responsible for a picture that will rank in 1933's list of "best." Two others to whom a major slice of credit is due, are Richard Rogers and Lorenz Hart, the men responsible for the music of this charming film.

The cast of "Hallelujah, I'm a Bum" is an excellent one, down to minor roles. Al Jolson has the most prominent part, and gives his best motion picture performance. His singing is far above his past performances. I would place Harry Langdon as the comic, Chester Conklin as the drunk, and Edgar Connor as Acorn, Jolson's colored pal. Harry Langdon gives his best performance since the memorable "Tramp, Tramp, Tramp."

Frank Morgan played the Mayor of New York with a sure, polished hand. Particularly was he good when impersonating a drunk. Chester Conklin was another to attract attention. Madge Evans was charming in the leading feminine role. Tyler Brooke and Louise Carver were excellent.

Ted Billings did a very fine job of "The Fiddler". His work stood out very far above the many bits in the picture, and is worthy of special attention and commendation.

This is not an actor's picture, however. It is, as should be the case, a film rising above its elements. Upon the shoulders of director, musician, and camera man lies the burden and the credit. Lucien Androit photographed the picture in outstanding fashion. The adaption was by S. N. Behrman from an original story by Ben Hecht.

To me, the outstanding bit of this film is the singing of "America" by the school children, while the camera cuts from face to face with each note. The effect is grand, resembling, but from a comedy angle, the effect of the closing moments of Eisenstein's bit is Jolson's singing of the hit number of "Romance Sentimentale." Another great the piece, "Hallelujah, I'm a Bum Again." During this, the camera occupies itself with pictures of everything but Jolson's face, and the effect is a swinging tune in pictures.

Mark "Hallelujah, I'm a Bum" down as one of those pictures which must be seen. Hallelujah, what a show!

—HAROLD WEIGHT.

William Beaudine Directs "Crime Of The Century" For Paramount

Norman McLeod Assigned to "Good Company"

JEAN HERSHOLT, WYNNE GIBSON, STUART ERWIN, FRANCES DEE AND OTHERS SHARE HONORS IN PRODUCTION

Jean Hersholt, the bell-captain in "Grand Hotel," was signed by Paramount to enact a leading role in the B. F. Schulberg production, "The Crime of the Century."

Hersholt was borrowed from Metro-Goldwyn-Mayer with whom he recently signed a new term contract. His latest important role was in "Flesh."

In "The Crime of a Century," Hersholt will be associated with Stuart Erwin, Wynne Gibson, Frances Dee, Gordon Westcott, Robert Elliott and David Landau under William Beaudine's direction.

Hersholt's latest role for Paramount was in "Abie's Irish Rose." He came to America from Denmark during the San Francisco World's Fair where he met the late Thomas H. Ince who induced him to try pictures. He has returned to his native land only for brief visits. Production starts this week on "The Crime of the Century."

75 R-K-O THEATRES IN 22 CITIES BUY MAJESTIC'S "THE UNWRITTEN LAW."

"The Unwritten Law," Majestic's latest release, will play more than seventy-five R-K-O theatres in twenty-two cities throughout the country. Eddie Eschmann, of Majestic, closed the deal yesterday, providing first runs in twenty-two cities and more than fifty additional theatres of the R-K-O Metropolitan circuit.

Among the important first-run spots included in the contract are Washington, New York, Rochester, Schenectady, Albany, Syracuse, Trenton, Champaign, St. Louis, South Bend, Des Moines, Akron, Youngstown, Cincinnati, Columbus, Fort Wayne, Grand Rapids, Toledo, Cleveland, Birmingham, Dallas, and Salt Lake City.

"The Unwritten Law" is Majestic's fifth release of the season, directed by Frank Strayer, supervised by Phil Goldstone. Greta Nissen, Skeets Gallagher, Mary Brian, Louise Fazenda, and Lew Cody head the cast.

THE LATEST COLUMNIST—to enter the ranks of the writing game in motion pictures is the famous Ed Sullivan of the Daily News in New York City, and has a column called "Broadway."

THEY ALL GET HERE—and Fox Films have many scouts looking for the best and perhaps Ed has a new idea for the movies which would be a great surprise for all of us.

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"A Plain Man And His Wife"

Produced by Harry L. Cort—Directed by Bertrand Robinson

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Sophie Kerr's Saturday Evening Post story, "Chin-Chin."

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Filmland's tribute to Louise Dresser
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TYPEWRITER SKETCH OF

POLLY MORAN

She's a Pagliacci in skirts . . . You can depend on it there's a serious thought to make up for every wise-crack . . . Everyone calls her "Polly" . . . "Bill" Haines is the only one who has ever been able to call her Patricia and get away with it . . . She's devoted to her mother and has a son in military school . . . She even collects signed photographs of the other stars to hang in his room . . . He's in love with Marie Dressler . . . Moving pictures first saw her as the famous "Sheriff Nell" of Sennett comedies . . . Her latest Metro-Goldwyn-Mayer picture which she declares to be her best, is "Prosperity" . . . What she can't do on horseback, can't be done . . . Her irresistible wit brings her more social invitations than any other celebrity in Hollywood . . . She's the life of every party.

She's a singer of no mean ability . . . Used to make her living at it on the stage . . . Her best woman friend is Fannie Brice . . . When those two get together everybody stops, looks and listens . . . If you want to see her get real serious mention her screen partner, Marie Dressler . . . There is a combination that will go on like Tennyson's "Brook" . . . She's crossed the Atlantic fifteen times . . . Europe loves her as much as Hollywood does . . . And you should see the fan mail she gets.

Around the studio she wears pajamas that can be seen a block away . . . She drives in daily from Laguna Beach, where she "hides out" from the rest of the world . . . Claims she's not trying to be Garbo, but saw a house she liked there and bought it . . . Is famous for her impersonations of Hollywood stars . . . On a recent personal appearance tour she had to do five shows a day and liked it . . . Between shows she did washing and ironing for the boys in the orchestra . . . Although she is very sensitive, she's the first to kid about herself . . . Sits up all hours of the night reading ghost stories.

STORY BY NINA WILCOX
PUTNAM TO SERVE AS
ALLISON SKIPWORTH-
ROLAND YOUNG-
WARNER HYMER
VEHICLE

George Barbier, jovial character comedian, was assigned one of the major roles in Paramount's "Good Company," with Allison Skipworth, Roland Young and Warner Hymer.

The story, an original by Nina Wilcox Putnam, now is being developed for early production under the direction of Norman McLeod, director of the Marx Brothers in "Horsefeathers" and "Monkey Business."

Since coming to Hollywood following his work in "The Smiling Lieutenant," Barbier has been in nearly two dozen productions, most recent of which have been "The Phantom President," "The Big Broadcast" and "Evenings for Sale." He is now completing a role with Kate Smith in "Hello, Every body."

HARRY BURNS,
Editor Filmograph:

I cannot refrain from expressing through the columns of your publication my great admiration and deep appreciation of the splendid humanitarian work carried on by the Motion Picture Relief Fund of America Inc., and especially the fine spirit that seems to motivate that group.

I have in mind particularly the case of Miss B. that has just come to my attention through some legal work that I had occasion to do for her recently.

This girl had been incapacitated by reason of an automobile accident. The Motion Picture Relief Fund of America Inc. gave her sufficient financial support to tide her over to the conclusion of her Court action. But it is not its financial support alone that has impressed me so profoundly, it is rather the fine spirit in which this organization extended to her a helping hand when she was mentally and spiritually despondent.

Mrs. Sidney Franklin, acting in behalf of the Motion Picture Relief Fund Inc., has personally given of her friendship and affection to this girl—a stranger to her—with such intelligence and sincerity that it effectively preserved her morale and sustained her spirit, which to my mind, at least with artists, is of even greater importance than the furnishing of physical assistance.

Permit me, therefore, to convey to the Motion Picture Relief Fund of America Inc., through you, my feeling of the highest respect for their noble work and my highest regard for Mrs. Sidney Franklin, whose work of mercy is of the essence of the richest form of service to humanity.

Sincerely Yours,
S. M. SACKIN

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and Thanks Each and Every One of You for Past and Future Patronage

Alfred E. Green Next Directs "Baby Face" With Barbara Stanwyck

Schnitzer-Zierler to Produce Heifetz-Brandt Story

GENE MARKEY'S SCREEN STORY IS TO SERVE FOR WARNER BROS. PRODUCTION

Alfred E. Green has returned from Tucson, Arizona, where he has been combining business with pleasure, and is preparing to start working on Gene Markey's screen play of "Baby Face" which will serve as a vehicle for Barbara Stanwyck at the Warner Bros. First National studios.

Casting is now in order for an early start in production at the Burbank lot. Director Green's latest hit picture was "Silver Dollar," starring Edward G. Robinson, which has been making a tremendous hit and topping all of that star's latest pictures.

GINGER ROGERS MAY CHANGE HER NAME

Advices from West Coast have it that Ginger Rogers is seriously considering changing her first name. It was originally Virginia, but ever since childhood she has been known as Ginger, and when she went into musical comedy and subsequently into pictures she retained the nickname. Up to the present time she has played ingenue comedy roles, as in "Forty-Second Street," for Warner Bros., and "You Said a Mouthful," with Joe E. Brown for First National, both of which films are soon to be or have been released. But Miss Rogers has an ambition to portray more serious roles and has been told by friends and numerologists that "Ginger" isn't a name that fits an emotional actress. So she may do something about it. She is considering Phyllis, also Gina, also (of all things) Jonel. Or she may simply go back to Virginia. Perhaps her fans can help her decide. She'd like to hear from them about it.

"COAT TALES"

The Edward Clark Players are presenting "Coat Tales," a three-act comedy, written and directed by Mr. Clark.

The story is full of amusing situations and in order to get the full benefit of its comic value must be seen. Both Helen Tobias and Edward Clark gave an exceptionally fine performance. Edwin Smith was good, also. Noticed an improvement in Jean Hersholt Jr.'s work and in Peter Galen's. Hersholt Jr. is acquiring more poise and self-confidence. Others in the cast are Rod St. Denis, Edgar Roberts, Janet Elsie Clark, James Madsen, Frances Martin, Theda Thayer, and Tanagra Thayer.

—E. GLATT.

AL LEVY

WISHES ALL HIS
SCREEN FOLKS
A MERRY XMAS
AND
HAPPY NEW YEAR

Al Levy's Tavern
Vine Street

Merry Christmas

ANDY CLYDE

Educational Pictures

KIDDIES

By JIMMY VALENTINE

GAYLE KORNFELD, child actress changes her name to GAYLE KAYE.

MARGUERITE CAMPBELL finishes in Paramount's "Hello, Everybody."

MARY JO ELLIS portrayed the part of the "Little Girl" in the holiday program given Friday afternoon at the Hollywood High School.

BUSTER PHELPS, who just finished a nice role at Fox Studios, is resting up while awaiting another assignment.

JERRY TUCKER, the little red-haired child player, who is under a long term contract to Paramount received a little "Peke" from one of his Chicago fans. This little screen player's fan mail is already beginning to mount up.

LITA RAE VANCE, beautiful 4 year old all the way from Oklahoma in hopes of a movie career.

JANET STUART performing at the College of the Theatre in a special holiday program.

AN ENGLISH ACCENT acquired in Canada wins a featured role for Douglas Walton as Irene Dunne's son in "The Lady," it was announced by the Metro-Goldwyn-Mayer studios yesterday.

Young Walton is a Canadian by birth and came to Hollywood for a try at pictures. He managed to obtain a part in "Cavalcade" with a large English cast, which resulted in his being signed for the part in the M.G.M. feature.

Also in the strong cast are Phillips Holmes, Lionel Atwill, Una Merkel, Aileen Percy and Ivan Simpson. Charles Brabin is directing.

MILTON RAISON, who wrote the screen play for "Air Hostess" at Columbia in collaboration with Keene Thompson, is now working with Lou Breslow on the adaptation of "The Murder of the Circus Queen" from the book by Anthony Abbot. This is the second of the Anthony Abbot mystery novels to be produced by Columbia. The first, "The Night Club Lady" featured Adolphe Menjou under Irving Cummings' direction.

"GRETA, THE GREAT" IS SELECTED AS NEXT PICTURE FOR RKO

"Greta, the Great," a story of a secretive motion picture star and of a double who looked more like the star than herself, will be the next picture made by J. I. Schnitzer and Samuel Zierler for Radio Picture release.

The story has been purchased from the authors, Louis Heifetz and Neil Brandt, the Schnitzer-Zierler organization, announced today.

Humphrey Pierson, one of Hollywood's best known writers, was signed today by Joseph I. Schnitzer and Samuel Zierler to do the adaptation and screen play of "Greta, the Great," which is said to be based upon the life of Garbo.

TYPE CASTING IS TABOOED BY LEE TRACY

That bogey-man of Hollywood, "type-casting," has suffered another body blow, this time from the nimble fist of Lee Tracy.

The ebullient actor, who like many an actor before him, rode into fame on the crest of a "cycle," a newspaper cycle, to be exact, refused to be left high and dry when the wave subsided. The public regarded him as a newspaper reporter or else, and Tracy decided to be else.

James Cagney, in the same boat before, proved his versatility in other types of roles. Edward G. Robinson solved the same pressing problem. Now Tracy has done it.

He's an American doughboy in his current picture, Universal's "Private Jones," now filming at the studios under Russell Mack's direction. His two previous films revealed him as a convincing congressman and then as a mayor—on the wrong side of the press, by the way.

Tracy has jumped the traces, and insists in his forceful way that he wants to be an actor—and not a "type."

OPENING DECEMBER 28

The directors and plays for "The Grand Guignol," opening Dec. 28 at the Hollywood Music Box theater, have been decided upon and were announced yesterday by Producer George K. Arthur. The directors are Donald Crisp, Robert Vignola—both famous for many motion picture successes—and Dickson Morgan, well known on the Pacific coast for his many legitimate theater productions.

The four one-act plays, each guaranteed to make shivers run up and down your spine, are "The Old Women," "E and OE," "Eight o'Clock" and "Something More Important." They represent the pick of a year and a half of shockers at the Duke of York's theater in London.

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INC.

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The Spirit Within

Wherever one looks these days, you will see Santa Claus and his many assistants spreading joy. It is The Spirit Within that make folks glad; it is the Universal Language of the day, and we join in our humble way to try and spread the same spirit that these lovely creatures are doing who are masquerading as Santa Claus, in order to make child and grownup get into the spirit of the occasion and gain some real happiness out of life.

Hollywood Filmograph has for ten years been the silent messenger of joy and happiness to so many. We have strived to be their yearly Santa Claus. As Al Jolson so rightly said once: "Harry Burns has played Santa Claus to many an actor," and Harry Burns is today trying to keep up that very duty that has been set aside for him and this publication which he heads to do for humanity. Mankind owes Hollywood Filmograph a debt of thanks and Hollywood Filmograph likewise owes mankind that self-same debt, so we are even. Happiness reigns supreme within ourselves and we wish to give it to others this Christmas Day.

Moving Movie Throng by John Hall

It's a far cry from savage Neanderthal man to today.

When prognathous-jawed, beetle-browed man roamed the deep forests of ancient Central Europe, they had their times of community rejoicing; and at such times they cried out to each other, slew the hairy mammoth and, as they devoured the raw red flesh, gave savage thanks and cheerily greeted all their forest wandering brethren.

The Yuletide of our day, among men without hairy bodies, beetle-browed brows and prognathous jaws, via the early Anglo-Saxon days, harks back to the Teutonic wild men of the caves of Central Europe. Among those ancient savages our Yuletide had its beginnings. It was a period of human festival when brutish man equaled the saber-toothed tiger in savage ferocity—yet gave thanks to his strange gods for food, shelter and life.

This spirit of thanksgiving is wholly a human spirit. The carved walls of caves of Neanderthal days show the hunter celebrating the successful chase of hairy mammoth and horned creatures; the ferocious onslaught of the huge saber-toothed tiger, and the feasts of men, rejoicing as they gorged themselves with the flesh of the prey. The mighty man of those days was the successful hunter of meat, and the clan hailed him as CHIEF.

Today, the successful hunter of meat remains the MIGHTY ONE. Today, the community loves to greet and be greeted. The spirit of human thanksgiving festival remains alive. Our hairy, prognathous, hairy mammoth-and-saber-toothed tiger-slaying ancestors—savage to the core—rejoiced like savages. Today, their descendants rejoice

with equal, if less savage fervor, when the successful among them bring in the red meat to feed all.

It is the SPIRIT; the human spirit to rejoice and cry out to the whole world that "All is well! And we hope all is well with you." We are refined. We are civilized. We have printing presses, and we can reach the entire world with the PRINTED GREETING. The forest borne roar of the Neanderthal savage gives place to the earth-girdling printed word.

HOLLYWOOD FILMOGRAPH'S Yuletide Number will be on the streets New Year's Eve. HURRY with your greetings to your friends—and the whole world. Secure good space while you can. The price is very reasonable, and the service is COMPLETE; for Filmograph reaches the far places of the earth. It covers the industry everywhere. HURRY; don't delay. LAST AND POSITIVELY FINAL CALL! ! !

FAME. "Aloha Wanderwell, in person, and her amazing picture, "The River of Death." ALSO Douglas Fairbanks in "Mr. Robinson Crusoe." So reads the advertising of a Los Angeles theatre.

Such is fame. Mrs. Wanderwell's husband was mysteriously murdered—and she is headlined over one of the world's most famous artists. Somewhere in this situation Hollywood artists will find something to think about. Fame is a shimmery thing.

"PROSPERITY." In this one Polly Moran plays a hypocrite and a cad—and poor Polly must try to be funny. So far, audiences have not laughed at this kind of character. Norman Foster is an impossibly stupid or despicably treacherous son. Marie Dressler is—Marie Dressler. Enough said. "Prosperity" as to plot, is haywire.

Ruth Chatterton has been broad-A-ing herself out of the scene. The hi-society dames she has been playing, with a decidedly English accent, are a bit too vapid. If this fine actress isn't handed a real acting part—Curtain!

DAD SAYS-

Chic Sale, to be featured in "Pals" by Universal . . . Lloyd Bacon directs James Cagney in "The Picture Snatcher" . . .



DAD

Thelma Todd, Ralph Bellamy and Ralph Forbes have spots . . . Sylvia Sidney and Gary Cooper teamed in "Pick Up", Schulberg production . . . Sidney Fox has an important role in "Strictly Personal", a Charles R. Rogers production . . . Universal shelves "The Invisible Man" . . . Bruce Calbot in cast of "The Great Jasper" . . . Eddie Cline to direct "Parole Girl" Columbia . . . Sue Moris, Mrs. Chester Morris, in cast of "She Had to Say Yes" . . . Monroe Owsley has a spot in "Keyhole" . . . Phil Rosen directed Pauline Frederick in "Self Defense"—Monogram . . . Boris Karloff to be starred in "Juggernaut" Universal . . . Edward Ellis has a spot in "Strictly Personal" . . .

George Raft plays opposite Mariam Hopkins in "Sanctuary" . . . not in cast of "The Eagle and the Hawk" . . . Fredric March takes his place . . . Douglas Fairbanks, Jr. to star in "The Narrow Corner", W-F-N . . . Phyllis Barry and Edward Brophy in Keaton-Durante picture "Beer", Eddie Sedgwick directs . . . Florence Elridge in cast of "The Great Jasper" . . . Al Rogell to direct "Under the Sea" for Columbia . . . Elizabeth Allen, English actress, signs with M-G-M . . . Elissa Landi to star in "The Dressmaker of Lunenburg" . . . Paul Snell, of Paramount's publicity department, resigns . . . Tom Bailey takes Arch Reeve's place with the same studio . . . Irving Cummings not Frank Capra directs "Tampico" Columbia . . .

Donald Cook has a spot in "Private Jones" . . . Patrick Ahreane in cast of "Our Betters" . . . Helen Gahagan to star in "Brief Moment", Columbia . . . Edward and Victor Halperin to produce four pictures for Paramount, first "Supernatural" . . . Lee Tracy has the lead in "Clear All Wires" . . . Charles Giblyn in cast of "Men Must Fight" . . . Dorothy Davenport (Mrs. Wallace Reid) has a featured role in "Crime Incorporated", Independent production . . . Frank Morgan has the lead in "The Kiss in the Mirror" . . . Hugh Sinclair has a spot in "The Great Desire."

Mary Boland slated to star in "Don't Call Me Madame", Paramount . . . George Arliss' next picture is "The Adopted Father" . . . Jean Barker and William Bakewell have spots in "The Lady" Irene Dunne featured . . . Al Jolson's picture to be released under its original title "Hallelujah, I'm a Bum."

Patricia Ellis has the feminine lead in "The Pitcher Snatcher", W-F-N . . . Phil Goldstone to film a story entitled "World's Fair" will 'shoot' it during the Fair in Chicago . . . Joel McCrea not in cast of "Our Betters" . . . Sari Maritza has a spot in "Good Company" plays opposite Richard Arlen . . . "Frisco Jenny" previewed. It's a clicker. Ruth Chatterton's picture . . . Roy Del Ruth will direct "Tempo a Hundred" starring Warren Williams . . . Ina Claire heads the cast in "Biography", Guild theatre New York . . . Arnold Pierce has lead in "The Devil's Back" an original by Allen McNeil who will direct, its an independent production, to be made on Universal's lot.

DIRECTOR FARROW

Bill Boyd's next starring picture for Radio will be a navy air yarn based on an original by Bartlett Cormack. John Farrow, now on the writing staff at R.K.O., will direct.

HOLLYWOOD IN N. Y.

By Bud Murray

Noo Yawk (enroute to California) Hollywood. Yuletide greetings, everybody. And are we ga-ga. Coming home for the holidays. Even thru the silent, cold Northland, where a lean bird flies here and there, and some cattle paw at the snow drifts high before their pasture gate. A glimpse at Chicago, that's all. Just barely make connections; 5 to 12 below zero. Reach K. C. 3 hours late. One continuous stretch of snow. Kansas, Colorado, New Mexico—



BUD MURRAY

Hi! Ho! Hum—We'll be back together again—in HOLLYWOOD NOW!

Billy Lahiff, the jovial dead pan "Ribber," took us for an aeroplane ride—literally speaking—almost had us up at 4 a. m. to meet a young lady flier at Mitchell field, and its a good thing we don't go up in planes or we might have shown up at the field all prepared to fly. To top that, Frank Buck (Bring 'Em Back Alive) who is just starting on another Animal Hunt, fell for the same thing, only he would have gone, the daredevil. Yours truly will take the terra-firma route (firmer) Ouch! Then to the opening of the Park Central Coconut Grove featuring Russ Columbo, Hannah Williams and Fatty Arbuckle. As the guest of Billy Lahiff, head man of the Tavern Cafe. In our party Mr. and Mrs. Charley Mosconi, Mike Meyerberg and his lovely spouse, Mrs. F. X. Donegan, Jimmy (not mayor) Walker-Again; "Ribber" Lahiff playing pranks on an unsuspecting "country girl" when being introduced as the columnist. Sid Skolsky, by Sid himself, Harry Barris, and Joe Lewis made merry. Sophie Tucker tangoing with her hubby. Pat Rooney the third Dick Powers and "sotobed" Love-bird (ens) in Noo Yawk. Georges Carpentier throwing a party for Lita Grey Chaplin. Teddy Hayes back with Lina Basquette. Georgie Raft doing pretty good with Gracie Martin. Lahiff nicknames Jack Dempsey, "The Great Lover." Hi, de Ho. Howard Hughes that-a-way about a Sari Maritza and our boy friend, Harry Bannister flying around Nancy Lyons, and so we dished a bit of dirt, Hollywood, take it. Dropt into Lahiff's famous Tavern, for a farewell dinner, and Billy sent us off to that train feeling pretty cheerio. At this Tavern Cafe we bump into many stage, screen and radio folks, Josephine Dunn, Harriet Parsons, Regina Carewe, Ed Sullivan, Bugs Baer, Micky Neilan, Jack Dempsey, Lita Grey Chaplin, Teddy Hayes and Lina Basquette, Marie Nolan, Dennis McSweeney, Mrs. Pat O'Brien, Bert Lahr, Jack Haley, Bert Lytell, James Montgomery Flagg, and here are some of our friends who want to come or are coming to Hollywood soon: Mr. and Mrs. Al Jolson grinned from here to here on the mention of California, Sid Gary, Jimmy Savo, John (Hoofsy) Boyle, Jack Osterman (very anxious) Daddy Harry Barris, Joe Lewis and Loyce Whiteman (not a lad for a Cafe this trio), Lew Cooper, Leon Janney and his mother, Harry Green, Gene Fowler leaving at once to work on new Chevalier picture, and now that I am around Hollywood, now, so what, and who cares, but we are happy to be Home AGAIN.

JOAN'S WORKING

JOAN MARSH, former contract player for M-G-M has been signed by Ken Goldsmith Productions to play the lead opposite James Murray in "High Gear." Picture is being produced at the Freeman Lang studios.

BAL' TABARIN GARDENS

NOW THE TALK OF THE TOWN—TWO-BIT CLUB
NO COVER CHARGE—NOTHING OVER 25c—MINIMUM CHARGE 25c

Two Complete Floor Shows.

Ten Beautiful Creole Girls

MAKE YOUR NEW YEAR'S RESERVATION NOW

1549 N. Vine Street

Phone HO-9057

As Seen and Heard

by
Arthur Forde

EARLY NEXT MONTH—We will see our old friend, Sam Sax from the big city on the east coast where he kept the Vitagraph Studio in order and very welcome to the West Coast.



ARTHUR FORDE

SHORTS IN TECHNICOLOR—Will be the first job that the genial Sam will tackle at the Warner-First National in the Burbank Plant and no doubt he has many surprises in mind.

HEARD A HAIR-DRESSER—tell of the lovely way Vic Orsatti had his nose bobbed recently by

one of those clever plastic surgeons and suggested that someone give him a lead.

COULD YOU RESIST—the smiling Vic, even with the nose that nature gave him but the new one is a dream and we hope a joy forever, is the way this girl so beautifully described it.

"HIGH GEAR"—is the name of the latest Goldsmith production, which will soon be under way at their studios on Gordon street and the sets that are being constructed should help.

HARD TO BEAT—their last production and this time they have secured the lovely Joan Marsh, James Murray, Jackie Searl and the excruciatingly funny Eddie Lambert in their latest.

THE GAY NINETIES—that the clever Mae West is featuring in her latest "She Done Him Wrong" at Paramount studios, has a setting that brings us back to the good old days when depression was a myth.

A GRAND PLACE FOR A GOOD TIME—and the press boys and girls were invited to visit it a few evenings ago and "a good time was enjoyed by all" is the only way we can describe it.

JIMMIE'S NEW JOB—will be entirely different to the old one that he held so long as the Mayor of New York and with it, he says he wants no more publicity, which doesn't sound like his old self.

HOW CAN SHE HELP IT—when he becomes the French representative for Metro-Goldwyn-Mayer as we know that anything that savors of the picture business calls for reams.

ON THE AIR AT LAST—is the famous D. W. Griffith of Biograph fame, although he stuck to the old ideas for such a long time but we all succumb when the time comes.

THEY GOT HIM AT THE RIGHT TIME—and Hinds Honey and Almond Cream hour will let him tell of his long experience and all about the early stages of Motion picture fame.

SHE LEFT HERE—in a rush but Esther Ralston made good in dear old London and she and George like it so well, that they expect to stay away for a long time and make the youngster a real Britisher.

KIND TO HER—were all the British who applauded her new Gaumont picture "Rome Express" which Universal will show here in the near future but Esther has many admirers here as well.

ANOTHER ON THE SICK LIST—and dainty Janet Gaynor of Fox held up

LITTLE STORIES

It is the first of all problems for a man to find out what kind of work he is to do in this Universe—Carlyle.

John Warburton

Hollywood always puts out the welcome mat for the newcomer and he only has to make good to be able to stay here indefinitely.

This was the case of John Warburton, who was brought out here by Radio, after a successful stage career, to play in their pictures and it looks as if he is rapidly ascending the ladder of cinema fame ever since.

The very fact that he was chosen from thousands of others to play the young brother with Clive Brook the other one, in the massive production that Fox Films will show at Christmas time, "Cavalcade" should convince anyone that he will be with us for a long time. Born in England, where so many fine actors have come from, but in his instance there is no trace of the usual accent, John Warburton can be called an International, as he speaks five languages fluently.

Another of his fine talents is that of music. He can play fifteen instruments expertly. For a long time he had a musical act in Vaudeville and has covered nearly every famous circuit in the world with success.

Mr. Warburton also made a distinct hit on the New York stage, and the famous production of "The Apple Tree," which was one of the sensations of the season, had this clever man for the leading role.

Essentially he is an out-door man and much in demand by tennis lovers, so he decided on a permanent home in Hollywood, with a tennis court. As a result he leased the beautiful home of Nils Asther, where he entertains his wide circle of friends from New York and here. He is rapidly becoming known by the producers and casting directors but is still free-lancing, as he considers this the best way to achieve results.

So it looks as if this young man has solved the problem that Carlyle wrote about in finding the right niche in life, as his own profession is one of the most interesting. From what we saw and heard in two of his pictures and after a most pleasant chat with him, we are convinced that the screen has secured another recruit from the stage that the fans will really like after "Cavalcade" is shown and his other pictures reach the theatres.

the production of "State Fair" recently for a short while but we hear that she has entirely recovered.

OUT IN THE RAIN—at the dedication of the handsome new Writers Building at the mammoth Westwood plant, might have been the start, but Janet smiled so sweetly and looked great.

SARI MARITZA LUCKY—in having her option taken up by Paramount, as theirs that we know and liked were gently dropped, but this only makes room for a few new ones to take the bows.

"GOOD COMPANY"—is the name of the new one that Sari will do and we feel sure that she will fulfill all their fondest hopes and we think she is a good bet but hasn't had the right breaks.

GOOD IN THE PAST—made Paramount assign Leo Rubin to write the lyrics and song numbers for the next Chevalier opus and we feel sure that they made no mistake in Leo.

TAUROG DESERVES IT—as the former ones that Norman produced made such a hit that Maurice is a lucky chap to have such good ones as Leo Rubin and Norman Taurog to help him over the ruts.

WHAT A SCREAM—Edna May Oliver would be with those comics Charlie Murray and George Sidney and it looks as if that will come off shortly at Universal where a picture is in the making.

SHE FREE LANCES—and "Salt Water" sounds like a good title and should be just the right thing for Edna who gave us so many laughs at Radio a short while ago in "Hold 'Em Jail."

ON HIS WAY—is the latest report from the East that Joseph P. Kennedy is headed for Hollywood and the movie capital should keep their eyes peeled for the usual surprise that the clever Joe usually gives them all.

EACH TIME HE COMES—the astute Boston banker pulls the rabbit out of the hat, at the expense of some of them who are not

as clever as Joe, that controls the purse strings of many.

SPOOKY AS USUAL—are the Halperin boys, whom we came across at the cafe on the Paramount lot a few days ago and heard that they are a couple of unit men who make pictures for the majors.

YOU REMEMBER "WHITE DOMBIE"—that made your hair stand on end and this time they expect to make something better than that in an original by Garnett Watson called "Supernatural."

IT WAS REPORTED—that the clever Helen Twelvetrees who arrived from foreign shores a few days ago had been signed by Universal to play the lead in "Only Yesterday."

JOHN STAHL SAYS NO—and his troubles in finding a cast for this beautiful romantic yarn are just about in the same place as when he started, but it will be someone's lucky day when John decides.

HIS FIRST SERIOUS ONE—will be directed by Eddie Cline on the Warner-First National lot at Burbank and we are waiting feverishly for the results, which this comedy director will give his dear public.

CAN YOU IMAGINE—the genial Eddie directing the original story "Parole Girl" by Norman Krasna without any wise cracks and gags to help the dramatic scenes along. We hope so.

TWO WIERD BOYS—are Mischa Auer and J. Carol Naish who have been signed by the Fox company for their latest shocker play but we know what they can do and await patiently for the result.

WE KNOW WHY—when we hear that the title is "Infernal Machine" but after "The Island of Lost Souls" that we saw at Paramount a few evenings ago, nothing more wierd could disturb our dreams.

THEIR OFFER GOOD—which will likely place the exotic Claudette Colbert on

the Metro-Goldwyn-Mayer pay roll where so many stars have achieved fame among the film fans.

SHE WANTED TO BE FREE—of all contract entanglements, so that she could pick her own but when Irving Thalberg and Louis B. Mayer make an offer, it is very seldom refused.

THEY WANT ANOTHER—wild animal story at Universal after the results achieved by Curt Neuman in putting over "The Big Cage" with the help of a great cast of men and animals.

TWO GREAT WRITERS—are burning the midnight oil in the persons of Richard Scheyer and his assistant Dale Van Emery on another story, to star Clyde Beatty, the greatest animal trainer in existence.

WANTED MORE MONEY—is the reason they say that David Selznick resigned his position at Radio and at such a time when the orders of the day are clipping to the bone.

ANOTHER UNIT SYSTEM—looks like going into formation at this huge plant and if they do as well as Charles Rogers and his associates did for Paramount, we guess it's the real thing.

NIPPONESE MAKES GOOD—is the way the Japs would say like Odd McIntire "Local man makes good" although in this case it's a girl in the case of the latest Wampas Baby Star.

THE NICEST NAME—on the list so far is Toshia Mori who made such a hit in "The Bitter Tea of General Yen" that the publicity boys couldn't resist putting her on their award list.

SHE CAME BACK STRONG—in "No Man of Her Own" and Dorothy Mackaill received a hearty welcome from the picture fans at a recent preview at the downtown Paramount theatre.

THE GIRLS LOVE HIM—and Clark Gable just knocked over Carol Lombard in the way they do in moving pictures but would rarely get away with the same thing in real life.

ANOTHER ROMANTIC STORY—will be seen on the screen when "Berkeley Square" is produced by Jesse Lasky for Fox release. We know, as we saw the play in New York.

THE ORIGINAL LEAD—was played by Leslie Howard, who has also been secured by Jesse for the screen and should be as great a success as "Smilin' Through," another Howard picture.

SIGNED

Robert Barrat, former New York stage actor is one of the first featured players to be signed for "The Picture Snatcher," Jimmy Cagney's next starring picture for Warner-First National.

FILMARTE

1228 VINE STREET

"The Amazon Head Hunters"

A FILM THAT IS DIFFERENT

ALSO

REGINALD BERKELEY'S
"FRENCH LEAVE"

Victor And Edward Halperin Are To Produce For Paramount

Monster Benefit for Unemployed Circus Artists December 26-27-28

Columbia Studios are Starting Three Pictures

Ripley And Stafford To Direct "The Wrestlers" For Mack Sennett

GARNETT WESTON'S STORY "SUPERNATURAL" WILL BE THEIR FIRST PRODUCTION

Negotiations were completed by Paramount with Victor and Edward Halperin, producers of the recently sensational "White Zombie," for the production of a series of pictures to be made at the company's studios.

The first of these pictures will be "Supernatural," an original story by Garnett Weston, author of "White Zombie." The story, the basis of which is considered so unusual that it is guarded by the young producers with extreme secrecy, will run the gamut of all supernatural material.

The Halperin Brothers will work with the full cooperation of the studio and having the facilities of the company's player, writer and technical talent. This places them, as independent producers, in the same working classification as that held in the past by B. P. Schulberg and Charles R. Rogers.

With the consummation of arrangements for their pictures for Paramount, the producers have taken offices at the Paramount studios where "Supernatural" is being adapted for the screen by Garnett Weston. Production is scheduled to start early in February.

HELEN TWELVETREES' SON TO SPEND CHRISTMAS AT HOME

Young Frank Bryan Woody will spend his first Christmas at his home in Brentwood. His mother, Helen Twelvetrees, RKO star, today is homeward bound with her new baby son.

She, the infant, and her husband, Frank Woody boarded the S. S. Pennsylvania for the trip westward through the Panama Canal.

Jus' Characterizing



LOUISE DE FRIESE
GL 5039

PHILHARMONIC AUDITORIUM IS TO BE USED FOR GREATEST AGGREGATION OF ACTS ASSEMBLED

Among the long list of professional acts taking part in the Monster Unemployed Circus at the Philharmonic Auditorium is many radio and screen stars who have combined with over twenty-four headline Circus stars who will appear at the four benefit performances December 26, 27 and 28th and the "Children's Matinee" Wednesday.

The Aterbury Circus Band will play throughout the big show and the program is a typical "fast moving one ring circus" with all the laughs, thrills and joys of the "white tops." An army of clowns, aerialists, equilibrists, acrobats and all will take part in the gigantic show.

On Wednesday a matinee as a "special Children's feature" is the ever popular "GILMORE LION TAMERS." Also "CAESAR" the wonder dog who performs many intricate feats without the usual words or motions from his master. This marvelous dog is trained especially for the talking pictures and will make his first appearance the night of December 26. The evening performance starts at 8 p. m. and the matinee at 2 p. m.

Among many of the circus performers who have given their services to the jobless benefit, are: "THE WARDS" famous aerialists, THE ESCALANTE TROUPE celebrities of the saw dust ring, SENOR GENERO, who is the undisputed "KING OF THE TIGHT WIRE," THE PINA FAMILY in their "risley act" and acrobatic feats, THE MYSTERIOUS BLONDELL in pastimes of Hades, truly an unique feature, THE GREAT PETTERSON and his death-dealing implements, MILE BETTY THOMAS, famous aerialist, new to the coast and just completed a long engagement in Chicago, MISS JANE ROBINETTE in a whirlwind acrobatic act, THE RONDOS DUO in their trick and comedy bicycle act—also offer a novelty musical act, THE LEFFLER BROTHERS offer their funny revolving ladder act, EDDIE DE COMA heads the "army of funny clowns," PEGGY'S TROUPE OF TRAINED DOGS, THE GRAY SISTERS, THE ROSELLE DANCERS, THE DE GARRO TROUPE, MADAME FORSTERS TRAINED ANIMAL GROUP. Also a variety of additional acts.

A true circus atmosphere will prevail from the "peanuts, popcorn, crackerjack" to the familiar air of the circus ring and the tunes of the "real circus band" under the capable direction of Prof. Atterbury.

MONTAGUE SHAW has just completed work in "Masquerader" for Sam Goldwyn, produced at United Artist Studio.

The next film of Alexander Korda, who is now producing in France, will be "Ready Money."

TOBEN MEYER has been assigned an important role in "The Crime of the Century" by Paramount. He will portray the part of Eric Erickson.

AL ROGELL, LAMBERT HILLYER AND CLARENCE BADGER ARE TO DIRECT

Search for a giant octopus, a mountain-locked valley and a broken down steamship are the only obstacles that are holding up production on "Under the Sea" "Lost Valley" and "Hurricane Deck" at Columbia Studios.

With the production office scouring land and sea for these three important properties, shooting is expected to begin within a week, inaugurating the extensive mid-winter season. Al Rogell, Lambert Hillyer and Clarence Badger, respectively, will direct these pictures.

Jack Holt will get into the picture harness again in the starring role in "Hurricane Deck," an adventurous tale that concentrates most of its locale in the tropics. Casts for the other two have not been selected, except for Buck Jones in "Lost Valley."

"Under the Sea" was prepared by Jo Sworling, Columbia's ace scenarist. The "Lost Valley" screen play was written by Lambert Hillyer.

AT HOME

Evalyn Knapp, one of the new crop of Wampas Baby stars is now at home recovering from a tonsil operation at the Hollywood hospital.

BEWARE—Our deadline Dec. 27. Out New Years Eve

Lest Ye Forget



David Phillips
GR 3373

FAMED GRAPPLERS WILL SHARE HONORS WITH HEADLINERS

Eddie Gribbon and Joyce Compton have been assigned the leading roles in Mack Sennett's new short "The Wrestler" under the direction of Arthur Ripley and Babe Stafford.

The supporting cast includes Arthur Stone, Fred Warren, Hans Steinke, world's champion wrestler in 1926, P. A. (Doc.) Millikin, California state wrestling champion, Don McDonald, popular referee, and Don DeLong, brilliant young wrestler.

"The Wrestler" will be released through Paramount.

"TAKE A CHANCE"—is the newest musical show that is making a great hit in New York as it has speed, lilting music, marvelous dancing and a great cast of well known players.

MUSICAL COMEDY—on the screen has not made much of a success in American films. They seem to be able to do this sort of thing in the German studios better, but perhaps we didn't have the right ingredients.

Los Angeles, Calif. *
*
* Mr. Harry Burns, Editor *
* Filmograph, *
* Hollywood, Calif. *
*
* Dear Harry:— *
*
* With reference to our conversation *
* of yesterday:— Would like to have *
* a Christmas Shower of autographed *
* photographs of celebrities of both *
* stage and screen, (autographed by *
* themselves, not their secretaries) sent *
* to Miss Lena E. Springer, Industry, *
* Illinois. Lena, for the past 15 years *
* has been confined to her bed. The *
* only communication she has with the *
* outside world is the mail or her radio. *
* She lives up-stairs, in a little farm- *
* house, a mirror placed on the ceiling *
* at an angle, allows her to see the re- *
* flection of the flowers in the garden. *
* She has a fish pond with rocks and *
* shells sent her from all over the world *
* by friends. Lena already has the *
* most wonderful collection of photo- *
* graphs of the opera stars, all auto- *
* graphed to her. The latest being none *
* other than Sir Harry Lauder, which *
* reads: "To Wee Lena E. Springer *
* and I hope she may get stronger as *
* the days grow longer." Roscoe Tur- *
* ner, Amundson of South Pole fame, *
* Mr. and Mrs. Martin Johnson, Afri- *
* can explorers, and many others. *
* Now dear readers, she is forbid- *
* den to write more than two letters per *
* month, by her physician, so acknowl- *
* edgement of these photographs will be *
* in the column of this paper at a later *
* date. Many thanks, Harry. Merry *
* Christmas to you and Filmograph. *
* Sincerely, *
* Mr. and Mrs. Happy Adams. *
*

BEWARE—Our deadline Dec. 27.
Out New Years Eve

Mark Sandrich To Direct Wheeler And Woolsey For Radio

Sam Wood to Direct Ramon Novarro in "Man Of The Nile"

JOE MANKEWICZ STORY
FOR FAMOUS COMEDIANS
SAM JAFE ASSOCIATE
PRODUCER

Wheeler and Woolsey, that funny team of comics, will have the advantage of having the screen's funniest director in their next picture.

He is Mark Sandrich, who has been directing so many mirthful short comedies for Radio Pictures under Associate Producer Lou Brock.

Associate Producer Sam Jaffe, who will supervise the Wheeler and Woolsey production, announced the selection of Sandrich today.

Joe Mankiewicz, noted writer of humorous pictures, is busily at work on the script.

FOUR MUSICAL NUMBERS
IN "FORTY-SECOND
STREET"

"Young and Healthy", "Shuffle Off to Buffalo", "You're Getting To Be A Habit With Me" and "Forty-Second Street," these are the four big musical numbers of the new Warner Bros. feature film, "Forty-Second Street," which is now in the midst of production at the Burbank studios under the direction of Lloyd Bacon. All four songs were written by Al. Dubin, lyricist, and Harry Warren, composer, who also, by the way appear in the picture. Among the leading principals in the cast are Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler (Mrs. Al Jolson), Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Lyle Talbot, George E. Stone and Henry B. Walthall. "Forty-Second Street" has been adapted by Rian James and James Seymour from the novel by Bradford Ropes.

WANTED: BUCKINGHAM
PALACE GUARD

Wanted: Some six-foot stalwart Englishmen to join the King's Guard at Buckingham Palace!

But the location is not in London but Hollywood.

An exact duplicate of the throne room in Buckingham Palace is being constructed at the RKO Studio, for Constance Bennetts' next picture, "Our Betters," and so the guardsmen to be selected will also have to be letter-perfect, according to Director George Cukor.

MAURICE IS BACK

Ending an absence from Hollywood of several months, Maurice Chevalier, Paramount star, returned to Los Angeles on the Santa Fe Chief from New York, where he has been making personal appearances on the stage before coming West to start work on his next picture, tentatively titled, "The Way to Love."

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M-G-M DIRECTOR OF "PROSPERITY" IS GIVEN NEW ASSIGNMENT

From domestic comedy-drama to romance in mystic Egypt is the directional gamut of Sam Wood, who yesterday was chosen by Metro-Goldwyn-Mayer to direct Ramon Novarro's new picture, "Man of the Nile."

Wood's assignment comes as a reward for his work on "Prosperity," in which he directed Marie Dressler and Polly Moran in one of the most popular successes of the year.

The new picture will have for its locale Cairo and the Nile region of today, with Novarro as a young dragoman in a vivid romance with a woman of the outer world. It is based on an original story by Edgar Selwyn.

LION HELPLESS AGAINST
TIGER SAYS TRAINER

"A tiger is not afraid of a lion, and I am prepared to support this statement with an offer of \$1,000 cash," is the answer of Mabel Stark, world famous wild animal trainer, to the statement of Clyde Beatty, 27-year old trainer, that the tiger is afraid of the lion.

"I'll put any one of my full-grown tigers in any arena with a full-grown lion and post \$1,000 that the tiger will kill the lion," Miss Stark declared at the Paramount studios, where she is assisting in filming scenes for "King of the Jungle."

Not only is a tiger unafraid of a lion, according to the feminine dare-devil, whose body carries hundreds of scars that testify to her years of work with both species, but a tiger will kill a lion in any sort of equal conflict.

NOT KING OF BEASTS

"I will agree with Mr. Beatty that lions have a sense of brotherhood and will pitch in and help a fellow lion in a fight. It is also true that tigers have the code of every tiger for himself, but, meeting on equal terms, the tiger will defeat the so-called king of beasts every time."

"For a lion to attack a tiger could hardly be classed as bravery—it would fit better under the term of foolhardiness."

"You will rarely, if ever, find a lion without at least one other lion in his company. The tiger moves alone, carrying on its combat single-handed."

Miss Stark is now recovering from wounds inflicted by tigers during a scene in "King of the Jungle." She has made thirty trips to hospitals that she can recall as the result of encounters with tigers, lions and other beasts.

ATTACKED BY LION

During the filming of the picture in which the feminine trainer is appearing, Buster Crabbe, world swimming champion who portrays the leading masculine role, went to the hospital after being attacked by a lion.

For years there has been a difference of opinion among animal experts as to the relative ferocity of lions and tigers. As the beasts do not inhabit the same jungles. It is rarely that they have met face to face, and there are conflicting reports as to the victor on these occasions. The tiger is recognized for his stealth and sudden attacks, while the lion is a bold attacker, says Miss Stark.

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Larry Darmour Produces "House of Chance"

Let's See Who is Who

by Harry Burns



Tom Mix Won't Retire

The report of the retirement of Tom Mix, like the report of Mark Twain's death, is "greatly exaggerated." By mutual consent, Tom and Universal have voided his contract, and the real reason for same remains a secret between the cowboy star and the company. However, cornered by a representative of Filmograph, Tom smilingly admitted that he is most positively not thinking of complete retirement from the motion picture and circus fields.

The smell of greasepaint and sawdust remain too much for Tom Mix, who for more than twenty-five years has been a star of the screen and the circus ring. Physically, Hollywood holds no better human than Mix. He is fit for any work in the various fields in which he has spent his professional life.

The real low-down of the Mix situation seems to be that Tom, like thousands of others, has been a victim of the flu and a succession of colds, all of which he weathered, coming out in tip-top shape. His serious appendicitis operation, complicated by blood poisoning, was a severe test of his virility, but his fine constitution pulled him through. A succession of fast and furious westerns followed, and Tom feels that he needs a rest period. Probabilities are that he and Mrs. Mix will tour Europe for a time, after which circus and picture contracts will be in order.

Tom Mix is far from through. He will be before the public for a long time to come, which his millions of fans, young and old, will be glad to learn. The kids idolize Tom—and Tom idolizes the kids, and he wants to go on appearing before them and showing them the way to real he-man manhood.



CHESTER KENNARD

Youth must be served. Here is a youthful prospect for screen stardom of tomorrow and who is today working like a trojan to make that very place for himself. Chester comes from the stage and is an accomplished musician and artist with the pen. He comes by his talents naturally, and what more can producers ask of such a refined youth to offer the screen?

H. M. (Beanie) WALKER, former Hal Roach producer and writer, has just finished a 6-weeks engagement in the same capacity at Universal after being engaged originally for four weeks.

The writer will take a much needed rest before negotiating any further contracts.

Mail Us Your Yuletide Copy
... TODAY ...

JOSEPH LEVERING DIRECTS ALL-STAR CAST—J. A. DUFFY ASSISTS

Larry Darmour, producer of the "Mickey McGuire Comedies" and all-star features, is now in production at his studios on Santa Monica Boulevard on "House of Chance," which was taken from the novel by G. Westworth James. Joseph Levering is directing, with J. A. Duffy assisting him, while Jim Brown is the chief cinematographer.

Producer Darmour has a splendid cast in the picture. Ralph Harolde, Dorothy Gulliver, Mae Busch, Inez Courtney, Earl McCarthy and others of note are among the players. The picture promises to be one of the top notch independent offerings after the first of the New Year for exhibitors to offer the family trade.

"La Cinematographie Francaise" correspondent complains French films are losing ground in Egypt, while progress is being made by American and British productions.

* SIX MONTHS IN ARTIC *
* BUT LONDON FOG *
* WINS OUT *
* No wonder medical science still *
* finds the common cold an unfathom- *
* able mystery. *
* After spending six months in arc- *
* tic Greenland where temperatures *
* were beyond measuring with a ther- *
* mometer, being drenched in icy po- *
* lar seas, sleeping on ice and eating *
* frozen food, Gibson Gowland, Amer- *
* ican actor accompanying Universal's *
* "S.O.S. Iceberg" expedition, re- *
* turned to civilization, and at his first *
* stop, London, contracted a severe *
* cold, although the rigors of the arc- *
* tic had failed to feaze him! *
* Gowland was the only man from *
* Hollywood to leave on the epochal *
* film "location" which marked the *
* first time a film company had invad- *
* ed the little known land inland from *
* Baffin Bay. *

Making the Rounds

If you happened to be on the Boulevard Tuesday night, you couldn't fail to notice Lucille Browne, the dainty blonde, riding with Santa Claus.

She is the petite actress who played in serials. She has also been with Fox, and graced Will Rogers' picture, "Young as You Feel."

Miss Browne has been visiting her parents in New York, and recently returned to spend the Holidays in Hollywood, and we hope she will stay, and that we will see more of her in pictures as she is a capable little actress.

We talked to her for a few moments, and needless to say we're just another one of her many ardent admirers, due to her sweet and unassuming charm.

Stopped into B. B. B.'s and found that he has a star entertainer in his Night Club in the person of Mr. Fred Monroe, "The Peer of Mimics."

Needless to say, Fred Monroe is giving blase Hollywood a rare treat in his very clever impersonations of the stars, both of the stage and screen. He knows his stuff, too, and very few of the prominent people have been able to escape his mimicry which he has been doing since he was nine years old.

Mr. Monroe has been on the stage in New York and he also has delighted patrons of the "Rendezvous" and "Three Hundred Club." He is not only clever, but one of the most charming chaps we've had the pleasure of meeting, and if we may be so bold, we prophesy a long stay in Hollywood, with several screen offers forthcoming.

—Evelyn Glatt.

COWAN ENROUTE

Lester Cowan, executive secretary of the Academy of Motion Picture Arts and Sciences, left Los Angeles Friday night for a three weeks eastern trip in connection with the program of the film body's technical research council.

Cowan will visit Chicago, Rochester, New York and Washington, to discuss coordination of the Academy's technical activities with equipment and supply manufacturers and theater executives.

CHRISTMAS BALL AND FROLICS AT SHRINE

One of the greatest arrays of orchestral talent ever congregated under one roof will assemble for the 17th District American Legion Drum and Bugle Corps at the Shrine Auditorium for the Annual Christmas Ball and Frolic which is to be held on Monday evening, December 26th. The outstanding Master of Ceremonies of the Motion Picture Industry will introduce a galaxy of headline entertainers including Mr. George K. Arthur, that popular young motion picture comedian of "The Big Parade" and "Rookies" fame, who by the way is a war veteran and an honorary member of the Drum and Bugle Corps. Mr. Arthur will bring the entire cast of his "Grand Guignol Players" in costume and will enact a short scene from one of his Paris thrillers soon to be seen at the Hollywood Music Box theatre.

"ALICE IN WONDERLAND" TO BE PRODUCED BETWEEN CHRISTMAS AND NEW YEARS AT PASADENA COMMUNITY PLAYHOUSE

With matinee and evening performances each day, from December 26 to 31, inclusive, the Pasadena Community Playhouse will present a musical dramatization of Lewis Carroll's immortal stories, "Alice's Adventures in Wonderland" and "Through the Looking Glass."

Ruth Covell Levison, popular Playhouse ingenue, will be seen in the role of Alice.

B E W A R E — Our Deadline December 27th — Out New Years Eve

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Al Ray Directs "West Of Singapore" For Allied

Tony Gaudio Talks of Screens Beautiful Women

BETTY COMSPON HAS THE LEADING ROLE WITH FINE SUPPORTING CAST

M. H. Hoffman, president of Allied Pictures, today signed Betty Compson for the leading role in "West of Singapore," an original story by Houston Branch which Albert Ray will direct. Others in the cast signed today are Noel Madison, Weldon Heyburn, Tom Douglas, Clyde Cook, Harvey Clarke and Sidney Bracy.

Screen adaptation and dialogue is by Adele Buffington. Production starts Monday.

UNUSUAL

For the first time in screen history costumes and properties used in the making of a talking picture will be placed on exhibition in the principal cities of the world.

This was disclosed today when Paramount announced that ten tons of "props" from Cecil B. DeMille's spectacular production, "The Sign of the Cross," will be shipped from Los Angeles next week to comprise traveling exhibits in conjunction with first run showing of the picture in foreign countries.

The first consignment left Los Angeles Harbor on December 17th, with Australia as its destination. Three more consignments, for South America, Europe and England, were shipped December 19.

The properties, which were manufactured at the Paramount studio after months of research on DeMille's part, are authentic reproductions of ancient Roman weapons, armor, household utensils, chariots, and hundreds of costumes and headgear. This is the first time properties used in a talking picture have been publicly exhibited. The last exhibition of this kind was held in conjunction with DeMille's "King of Kings" several years ago.

Chats With Connie

An interesting establishment is the Studio Beauty Salon, which is now under new management. Mr. Phillip, of Saks, (Fifth Avenue Shop), New York, is at the head of this fine shop, and is introducing many new and distinctive coiffeurs, especially suited to the individual. Though only in Hollywood a short time, Mr. Phillip has already a splendid clientele.

Girls—This should be of interest to you. The shops are featuring a new and altogether lovely brassiere, this season, "Her Secret." It is perfect in every detail, backless, and the best fitting one we have ever had. "Her Secret" is a gorgeous model, and what a gift to find in your "stocking."

Sometime ago, we were introduced to the "Fountain of Youth" Cosmetics, and found this to be a delightful line. It includes an excellent Rejuvenation Cream which removes wrinkles, and also a fine powder base. You will not be disappointed in these refreshing toiletries.

We recently heard about the "New Era Cooperative Exchange", which deals with the exchange of services. You give your particular services for those you desire, and you can become a member for a very small fee. Many important people have become interested in this fine organization.

Being perplexed about a gift for a friend, we decided on "flowers," as they are always appropriate. The Parisian florist has gorgeous flowers, a fine assortment. You will like the selection here.

Would you like a smart new dress? We know where you might find just what you are looking for, and at a bargain price, too. Page's have some "chic" models, and it would be to your advantage to shop now, as there is a fine variety.

Why not shop at Gumbiner's? Here the very finest things for gentlemen can be found, and at a reasonable price. There are plenty of bargains, and you are sure to find something suitable at this exclusive boulevard shop.

A new product for the refrigerator named "Pur-odor" has been found, which prevents the mixing of food flavors; for instance, uncovered butter will not take the taste of garlic. We will be glad to give you information about "Pur-odor", as it can be obtained for a small sum.

An Apology is in Order

To those of us who know the papier-mache city known as Hollywood, a third assistant property man ranks quite low in the social scale, yet, to Handsome Jack Jones, this ranking spanned the bridge between abject poverty and self-respect.

For months Jack Jones had awaited his chance to earn his daily bread that would nourish his giant frame and the bodies of two little children who depend upon them.

But, how little did those in the mad whirl of a film studio realize just how terrific this little job seemed to Jack, who whistled and smiled as he dragged huge boulders around a set that was aimed to make the artificial mountain scenes more realistic.

To Jack the hoisting of great rocks merely attested his virility. "That was nothing." Why, hundreds of men in Hollywood would be thrilled at the chance to work.

Suddenly it seemed as if Jack's luck changed again.

He had, in his zeal to be efficient, inadvertently dragged a wire cable over the tiny left foot of a beautiful star, who was awaiting the call of "camera!"

A scream from the girl caused him to pause. Her gossamer silken stocking was torn, and she was hysterical with anger that followed what she believed to be his stupidity and carelessness.

"Why, why—er, I'm sorry," he stammered.

But the apology wasn't enough. Sure it was a mistake, just like Uncle Sam might have made a mistake by joining the Triple Entente, instead of the Allies, had circumstances been just a trifle different.

Jack's great frame fairly shook with fear, not physical fear for himself, but for the tiny crew that called him "daddy" out in a duplex on Ventura Boulevard.

Of course the chief property man squawked. Jack apologized again.

Then the director was called, and to him Jack bent the knee. It didn't impress Hollywood, this confession of guilt.

Sitting on a bench near the huddled conversationists, a famous male star watched the proceedings with mixed amusement and chagrin, but held his peace.

Something about Jack's manner caught his attention. Then it dawned upon him.

Why surely—that was the old orderly to General Pershing! And he, the star, had actually seen Black Jack apologize to Jack Jones himself during the darkest days of the World War.

They had been working a long shift, and Jack Jones was waiting outside of general staff headquarters for more than four hours.

He had recently been ill with influenza.

Pershing finally appeared and affectionately patted the man on the shoulder. "Sorry, son," he said. "I'm worried about your cold and I wouldn't have kept you out here in the rain so long except for official business. When we get back to barracks, you'd better put your feet in a hot mustard bath and jump into a warm cot."

But then, he wasn't a film star or director—; he was only the head of the United States Army.

—TOM MIX.

HAS PHOTOGRAPHED MOST EVERY STAR ACTRESS IN THE PUBLIC EYE TODAY

Who are the loveliest women on the screen today and how do they appear to the cinematographers who photograph them? Tony Gaudio, whose latest handiwork is in Warner Brother's First National production, "Blondie Johnson," and who has "shot" practically every important star in the business, gives his reactions.

"Greta Garbo is not beautiful by strictly physical standards but possesses a perfect oval face and the sensitive spiritual appearance of the dreamer," he said. For this reason she must be lighted softly. Also Garbo has deep-set eyes, so one cannot play too many top lights on her lest those lovely orbs be lost in shadow. Lights at a lesser angle bring them out beautifully.

"Norma Shearer is a fine photographic subject but her eyes are quite light. In her case, one plays colored lights on them which do not affect the skin at all but bring out the beautiful color the eyes themselves possess.

Marion Davies has a perfectly exquisite skin which photographs beautifully. She is natural, spontaneous, easy to shoot save for her eyes which are light, as in the case of Miss Shearer's, and must be treated with colored lights to bring out their actual existent beauty.

"Norma Talmage has strong, definitely outlined features and soft, warm eyes. She must be photographed with the softest lighting—hard lights make her look drawn and haggard. Also Norma plays her parts so thoroughly, she sometimes carries a character from one picture to the next. After "Secrets," I had to watch her lest she fall into the bent walk of the old woman she portrayed in that film, while enacting a young girl in her new picture.

"Billie Dove could be photographed by a drunken cameraman and still look exquisite. Any light will do, almost any angle. She possesses a face that would photograph well under most any light. There is a perfect balance between her cheeks, the individual features are perfectly modeled. Physically she is one of the most perfect of our stars.

"Karen Morley is like Miss Davies the possessor of a very fine skin, which makes a pleasant texture on the screen. Her large eyes reflect beautifully in the camera but her cheeks are rather large, chin pointed and she is thin in the face, so that she takes absolutely top front lights which bring out the lines of her face somewhat as sunlight would affect them."

Tony Gaudio, who began his picture career in Toreno, Italy, with the Ambrosio Film Company, has been with Vitagraph, Biograph, Imp—all the earliest American companies. He was with Talmage nearly five years—shot her best pictures. He photographed "Hell's Angels." He shot the first all-color picture "On With the Show." He was Barrymore's favorite cinematographer. His record in pictures is an enviable one.

"SWEEPINGS"

Alan Dinehart gets the second male lead with Lionel Barrymore in "Sweepings" at RKO.

"Sweepings" is the story based on the life of Marshall Fields and his brother Thane. Dinehart will play the latter part while Barrymore plays the part of Marshall Fields. The picture is being directed by John Cromwell.





Fredric March

Imagine some folks embarrassment when they look at this picture of that handsome and lovable actor, Fredric March, but here is art for art's sake. His portrayal is in Dr. Jekyll and Mr. Hyde, in which he goes through those remarkable transformations right before your very eyes. Wally Westmore, Ace Paramount Make Up Artist was responsible for the occasions of these makeups and Fredric March at the Academy of Motion Picture Arts and Sciences awards dinner, paid Wally Westmore the greatest tribute ever paid a makeup artist when March was given the award for the best acting of the year. Wally Westmore is entered in Hollywood Filmograph's contest. He is out to win the Filmograph trophy, that was won last year by Ern Westmore for his "Cimarron" makeups.



Norma Shearer

The motion picture makeup artists contest that is being staged by *Hollywood Filmograph* for the best makeup of the past year, is meeting with the greatest kind of interest and rivalry. Here we offer a picture of Miss Norma Shearer in "Strange Interlude" produced by M. G. M. Cecil Holland was responsible for the makeups of the stars Norma Shearer and Clarke Gable, and has thrown his hat in the ring for the *Hollywood Filmograph* trophy that will be given to the best makeup of the year. The victor will be given a cup similar to the one won by Ern Westmore last year, for his work on Radio's best picture of the year, "Cimarron."

"WRECKETY WRECKS"

A sure laugh getter is Hal Roach's Taxi Boys comedy, titled "Wreckety Wrecks" starring Ben Blue.

The story is not limited to taxis, but concerns itself with a school teacher, a wax figure, a radio police car, and a girl's seminary thrown in for good measure.

Ben Blue's clever pantomining is responsible for the hilarity forthcoming from the audience, in gales of laughter. The assistance of Billy Gilbert, Nora Cecil and James Morton, the jolly mood is sustained.

Art Lloyd capably handled the photography and Del Lord did a good job of directing. He knows Ben Blue's personality to perfection.

WE HAVE JUST DISCOVERED that E. J. (Eddie) Clark was programmed and introduced at the Newsboy's Benefit in Pasadena as a songster. Miss Retha France was also introduced as Eddie's pianist, and Miss Josephine Mean, Olympic Queen, another member of his party was also introduced. We didn't know that E. J. could sing and Retha could play but we will be glad to file that for future reference.

"WHO'S ZOO IN AFRICA" OR "THRU THIN AND THICKET" IS FUNNY LOUIS BROCK—R.K.O. COMEDY

The motion pictures must be getting a kick out of making themselves appear ridiculous—what with the rich satire in the full length features and now in the shorts.

"The Masquers" under Lou Brock's supervision have made a comedy in the satirical vein titled "Who's Zoo in Africa," or "Thru Thin and Thicket," very cleverly directed by Mark Sanrich.

With the jungle for a background such well-known features as "Tarzan," "Strange Interlude," "Bring 'Em Back Alive," and many others come in for a lot of ribbing which, of course, makes good material. However, I don't believe that Mark Sandrich took full advantage of this comic situation, for he has directed better comedies than this.

Such well-known comedians as Eddie Borden, Grayce Hampton, Dorothy Granger, Jimmy Finlayson, Crauford Kent, and Zack Williams were seen to advantage. Credit for the splendid photography goes to Bert Glennon.

EVELYN GLATT.



MARGUERITE CAMPBELL

Marguerite Campbell who has been identified with the stage breaks into pictures via Paramount's "Hello Everybody" with Kate Smith

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Chit-Chat and Chatter

by Hal Wiener

How the Warner Bros.-First National Stars Will Spend Christmas

GEORGE ARLISS and Mrs. Arliss are great motorists, and will drive to some nearby winter resort for Christmas dinner.

RUTH CHATTERTON and her new husband, GEORGE BRENT, have two important reasons why Christmas this year has a special significance to them. It will be their first Christmas together, and December 24th is the star's birthday. Consequently, a double celebration is in order. Miss Chatterton always has a home Christmas.

WILLIAM POWELL and his wife, CAROLE LOMBARD, will be at home in Hollywood this year, and Powell will spend the day doing anything that Carole happens to fancy when the day arrives. They will probably eat turkey, however, with their close friends, the RICHARD BARTHELMESES and RONALD COLMAN.

KAY FRANCIS will have a rather lonely Christmas this time, since her husband, KENNETH MCKENNA, is doing a play in New York while Kay is at work on a picture in Hollywood. She has decided to work Christmas Eve and then sleep as late as possible, although many friends are insisting that she eat turkey with them later in the day.

JAMES CAGNEY and Mrs. Cagney will spend Christmas at their Hollywood home.

JOE E. BROWN and Mrs. Brown will spend a quiet day at home, with the holiday activities centered about their three children, Joe Junior, Don and Mary-Elizabeth Ann. There will be a tree, presents from Santa Claus, and a big turkey dinner, but otherwise their holiday will be spent quietly because the star is recovering from a recent illness, and there is a fourth little Brown on the way. In fact, it is not improbable that the stork may cooperate with Santa Claus in bringing the most important present of all.

EDWARD G. ROBINSON and Mrs. Robinson (Gladys Lloyd) will spend Christmas in New York with friends. They also are anticipating a visit from the stork.

BEBE DANIELS and BEN LYON are looking forward to a very gay and happy, if somewhat complicated, Christmas. Christmas Eve will be devoted to calling on their friends, extending seasonal greetings, and delivering presents. Christmas morning is a very private celebration of Yuletide for Bebe, Ben and little Barbara Bebe, at home with their own tree and their own presents. Of course Barbara hangs up her stocking, and finding out what Santa has brought her will be the first business of the day. From their own tree, they always go to the home of Bebe's grandmother for another celebration with the rest of the family and a general exchange of presents. Two or three very intimate personal friends are usually there in addition to the family group, of which Grandma is the center. And Christmas Bebe and Ben will have open house in their own home and receive their friends.

BARBARA STANWYCK and FRANK FAY are another film couple who have a special reason this year for looking forward to Christmas. For the first time they will have a baby in their home—ten months old Dion Fay, red-headed, bouncing baby boy who has recently become their adopted son. Although they are also planning to entertain friends at dinner, their activities will center about him, and Barbara expects that Christmas Eve will still find her worrying about "What on earth can you buy a pampered ten months old baby that he doesn't already have?"

DOUGLAS FAIRBANKS, JR. and JOAN CRAWFORD will entertain guests at dinner in their Brentwood home, and sometime during the day will pay a visit to Pickfair, where Fairbanks, Sr., is expected home shortly before the holiday. Every year Doug and Joan make good resolutions to open their presents in the morning, but Christmas Eve Joan always weakens and starts cheating, opening them one at a time until she has seen them all. This year young Doug has thought of a plan to fool her, and will hide a few of the presents, letting her think she has them all in the evening, so that there will be some left for the morning—if she doesn't read this.

WARREN WILLIAM and Mrs. Warren William will motor to Lake Arrowhead, where they hope to capture some of the spirit of an eastern Christmas in the snow.

LORETTA YOUNG makes it her custom always to spend Christmas with her mother and sisters. Gifts are always distributed in the morning between the family, and the main item in Loretta's gift list this year is a pair of Chinese pajamas for baby sister Georgianne. It will also be their first Christmas in their lovely new Brentwood home.

JOAN BLONDELL is another star who will be happy this year because her family is with her. She will entertain them in her new home on a Hollywood hillside.

BETTE DAVIS will celebrate her first Christmas with her new husband, Harmon O. Nelson, Jr. Bette's mother and sister will also be with them, and they will have their tree, presents and dinner at home.

ALINE MACMAHON will have her husband, Clarence Stein, famous New York architect, with her, and she is preparing a silver and blue Christmas tree for him. They will spend the holidays at their home here, where the gifts will be exchanged Christmas morning. She is planning a real German Christmas in the old-country style, and their German maid is acting as "technical director," even to fixing up the punch bowl which is an integral part of the celebration.

PRESTON S. FOSTER hopes to spend Christmas with his parents in New Jersey as he has done every year. If his latest picture keeps him from getting away in time, however, he and Mrs. Foster will entertain friends at turkey dinner in their home here.

ELEANOR HOLM will spend Christmas in Hollywood at the home of the Antonio Morenos. The new Wampus Baby Star says that so many lovely things have come to her this year, she can't think of another thing to ask Sant Claus for—but a little bird has whispered that a beautiful white ermine jacket is on its way from her mother in Brooklyn.

GLENDIA FARRELL has an ambition to go swimming in the ocean, as a suitable celebration of her first Christmas Day in California. So, unless it's rainy or snowy, she'll be found at one of the beaches.

Latest Torchey Comedy Proves to Be Fun-Fest—C. C. Burr's Direction Good

One of the better two-reel laughies comes from the Educational Studios under the title of "Torchey's Kitty Coupe." Under the direction of C. C. Burr, this latest in the series of Torchey comedies would make an excellent showing as a laugh getter on any program. At the Fairfax theater preview, the audience just howled at the antics of Torchey, and Franklyn Pangborn.

George Jeske, who penned the story, allowed for any number of laugh situations. His theme dealing with a group of society women giving a cat show, and then not being able to find any cats, is both novel and clever.

How Torchy, played by Roy Cooke, and Franklyn Pangborn by their ingenious methods round up a bunch of alley cats and exhibit them at the show, makes nothing short of hilarious entertainment.

Edmund Breese also comes in for a good share of the honors as a forgotten husband who forfeits his place in the household to the cats. Marin Shockley, a very shapely Miss, takes care of the romancing with Torchey. Dot Farley and Adalyne Asbury also help out with splendid bits of acting.

What tended to do more harm, than good, was the too many closeups in the picture. This, however, can be eliminated very easily and when it is done, "Torchey's Kitty Coupe" will be a fast-moving and tremendously funny comedy. Lew Physioc was the cameraman, whose splendid work aided in building up the laughs.

MISCHA AUER FINDS CREATIVE MAKEUPS MORE USEFUL THAN THE CUT AND DRIED TYPES

What constitutes a good character man? Is it his unique appearance? Is it his ability to emote before the camera? Or is it his versatility and creative instincts which help him to devise new and vastly different types of characterizations?

After talking with Mischa Auer, one of the better known character men of the screen, we were inclined to believe in the latter. Mischa Auer has created quite a name for himself around Hollywood for the deft way in which he contrives novel character makeups.

It is a known fact that many of our best heavies are at a loss when it comes to portraying anything other than what he looks like. With Mischa Auer, it is different. Being somewhat of an artist, Mischa has studied the contour of the face and in most of his character makeups, you will notice that he uses but very little makeup but depends more on a simple characteristic of the individual he is portraying to establish his identity. The dragging of a foot, the twitching of an eyebrow, or the continual nervousness of the hands are simple tricks in character studies.

Mischa Auer is a true artist, who understands the full advantage of a situation and has proven more than once, that his creative mind is far better than the manufactured scripts, when it comes to makeups.

But what he wants to do, probably, more than anything else in the world, is to direct. There is not enough excitement for him in simply acting in pictures, he tells me. The excitement, in the moving picture industry, comes in the direction of a picture. The excitement in acting, comes on the stage.

LYLE TALBOT will spend Christmas day with relatives at home, honoring particularly his grandmother, who is visiting him. They will have a tree, and exchange presents early in the morning.

DICK POWELL would like to go home to Little Rock, Arkansas, but probably will not be able to do so because of work and the distance. Otherwise, he will stay at home, with a few friends for dinner to keep him from being lonely.

SHEILA TERRY, planning to have turkey with her mother and friends in Hollywood, says she has written to Santa Claus to send her a snow storm instead of filling her stocking.

GUY KIBBEE wants to get in some duck hunting just before the holidays, so that he can have a wild duck dinner on Christmas Day. He will spend the day with his wife and 18-months old baby daughter, Shirley Ann. Their gifts, according to the more ancient custom, will be distributed on Christmas Eve, but the baby being asleep, will have hers placed in her crib so that she will see them the first thing when she wakes up. Her main present (not placed in the crib) will be a rocking horse, because she is wild about ponies. Next year, when she is a little older, Guy is planning to give her a real one.

HELEN VINSON hopes to get away at the last minute to spend Christmas with her family in New York. If work prevents, she will dine here with friends.

PATRICIA ELLIS, another new Wampus Baby Star, will be with her family at home in Hollywood. Her father, Director Alexander Leftwich, has recently joined them here, so the reunion will be complete.

CLAIRE DODD will drive to one of the mountain resorts for dinner with friends.

And ALLEN JENKINS, belying the hard-boiled, ruthless parts he plays on the screen, says that, believe it or not, he is staying home to have Christmas dinner with his mother.

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P. S.—The sole purpose of this advertisement is to help a very unfortunate young girl. Every cent paid the Filmograph for this ad will be used to help this young lady. This office does not find it necessary to advertise, as our satisfied patients save us that trouble. I suggest that should you wish to regain your health and wish an appointment that you telephone at least a week ahead of the time you wish to consult with me. If you know of some unfortunate girl or boy, write regarding them.
—Dr. S.

San Francisco Is Full Of Yuletide Spirit

Louise Dresser Will Be Paid Tribute By Filmland Monday Night

PLENTY OF ACTION IN ALL SPOTS IN THE BAY CITY REGION

BY ROBERT A. HAZEL

Hurrah! Christmas is here again. We hope that Santa Claus will come down your chimney and leave a lot of nice presents for you. He has already been at our home, even if he did have a dickens of a time finding our apartment. We have no chimney for the old boy to slide down, and the fat rascal couldn't climb six floors, so he had to be real modern and ride up in the elevator.

When he reached the sixth floor he was doubtful as to the exact location of our apartment until he saw a lean, hungry looking wolf hanging around a certain door, then he was dead sure that he had found the right apartment. The old fellow was generous with us this year. He left scads of greetings sent by friends from all over the world, (for which we are thankful), a huge Christmas tree trimmed with goo-gads and what-not's, and a stack of fancy boxes done up in bright colored ribbon and gay stickers, (for which we are again thankful). He even remembered to bring a catnip ball for Baron Munchausen. (He's our cat who lies around the house all day.) He also left a box of biscuits for Bolshevik (He's our dog, and now he hates the Bourgeoisie of dogdom.) Xanthippe and Socrates (our goldfish) were also remembered.

So it looks as if it's going to be a great Christmas. The packages intrigue us. We've been feeling of them, shaking them, and trying to get in a bit of private snooping, but the boss says: "Packages are not to be opened until Christmas day." One huge package has us guessing. It came from a friend up Alaska way and we have our suspicions that it contains a pair of snow shoes. Well, anyway, we're going to like everything we get this year, even the usual purple tie with the yellow polka dots, and we're going to be real happy, and we're passing it along, and

MERRY CHRISTMAS TO EVERYBODY!

The crowds were too busy with Christmas shopping this week, consequently the downtown picture houses took a terrific nose-dive. The Warfield, in keeping with the spirit of Christmas holidays, offered as a stage attraction Fanchon-Marco's "Big Top" idea, an indoor circus fitting for the kiddie's vacation week show. Jack Sidney, famous ringmaster, acted as master of ceremony, introducing one thrilling act after another, including Adele Nelson and her dancing elephants, Flo Mayo, Aerialist, the Harrison Merry-makers, a collection of trained ponies, dogs, a monkey and a kicking mule, Beehee and Rubyatt, a troupe of Arabian Acrobats, and Dolly Kramer, Mid-get Comedienne. Jay Brower and his "Pep" band also came in for their share of the applause. The screen fare was "Under Cover Man" with George Raft, Nancy Carroll, Roscoe Karns, Gregory Ratoff, and Lew Cody. Saturday was a gala day for the kiddies. At the first show a program designed especially for youngsters was given and Santa Claus appeared in person distributing toys to all children attending the performance.

The RKO Golden Gate offered as a screen feature "No More Orchids" with Carole Lombard, Lyle Talbot and Louise Closser Hale. As a stage attraction Will King appeared in a revue assisted by Lew Dunbar, Bessie Hill and a chorus of dancing girls. Suitable to the holiday spirit Santa Claus greeted the children in the lobby and presented each girl and boy with a toy.

Warner Bros. Have Another Fine Picture in "The Parachute Jumper"—Mark up K. O. for Alfred E. Green

The most difficult pictures to make are those that deal with the air, water, or animals. Alfred E. Green was handed an air picture "The Parachute Jumper" and for him to bring in such an entertaining picture is indeed quite a victory for him. In fact, we would say a knockout offering for theatregoers and the Warner Bros. Douglas Fairbanks Jr., is fast showing us that his Dad will soon have to look up another line of screen endeavor and let the public forget his athletic acting days, for Doug. Jr. is naturally growing on the public along these lines and will, from now on, and Warner Bros. will have to find new avenues and channels for him to do his athletics along with his emoting before the "Mike."

There are plenty of names in the "Parachute Jumper." All have just enough to do to be among those present. However, their work is very good. For instance, Bette Davis and Leo Carrillo. The story could have been kinder to them, however, be that as it may. Look at THESE NAMES WHO DID THEIR BIT TO HELP PUT THE PICTURE ACROSS: Frank McHugh, Claire Dodd, Shiela Terry, Walter Miller, Thomas Jackson, Harold Huber, Col. Reginald Barlow, Pat O'Malley, George Pat Collins, Ferdinand Munier, and many others too numerous to mention.

Rian James wrote the original story. He had a thought for entertainment purposes and not to make you do a lot of deep thinking. It will click with theatregoers, and will please the Fairbanks fans immensely, so what more can we ask of producers these days.

"Handle With Care" is Built for Family Entertainment—David Butler Does Good Job on Direction

Fox Films need not worry about "Handle With Care," their latest feature. It is brimful of entertainment for the whole family and when you can turn out a picture of that kind these panicky days you are in line for a vote of thanks. David Butler did a nice job of direction, and is responsible for the story. The screen play has the human appeal and is by Frank Craven and Sam Mintz, with very excellent photography by John Schmitz.

El Brendel, although not starred in this one, is a howling success. Here is a character that is worth stardom. The more he has to do and the cleaner his action, the more the public will like him. He shares honors with James Dunn and Boots Mallory. What is all this shooting about "Boots?" For a newcomer to the screen, she will grow on you. The more you see her, the better you will like her, so what more can we ask. "Jimmy" is his own sweet self, and puts his scenes across as only he can.

Buster Phelps never gives a bad performance. His work here is of the sterling brand. You will just want to take him up in your arms and hug him until he hollers for help. There are plenty of good actors in the cast. Victor Jory, Arthur Vinton, Pat Hartigan, Frank O'Connor, all command attention. The mass of kiddies are interesting and hold you at all times. Director Butler's work, especially with the children, showed us that he has a soul, and knows his drama.

We need more pictures like "Handle with Care." There are too many sex and gangster pictures that are built only for the box office and with no thought of entertaining the whole family. Exhibitors should encourage more of these pictures and less of the other kind, if they hope to stay in business during the year 1933.

MARY BRACKEN DISPLAYS TALENT IN THREE NEW PRODUCTIONS

Mary Bracken will prove to the theatre-going public her versatility when three hits are released after the first of January. In Kendall-De Vally's "The Brahmin's Daughter" Mary is a ballet and interpretive dancer. In Paramount's "No Man of Her Own" she's a high school girl, and in M-G-M's "White Sister" our lil' ritzy Mary is a poor lil' peasant girl.

Mary Bracken is beautiful and radiant, has the experience and ability and should go far in picture work.

HARRY SEGALL, staff writer at Fox has just sold a new play, which will be produced on Broadway early in the spring under the title of "Lost Horizons." A. H. Woods will produce it.

Halchester's—the home of beautiful flowers, has a splendid Christmas display, especially priced. Flowers are always perfectly fresh here, and there is a prompt delivery service.

CHRISTIAN SCIENCE

The question "Is the Universe, including Man, Evolved by Atomic Force?" was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections included these verses from Matthew: "Then Jesus called his disciples unto him, and said, I have compassion on the multitude, because they continue with me now three days, and have nothing to eat; and I will not send them away fasting, lest they faint in the way . . . And Jesus saith unto them, How many loaves have ye? And they said Seven, and a few little fishes . . . And he took the seven loaves and the fishes, and gave thanks, and brake them, and gave to his disciples, and the disciples to the multitude. And they did all eat, and were filled; and they took up of the broken meat that was left seven baskets full. And they that did eat were four thousand men, beside women and children."

Among the correlative passages from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, were the statements: "Jesus walked on the waves, fed the multitude, healed the sick, and raised the dead in direct opposition to material laws. His acts were the demonstration of Science, overcoming the false claims of material sense or law."

HOLLYWOOD PLAYHOUSE TO BE SCENE OF GREAT GATHERING FOR "A PLAIN MAN AND HIS WIFE"

Filmland will have an opportunity to pay tribute to one of its most beloved players on Monday night, December 26, at the Hollywood Playhouse which has been designated as Motion Picture Night and will honor Louise Dresser, who is starring in "A Plain Man and His Wife" a play by Sophie Kerr, based on her Saturday Evening Post story "Chin Chin. Miss Dresser is playing this engagement at the beautiful Hollywood theater here prior to its New York run.

In connection with Motion Picture Night, filmland, while primarily honoring Miss Dresser, will likewise honor two former film executives, Ben Jackson, for many years the popular and efficient studio manager of Fox Films, and James Hanley also formerly of the Fox musical writing and producing staff.

Mr. Jackson and Mr. Hanley are associated with Harry L. Cort in the production of a series of legitimate stage productions at the Playhouse the Louise Dresser starring production being their initial production.

Motion Picture Night on Monday was designated thus by the management due to the request of a committee from the film and stage colony here with whom Miss Dresser and her associates have been tremendously popular in the past.

In addition to paying tribute to the trio mentioned those who attend the performance will enjoy a mighty fine, human and appealing comedy-drama of plain everyday folks.

In truth, the Sophie Kerr play takes you right in the front door and into the living room and dining room of a typical American family. You live, in less than three hours, a good part of their life. You enjoy as clean, as wholesome a play as has ever been written or produce and you leave the theatre refreshed as well as entertained and carry with you the thought that, after all, after a deluge of sex, gangster and other angles, a clean, human, honest, sincere play, capably enacted, comes to you as a sweet refreshing breeze in springtime.

Mr. Cort and his associates, Mr. Hanley and Mr. Jackson are giving this play a metropolitan production.

A formidable cast has been assembled to support the star headed by Charles Dow Clark and Florabelle Fairbanks, the latter a niece of Douglas Fairbanks. In the cast also are Elaine Baker, Kenneth Howell, Lex Lindsay, Jimmie Butler, Lottie Williams, Grace Hoodell, Howard Hickman, Josef de Stefani and Earl Dwire.

The Playhouse has been entirely transformed and the outer decorations are in the spirit of Christmas.

Gowns worn by Miss Dresser and other ladies of the company have been designed and fashioned by Sophie Wachner of international fame.

Seats for all presentations are now on sale at the theatre box office which is open from nine in the morning to nine thirty at night.

BUSY

After completing the script on "Joe Pa-looka" for Reliance at United Artists, Lew Foster has moved his typewriter to M-G-M where he is now collaborating with Zelda Sears on "Man of the Nile" scheduled to be Ramon Navarro's next starring picture.

BEWARE—Our deadline Dec. 27. Out New Years Eve

NIGHT HAWK

Buddy Fisher Opens The Hollywood Barn Wednesday Nite, December 28. Has Great Orchestra and Show Staged by Lester Montgomery

In opening the Hollywood Barn, the most unique cafe in America, on Wednesday evening, Dec. 28, Buddy Fisher is keeping his word with the public, when he said he would open such a place right in the heart of Hollywood, for sure enough, it is located at Cahuenga and Sunset. Lester Montgomery, who just completed "Joy Bells," one of the most successful Fanchon and Marco unit acts that has showed at the Pantages and United Artists theaters to tremendous success, has been engaged by Buddy Fisher to put on his show, which will back up his own orchestra, which has been augmented with a number of noted musicians, who have appeared with the best known maestros in the musical world. Buddy Fisher himself, is known as "America's Joy Boy," a title he gained in the East, and has proven his right to it since his numerous appearances in the Southland. He is working hand in hand with Mr. Montgomery on his show, feeling that Hollywood is entitled to the very best, and he is not sparing any expense to see to it that they will have something that is different, novel, amusing, entertaining, and above all, a place where you can bring your family and enjoy an evening's entertainment, dance and eat the best of food at a reasonable price within every man's earnings. There will be no cover charge at any time, which in its self is quite an item. The New Year's Eve celebration that Buddy Fisher has planned will be typical of the kind that made him famous in the Mid-West and has followed him all the way to the West Coast as an advance bit of publicity, for his admirers back in Chicago, Milwaukee, New Orleans and other key cities well remember and boost his way of making folks enjoy themselves any time they are in a cafe in which he is working. The Hollywood Barn will throw its doors open Dec. 28 and from then on you will be making this place a habit and advise your friends to do likewise.

Fred Monroe, at B. B. B. Cellar, Proves to be Greatest Mimic and Imitator That Has Been in Southland in Many Years

Get a load of Fred Monroe at the B. B. B. Cellar and if you say he is not the greatest mimic and imitator you have seen in the Southland in many years we will have to differ with you. Unlike other such entertainers, Fred Monroe is clean minded, refined, an artist to the very tips of his fingers and you never tire of his work. The writer has seen him do his many imitations time and time again and applauded him more strenuously than previous times we witnessed his exhibition. He is a whole show all by himself and is the most obliging star that has come to these parts. Call your own numbers from that 50 that he is able to do and he will willingly oblige very time, laughingly saying that he could do this sort of stuff for ever and ever and never tire. This is the truth and his audiences will never tire of him. The other evening he imitated Jean Malin and Karyl Norman who were both in the audience, better than they themselves can perform. He gives every one a break, doesn't try to hog the show, and above all, has a personality that gets across the minute he steps out into the limelight and starts to perform. B. B. B., too, proved the opening night that he was a real showman. He allowed Fred Monroe to have the right of way and commanded that the tremendous turnout sit quietly and listen to his new star performance. It didn't take much coaxing to quiet even the B.B.B. fun seekers who taxed the capacity of the Cellar last Monday evening.

AMONG THOSE WE SAW WERE: Cary Grant, Ben Blue, Arthur Caesar, Randolph Scott, Billy Snyder, Roscoe Ates and his Missus, Al Herman and wife, Ricky Craig, Jr., and charming wifey, Louis Atlas the Hat Check King, Melville Brown, Eddie Tierney, Mrs. Chas. Roscoff, Brooks Benedict, Marsters and Grace, Jack La Rue, Bert Wheeler, Gitelson Bros., Harry Jans, Bruce Cabot, Claire Windsor, Arthur Lubin, Jerry Hoffman, Hellene Costello, Tommy Herman, Patsy (Greek) Werner, Matty Fain, Teddy Lawlor, Mar'e Cooper, Leo Le Blanc, A. Klein, Ruth Mix, Hymie and Bennie Miller, Jimmy Bronis, Sam Stept, Harry Warren, Art Schmatz, Sammy Cohen, Lou Breslau, Ruth Duvall, Bill Boyd, Johnny Rosselle (New York Club), Peanuts Byron, Lew Cody, Phylliss Crane, Fifi Dorsay, Jimmy Starr—we could go on and on and list names, but the SHOW is immense. CYNTHIA, who is what we think another Kate Smith, croons her way into the hearts of everybody. B.B.B. and his stooge, Leo Artigo, panicked 'em. THE SECOND NIGHT Jesse Lasky and his son dropped in. Col. Harry Baine, Sontag the Cut Drug Man, George Lont and wife. We heard FORLENZA sing in a soprano voice and wondered if wonders never will cease. BEN LYON AND BEBE DANIELS with Hal Howe as official guide had the time of their lives. Ask HAL, HE KNOWS. It looks like the crowds that have been going hot for other similar spots have passed 'em up for the B.B.B. CELLAR.

BAL' TABARIN GARDEN

Hollywood is now enjoying a new line of entertainment, where the new management are dishing up a brand of amusement for night spot lovers that is appealing. Alton Red and his orchestra and ten beautiful creole girls are the special attractions with their hot cha dancing and syncopation, and are entertaining and delighting those who have attended this show. Frankie Sennes is at the helm and his inaugurating this latest night life policy is catching on, for it is known as the Two-Bit Club of Hollywood.

Open Evenings!

HOLLYWOOD FILMOGRAPH offices will be open every evening until 10 o'clock from now till DECEMBER 27TH . . . Phone HILLSIDE 1146 FOR ANY INFORMATION ABOUT OUR YULETIDE ISSUE

SPORTS

Ernie Triplett Victor in 200-Lap Event at Legion Ascot Speedway

WILL BE CROWNED 1932 PACIFIC COAST CHAMPION JAN. 1

Finishing first in the 200-lap race at the Legion Ascot Speedway last Sunday afternoon, Ernie Triplett won, not only the hardest race of his career but also added sufficient points to his credit to end the year with almost 300 points more than his nearest competitor—Lester Spangler.

The Legion officials stated before the race, that if the longer race proved a success, they would make it an annual event. We have seen many races at the local track, but never have we witnessed anything to compare with that race, and we believe you will agree with us. What a fight Wilbur Shaw put up. We have always contended that he was one of the best drivers ever to appear at the Ascot track and he certainly drove the most 'inspired' race we ever saw until his unfortunate and unavoidable accident on the 154th lap.

"Wild Bill" Cummings, who justified his name, while never once gaining the lead in the race, provided the spectators with more thrills than all the rest of the drivers combined and received a large ovation when he came into his pits after finishing in third position. Babe Stapp, the only driver who did not make a pit stop, finished second with Carl Ryder, fourth, and "Stubby" Stubblefield, Mel Keneally, Louie Tomei and Clyde Bloomgren bringing up the rear.

It might be interesting to state that Wilbur Shaw led for 102 laps, Ernie Triplett for 84 laps and Babe Stapp 14.

There will be no race next Sunday afternoon but the following Sunday, New Year's Day, there will be an especially interesting program for race enthusiasts, which will include an "East vs. West" match race with Bill Cummings and Bob Carey representing the East and Ernie Triplett and Wilbur Shaw representing the West. The awards for 1932 will also be presented to the winners.

Earl Dancer and His 14 Gentlemen From Harlem Click at Lee Moore's Frolics Cafe

One of the big surprises of cafedom was revealed by Lee Moore, when he brought Earl Dancer and his 14 Gentlemen from Harlem direct to his Frolics Cafe from New York City and introduced them to his clientele as a "surprise." To say that Frolicites fell for this latest orchestra innovation is putting it mildly for Earl Dancer and his Syncopaters play more true jazz, rhythm, harmony and varied music than most of the bands playing hereabouts thrown together in a single outfit. They just tantalize their instruments for all they are worth. And do they croon and play just the right kind of dance music? What more, they seem to have pepped up the floor show too, for the revue as staged by Carl McBride, right hand man to Le Roy Prinz, demands plenty of peppy music; and the 12 Dancing Beauties show more life and animation than ever before. Time doesn't permit us to go into detail about the whole show, but we must say that Will Gladys and Ned Ahearn are a show by themselves. David and Hilda Murray are a riot in their dance numbers, Nitza Vernille is lovely and more versatile than ever in her new dances. The addition of Earl Dancer and his orchestra should help to pack Lee Moore's Frolics over the holidays. Join the merry throng and see for yourself if we are not telling you the lowdown. Oh, yes, we almost forgot. We lost a chance to dance with the Divine Mada Borka. She had to leave early so our heart was left in a flutter. MORE LATER.

CARNIVAL NIGHTS HELP BUILD UP BLOSSOM ROOM BUSINESS; GILMORE LION NIGHT PROVES SUCCESS CARLOS MOLINA SCORES

If you are out for an evening's amusement and you love good music, food and a quiet place to enjoy it, drop in at the Roosevelt Hotel Blossom Room. If you happen in on a special night, you will find even more enjoyment than on the ordinary nights. Wednesday evening was set aside as Carnival night. The Gilmore Lion entertainers dropped in and made a night of it, putting on plenty of added attractions to the Carlos Molina orchestra and song numbers that were put on by their feature singers. The other evening we dropped in and found Mickey Walker, his manager, Jack Kearns, and Joe Benjamin dining and dancing. Susan Flemming, Virgini Wood, Robert Burns, Duane Thompson, Shirley Ross, in fact there were folks from screen and stage having a great time. Joe Mann was the busiest individual in the place looking after everyone's wants.

Tedd Dahl Puts Over K O Dance Music to Increase Patronage

It is the music of Ted Dahl and his orchestra that has placed the Beverly Hills Hotel supper room in the first line running for the public's attention and patronage. Ted Dahl's personality along with the music that his organization has been playing can well be attributed to the increase in attendance every night including Sunday, when the place is open. Monday evenings the supper room is dark so that the show for the current week can be properly arranged. Hence, the fine entertainment that is offered. The specialty act of Sorrel and Melva is still the biggest hit since the place opened. These artists have worked their way into the hearts of the family folks, especially those about the hotel who love to see them perform. They in turn have told others who have journeyed to this playspot specially to see the performance. Miss Melva has an appealing and pleasing personality that grows on one. Her partner looks every inch as good as any Hollywood Sheik, which is something for a dancer to have at his command these days. Those Singing Idols, Jimmy Nowell and Brabra Lee, are endearing themselves with their fine voices and personality. Other members of the orchestra, too, come through with splendid specialties at every show. Christmas and New Year's Eves and days will go down in history of Beverly Hills as banner events if you ask us. And why not, we want to know! Drop in and let Alex and Frank make you comfortable. Phone your reservations in early and avoid the rush over the holidays.

"NO MAN OF HER OWN" A WINNER FOR WRITERS, DIRECTOR AND PERFORMERS

One of the best we have seen for some time is the latest Paramount picture with a borrowed star, Clarke Gable, their own lovely Carol Lombard and the return of Dorothy Mackail to the screen.

The story is of the usual big city crook who is compelled to make a trip to the country where he picks out the lovely small town girl, gets into the graces of the family and marries her.

He returns to the big city, where he falls in line with his former companions but the girl finds out his mode of living and instead of throwing her off, as is usually done, he tells her that he is going on a trip to South America but instead takes a prison sentence and comes back to the girl entirely reformed with a mighty pleasant finish. All this sounds simple and it would be in less experienced hands than Edmund Goulding and Benjamin Glazer who wrote the story, Maurine Watkins and Milton H. Gropper who furnished the screen play and last but by no means least, Frank Tuttle who gave it some deft directorial touches that have not been seen in some time.

We'll not go further into the details of the story, as you must really see and hear this one, with all the surprise situations, smart dialogue and other trimmings. We can't help agreeing with the girls, who like Clarke Gable getting away with murder in his handling of women and especially by the manner in which he woos and wins the village librarian.

As for Carol Lombard, as "The Small Town Girl", she is so lovely and handled the delicate situations in this one so beautifully, that we can hardly see why she stayed in the village so long.

Dorothy Mackail was a welcome treat for us on her return to the screen and while she had very little to do, she did it expertly.

Grant Mitchell was a great aide for Clarke Gable as "the assistant crook" and Elizabeth Patterson, George Barbier and Tommy Conlon made a perfect small town family.

J. Farrell McDonald, Walter, Paul Ellis, Lillian Harmer and Frank McGlinn, helped this one to success.

Leo Tovar gave us superb photography and the production was on a par with the cast, story and direction. Can't miss on showing this one at any theatre anytime as it will amuse and entertain.

—ARTHUR FORDE

"GRINS, SMILES AND LAFFS"—(Garnered by Bud Murray, en tour.)

All in a days routine, in Noo Yawk.

9 a. m. The "cheerio" hello, from the Hotel Telephone operator.

10 a. m. At rehearsal. "Smile" of Contentment—(actors rehearsing.)

Noon. The "Smile that won't come off," those Salvation Army lassies faces.

Up to 5 p. m. "The Malarky Smile," on the street fakir's face, when a sucker buys a silver ladies wrist watch, for 25 cents, just the advertising price, for today ONLY.

6 p. m. The smile of the Home Folks, after you've been away a long time.

7 p. m. The difference of the "Smile of Thanks," on the professional pan-handler, and the 'unemployed beggar.'

8 p. m. to Midnight. The "patent" Smiles, on the faces of theatre attendants, head waiters, hat-check girls, rest-room boys, and the nice Noo Yawk taxi drivers.

1 a. m. The 12-year-old "shoe shine" boy, in Times Square whose smile is wan, but from the heart.

2 a. m. The grey haired old lady "Newsie" on 44th and Broadway—with a cold but honest smile.

4 a. m. The "Prop Smile", the Red Lady of the Streets gives you.

5 a. m. The "Copper Smile," the House Dick greets you with—Hot or cold.

That Honest to God smile you give yourself before retiring, when you have been true to yourself and your fellow man. (Good Nite flks.)

HERE ARE A FEW LAFFS

Daddy (Peaches) Browning goes to the openings wearing a full grown orchid.

France's refusal to pay her Honest Debt.

Winchell's crack about "The Great Magoo". (He said) "There never was a Fowler play by Hecht."

Frank (Bring 'em Back alive) Buck, falling for Billy Lahiff's 'rib' Lady Aeroplane flier's offer to fly him back to the Coast, which we refused. (Oh Yeah.)

Passing through Newton, Kans., notice sign over General Merchandise Store. "KEEP SMILING"—Business is Good—Quilly's General Store". Two Indians asleep on the front porch, wrapped in Navajo blankets.

At opening of Park Central Cocoonut Grove—Joe Lewis turned up, in a business suit, Fatty Arbuckle crackt, and Joe Lewis sent for his Tuxedo, to show the assemblage he had a Tuxedo—and he did.

"HEADIN' FOR HEAVEN"

An entertaining comedy by Sherrill Webb and Daniel Brown, titled "Headin' for Heaven," was one of the class productions of the Beverly Hills Community Players.

The action of the three act play revolves around the home life of the Johnsons. Amusing situations, which gave the audience an opportunity to indulge in hearty laughter, are brought about when Mr. Johnson is warned by his doctor that he has only four months to live.

Ferris Taylor, as Pop Johnson, turned in an exceptionally fine performance. Mother Johnson was realistically portrayed by Mrs. William Holden. Frances Brachetto was well cast as the daughter, as was Beth Golden who played the rather difficult role of the maid. Satisfactory performances were also given by C. Campbell Christy, Marjorie Warfield, Carrington Lewis, Zoe Lester, Joan Blackmore, Katherine Warfield, Brock Martin, Cecil Powell, Robert Balzer, and Dr. Herbert Emsheimer.

Thanks to Eliot Duvey's direction the play ran along smoothly and the full benefit of the dialogue got across to the audience. Mrs. Edmond Lytton is to be complimented for her capable supervision.

—EVELYN GLATT.

"The Devil Is Driving" Has Some High Spots — Ben Stoloff Does Good Job

Several spectacular automobile crashes are the highlights of "The Devil Is Driving," Charles R. Rogers' latest production for Paramount release. The picture, once better titled "Metropolitan Garage," has a decidedly novel setting for a not so novel story. It is one of the variants of the "Grand Hotel" cycle, most of its action taking place in a big-city skyscraper garage. It also exploits a hitherto unglorified division of gangdom—the stealing and doctoring of automobiles. When it occupies itself with the technical details of this art, the picture is pretty interesting.

Its chief fault is a confusion of interest resulting from too many subplots, none of which are sufficiently built up. As a result of jumping from one to another, the audience feels like a pig on ice attempting to go four directions at once. To make the plot function, coincidence is at times stretched to the breaking point. In spite of all this, the film rates as better than average entertainment, although not as good as Mr. Rogers' last two pictures. "The Devil Is Driving" will be best remembered for the moments when it does not take itself too seriously.

No member of the cast does outstanding work. Edmund Lowe is excellent in the lighter moments, but too flippant when melodrama enters the scene. Wynne Gibson is given no chance except in the scene where she "makes" Edmund Lowe. Said scene, by the way, is the best in the picture. James Gleason is wasted in a straight part, although doing good work. Lois Wilson is always interesting, but deserves a better break. Dickie Moore is one of the best of the lot as Gleason's son. Alan Dinehart is convincingly villainish, and is ably aided by George Roesner as "The Dummy." Guinn Williams was fine in a minor part. The one who was really the best of the lot, however, was given no screen credit. He played "Bill Jones" the newsreel cameraman with the charming sense of humor which he has shown in bit parts in other pictures.

Ben Stoloff directed the picture in a workmanlike manner and did a good job of it. Harry Joe Brown supervised which proved a happy and successful combination. Henry Sharp photographed in conventional manner.

The sets in "The Devil Is Driving" were designed and built by Harrison Wylie and they show some effects and lighting that have never been shown before. They were particularly effective and especially the interior of the city garage which was evidently built with the idea of special lighting. Harrison Wylie, the art director for this company, achieved an effect that was extremely interesting and new.

—HAROLD WEIGHT

Welford Beaton and Hollywood

Hollywood has always resented criticism, regardless of the truth or logic of the critique. Perhaps nowhere has this fact been borne out as in the case of Welford Beaton, editor of the late Film Spectator, who has now issued his volume, "Know Your Movies."

Despite the rather ambiguous title of this tome, it is a forceful and well-arranged volume. Its format is in keeping with the profound aspects of the text, and the scholarly review by the author.

Beaton has often been severely criticized as an opportunist and self-exploiter by his bitterest opponents, but his admirers have been quick to take up the challenge and scoff at Hollywood's hypocrisy.

It seems that Beaton says more in this book than ever he said in *The Film Spectator*. Yet almost everything he says here has been said before and in other places; at times by Beaton himself. In his foreword Beaton declares that the text contains repetitions, and his thought seemed to be that reiteration made for emphasis. Yet the very force of his arguments are often minimized by this retracing, and at times his writing became tiresome to the reader. He lacks the pungent, incisive style of Tamar Lane, for example, whose book, "What's Wrong With the Movies," is still widely quoted nine years after its publication.

Yet Beaton has done a thorough and scholarly job. His command of language is delightful to the reader who enjoys exhaustive analysis, but the average reader will often wish that Beaton had thrown a bombshell paragraph here and there, instead of attacking his subject with such calm deliberation.

That is very true. It is lack of critical forces that has caused the industry to misstep so often in recent months. Many people may deny the fact, but it is evident from any superficial review of movies events during past years that comments and prophecies of film trade-journal editors have played influential part in the progress of the Hollywood industry.

It would be a delight to round up critics like Beaton and Lane and put them in a periodical that would blast away at Hollywood's hypocrisies and foibles. Such an organ would exert a real impress on the artistic and economic advance of the films. But these critics, scattered in sundry publications of small circulation, cannot achieve what they could, collectively, in an organ of consequence.

In treating upon Hollywood's idiosyncrasies, Beaton often becomes laborious with his methodical and thorough support of every claim he advances. This, too, seems for the purpose of persuasion, but the minute discussions involved are not necessary for people employed in the film industry. And one believes it is for their attention that Beaton makes his strongest bid.

If my recollection is not at fault, Beaton's forecast upon the debut of talkies was that they would soon fail. Later, I believe, he was stampeded by the hullabaloo aroused by sound; and even later returned to his original estimate. In "Know Your Movies" Beaton sees small hope for the talkie as it is now constituted. His commentary on the use of sound and dialogue is effectively presented. It shows a studied and scholarly probing of the present evils of the audible screen.

Perhaps the weakest chapter in the whole volume is that entitled "New Faces," the subject matter being pertinent to the relative value of familiar movie faces and new visages on the galloping tintypes. While lauding Janet Gaynor, in another chapter, Beaton evidently forgot that Gaynor was a "new face" at the time she made her big hit in "Seventh Heaven"; and the mere fact that the industry today is making flagrant errors regarding new alleged "talent" does not necessarily condemn the high purpose of bringing talented new people to the cinema.

Beaton professes no enthusiasm for either color or third-dimension in the film of tomorrow, declaring that these adjuncts destroy the illusion of reality that is the basis of motion pictures. This, too, is a highly debatable point, and the reader may differ with Beaton on the basis that no real achievement has been accomplished in either medium as yet.

In his comments on the profligate waste in making Hollywood movies, Beaton passes over familiar ground. That there may be a Utopia where movies can be made under a sensible economic schedule, with regard to talent, time and money, no one can dispute. But it will likely always be some far-off Utopia until Wall Street gets up sufficient interest to find out why pictures cost so much money. IF Wall Street finds that its rake-off on film financing is imperiled by this aspect of money spending, there may be vigorous lid-clamping

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STARS

Bartlett Cormack Writes New Beer Racket
Story for R-K-O

Frantic preparations in the underworld in anticipation of the change from illicit beer running to the repeal of the Volstead Act and free sale of the beverage form the theme of Bartlett Cormack's new story, "Bugaboo," written for production at the R-K-O Studio.

Cormack, an associate producer there and noted for his gangland play, "The Racket," announced the story's completion late today and said that production is scheduled for the near future.

The story has been in preparation for the past few months, Cormack said, ever since David O. Selznick, executive vice-president in charge of all Radio production, granted his permission for the project.

"The underworld preparations for this expected change from illegal beer to the legitimization of their rackets is one of the most terrific, frightening and dramatic situations I have ever encountered," said Cormack, declining however, to further disclose details of the plot or plans.

STUART ANTHONY, Columbia scenarist who wrote the story and screen play for "The End of the Trail" with Tim McCoy, and the screen play for Buck Jones' "McKenna of the Mounted," is now pegging away at "The Brand Inspector" at Columbia.

STUDIO STORY REQUIREMENTS

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ALBERT J. COHEN, *Story Editor.*

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

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At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

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HOWARD SMITH, *Story Editor.*

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT. No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER. No westerns. Adventure material with unique background.

CARY GRANT. He-man stuff with comedy charm.

FREDRIC MARCH. Anything suitable to important star. No light comedies.

MAE WEST. Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, *Story Editor.*

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, *Story Editor.*

Originals considered from established authors and agents only. In the market for inexpensive melo-dramas and westerns.

JACK HOLT. Anything suitable. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL. No mountaineer stories. Sympathetic juvenile type.

CONSTANCE CUMMINGS. Story affording opportunity for emotional leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, *Story Editor.*

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, *Story Editor.*

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

PRETTY SOFT PICKINGS FOR CENSORS—HEY, WHAT?

Three hundred members of Boston's theatrical fraternity, headed by Tom Spry, Warner Bros. branch manager, attending the testimonial dinner given last week by the theatrical men to John M. Casey, former Boston's City Censor, at the Copley-Plaza. Casey had acted as the city censor for 29 years, before he retired.

In addition to the dinner, which was attended by Joseph B. Ely, Governor of Mass., Casey was presented with \$1,000.00 in gold by Al Somerby, manager of the Bowdoin Square theater in behalf of the theatrical profession.

Tom Spry acted as master of ceremonies, introducing the speakers which included in addition to Governor Ely, Ex-Mayor Malcolm E. Nicholas, Gen. Alfred E. Foote, head of Massachusetts department of safety; Judges Edward A. Logan and William A. Day of South Boston Municipal Court; former Congressman Charles P. O'Connell and officials of many of theatrical and motion picture houses in Boston.

The reception began at 6:30 P. M. and lasted until 3:30 A. M., with a floor show in the main dining hall of the hotel, with every important bill in the theatrical field of the present week appearing on the program.

THE TITLE OF THE LATEST World Wide-Ken Maynard western has been changed from "The Night Stage" to "The Lone Avenger." Muriel Gordon, a newcomer to the screen, appears in the role of Ken's leading lady.

M. H. HOFFMAN, president of Allied Pictures Corporation, announces the purchase of "SILK TRIMMED," an original story by Ben Holmes which will be produced as a special on Allied's program for the season 1932-33. A selected all-star cast will be chosen for this production which will be filmed on an elaborate scale.

TAKING EXCEPTION to the list of the ten most beautiful words in the English language as just selected by Wilfred J. Funk, poet and dictionary publisher, Harpo Marx of the four Marx Brothers, today released his own "ten best" from the Paramount studio.

According to Harpo—brother to Groucho, Chico and Zeppo—these sound better to him: "Hello, loco, studio, scenario, lingo, presto, ego, gusto, hero and Romeo."

MILLEN RETURNS TO "U"

James Knox Millen, celebrated short story writer Universal staff scenarist, has returned to work at Universal City after a four week's vacation. He has not as yet received an assignment.

LAIRD DOYLE WITH JOHN WELD ON "SUICIDE CLUB"
SCRIPT

Laird Doyle, who has just finished work on "Big Boots" for Metro-Goldwyn-Mayer, has been assigned to work with John Weld on "Suicide Club" at Universal City, according to an announcement by Stanley Bergerman, Associate producer.

Doyle is the author of "Yesterday Laughed," a novel and two plays, as well as several motion pictures. Long in the newspaper business, Doyle covered the most recent Chinese revolution.

GUIOL ON SIDNEY-MURRAY STORY

Fred Guiol, former Hal Roach and Pathe comedy writer, has been assigned to work on the new George Sidney-Charlie Murray comedy feature, "Salt Air." The picture is being supervised by Warren Doane, Universal comedy producer.

Guiol is author of six recent Warren Doane short reel comedies.

CHARLES GRAYSON, Columbia writer, is developing a story and a screen play around the title "Rules For Wives," a story suggested by the decision of a high English jurist who proclaimed in an official decision that women have equal rights with men these days in marriage as well as in business.

BUCK JONES' latest western dealing with the colorful and adventurous days in California long before the Gold Rush of '49, has a new title, "The California Trail." It was formerly called "The Yankee Bandit." Lambert Hillyer directed and wrote the screen play from a story by Jack Natteford.

WITH THE TEMPORARY abandonment of "Pearls and Emeralds" at Columbia Studios, Frank (Red) Dolan, former New York newspaper man, has been assigned to work with Robert Riskin, author of "American Madness" and many other successful Columbia screen plays, on a dramatic story of a woman lawyer in New York, entitled, "Lady of the Bar."

GERTRUDE PURCELL, author of "The Night Mayor" at Columbia, is writing dialogue and additional scenes for "Cocktail Hour," J. K. McGuinness' story of that witching period at dusk that has become an American institution.

THE PERMANENT RELEASE title for "Acquitted," produced by Columbia with Mae Clarke, Neil Hamilton and Allan Dinehart in a large cast directed by Roy William Neill, is definitely "As the Devil Commands." Keene Thompson wrote the story and Joe Swerling the screen play.

SCRIPTS FOR "BRIEF MOMENT" and "Tampico" have been completed at Columbia and are now awaiting casts and directors expected to be selected in the next two weeks before going into immediate production. These are two of the most important pictures left on this season's program.

Reginald C. Barker

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	SOUND	REMARKS
COLUMBIA 1438 Gower St.—HO. 3181 Dan Kelly, Casting—HE. 1708 Russell Trost, Asst.	Knapp-Toomey Jack Holt	Ralph Staub D. R. Lederman Clarence Badger	Scudder Art Black Unassigned	Staub Ben Kline Unassigned	Screen-Snapshots "State Trooper" "Hurricane Deck"	Norman Krasna Stuart Anthony Maxmillian Foster	E. Bernds Geo. Cooper	Shooting Shooting Preparing
DARMOUR GL-1794. 5823 Santa Monica Blvd.	Thelma Todd	Joe Neving	J. A. Duffy	Jim Brown	"House of Chance"	Joe Levering	C. Franklin	Shooting
FOX Jack Gains, Casting Phil Friedman, Assoc. CR-6135 Bob Mayo, Asst. Fox Hills Movietone. CR. 5111	Rogers-Gaynor Harvey-Boles Joan Blondell Warner Baxter Tobin-Morris Burns-Wood Gaynor-Garat Gene Raymond Norman Foster	Henry King Al Santell Sidney Lanfield Frank Tuttle Marcel Varnel C. E. Elliott Unassigned Rowland V. Lee John Ford	Ray Flynn Unassigned L. Frelander Percy Ikerd Marty Santell Unassigned Unassigned Unassigned	Hal Mohr Unassigned George Barnes John Seitz Geo. Schneiderman Carl Berger Unassigned Unassigned	"State Fair" "His Majesty's Car" "Broadway Bad" "Dangerously Yours" "Infernal Machine" "Maneater" "Princess At Your Order" "Zoo In Budapest" "Pilgrimage" "Called On Account of Darkness"	Levien-Green Hans Kraly Kober-Fulton Horace Jackson Arthur Kober James O. Spearing Marion, Jr.-Storm Long-Totheroth Uncredited	Von Kirschbach	Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing
BYRON FOY 9147 Venice Blvd. CR-0191 Culver City	All Star	Ben Stoloff	Sam Katzman	W. C. Thompson	"A Kiss in Araby"	Uncredited		Preparing
INTERNATIONAL STUDIO 4376 Sunset Drive. OL. 2978	All-Star	Unassigned	Unassigned	Unassigned	"High Gear"	Taylor-Saxton	E. Westm'land	Shooting
GOLDSMITH-LANG 1343 Gordon St., GR-2502	All Star	Leigh Jason	Heck Minter	Edw. Kull	"Eskimo" "Pig Boats" "Beer" "Tarzan and His Mate" "White Sister" "La Tendresse" "The Lady" "Turnabout" "Whistling In The Dark" "Men Must Fight"	Peter Freuchen John Mahin J. Cuet Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	C. S. Pratt R. Shugart	Shooting Shooting Shooting Preparing Preparing Preparing Shooting Shooting Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ranaldi, Asst. Leonard Murphy, Asst.	Unassigned Robt. Montgomery Keaton-Durante Weismuller-O'Sullivan Helen Hayes Norma Shearer Irene Dunne Joan Crawford Ernest Truex Stone-Holmes	W. S. Van Dyke Jack Conway Ed Sedgwick Unassigned Victor Fleming Robt. Z. Leonard Charles Brabin Howard Hawks Elliott Nugent Edgar Selwyn	Unassigned Johnny Waters Hugh Boswell Unassigned Unassigned Unassigned Red Golden Al Schenberg Earl Taggart Freddie Wilcox	Clyde DeVinna Harold Rosson W. Winstrom Unassigned Bill Daniels Unassigned Merritt Gerstad Oliver Marsh Norbert Brodine Geo. Folsey	"Tarnished Youth" "Alimony Racket" "West of the Pecos" "The Big Chance" "Black Beauty" "West of Singapore" "Oliver Twist" "Rangers Ride Again"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Hello Everybody" "King of the Jungle" "Crime of the Century" "Luxury Liner" "Eagle and the Hawk" "Eleven Lives" "Mysterious Rider" "The Way to Love" "She Done Him Wrong" "Murder At The Zoo" "Jennie Gerhardt" "Queen Was in Parlor"	Mauri Grashin Lee Chadwick E. Morton Hough Uncredited J. P. McCarthy		Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Eagle Prods. All Star All-Star Uncredited Bob Steele	Al Herman R. Bolelavsky Al Ray Herbert Brenon J. P. McCarthy	Gordon Griffith Al Alt Gene Anderson Unassigned Harry Jones	Geo. Meehan Unassigned Harry Neuman Unassigned Faxon Dean	"West of Singapore" "Diamond Cut Diamond"	Adele Buffington Staff		Shooting Shooting
PARAMOUNT. HO. 2411 5451 Marathon 12 to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 12 to 1 P.M.	Kate Smith Dee-Adair Erwin-Gibson Brent-Johann March-Cooper-Oakie Karns-Scott Kent Taylor Maurice Chevalier Mae West Charlie Ruggles Sylvia Sidney Fredric March	Wm. A. Seiter H. B. Humberstone Wm. Beaudine Lothar Mendes Stephen Roberts Erle C. Kenton Fred Allen Norman Taurog Lowell Sherman Ed. Sutherland Marion Gering Stuart Walker	Charles Barton Jack Mintz Gene Anderson Sid Brod Unassigned George Hippard Archie Stout Unassigned James Dugan Unassigned Unassigned Russ Mathews	G. Warrington Ernest Haller Dave Abel Victor Milner Unassigned Norbert Brodine Chas. Lang Unassigned Unassigned Karl Struss		Yost-Hazard-Tryon Marcin-Wylie Ryerson-Bohem Markay-Bright Roger-Hughes Thayer-DeLeon Gates-Lee Johnson-Pratt Thew-Bright Miller-Wylie Lovett-March Edwin J. Mayer	J. A. Goodrich H. Mills M. Paggi P. Wisdom E. L. Kerr H. Lindgren H. Lewis	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
R.K.O.-PATHE Culver City RE. 0252 Allied Prod. PA-9188	Compson-Heyburn Junior Durkin	Albert Ray Irving Cumming	Willard Reineck	Harry Neumann Jos. Valentine				Shooting Shooting

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REPUBLIC. GR-4141 5360 Melrose	All Star All Star Rin-Tin-Tin, Jr. Bela Lugosi	Geo. M. Merrick Louis Lewyn Unassigned Clark-Herman	Harry Crift Mr. Grannenan Unassigned George Webster	James Diamond Otto Himm Ernest Miller Ernest Miller	"Memories of a Holly- wood Star" "Hollywood On Parade" "Wild Heart" "Whispering Shadow"	Staff B. Granaham Ford Beebe Gittens-Sarecky	L. Tope Bill Geraghty	Shooting Shooting Preparing Shooting
ROACH Lawrence Tarver, Casting Culver City PA-1151	Blue-Gilbert	Del Lord	Jack Roach	Art Lloyd	"Taxi Boys' Series"	Del Lord		Preparing
MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting	Eddie Gibson	Ripley Stafford	Geo. Sherman	John Boyle	"The Wrestler"	The Staff		Shooting
UNITED ARTISTS GR-5111 1041 N. Formosa Casting 10 A.M. to 12 P.M. Bobby Webb GL-4176 Billy Schenk, Asst.	Ronald Colman Mary Pickford	Richard Wallace Frank Borzage	Sherry Shourds Lew Borzage	Greg Toland Ray June	"Masquerader" "Secrets"	Howard Estabrook Francis Marion	O. Lagerstrom F. Maher	Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Tom Mix Chic Sales Unassigned Gibson Gowland Karloff-Lukas Lew Ayres Beatty-Devine Lee Tracy Chas. Laughton	Henry MacRae Zion Meyers John M. Stahl Dr. Arnold Fancik James Whale Tom Buckingham Kurt Neumann Russell Mack James Whale	Norman Lacey Unassigned Unassigned Unassigned Unassigned Joe McDonough Wm. Reith Unassigned	Ray Jones Jerry Ash Unassigned Hans Schneeberger Unassigned Unassigned George Robinson Chas. Stumar Unassigned	"Rustlers' Round-Up" "Pals" "Only Yesterday" "S. O. S. Iceberg" "The Invisible Man" "Out on Parole" "The Big Cage" "Private Jones" "Kiss in the Mirror"	Ella O'Neil Meyers-Asher Hecht-Fowler Lt. Comm. Wead Preston Sturges Max Trel Ferdinand Reyher Robson-Chaplin Richard Schayer		Shooting Shooting Preparing Shooting Preparing Preparing Shooting Shooting Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst. Bill Forsyth, Asst.	Davis-Raymond Young-Talbot Joe E. Brown Richard Barthelmess Francis-Brent	Robt. Florey Berkeley-Amy Unassigned W. A. Wellman Michael Curtiz	Bill Cannon Al Albora Unassigned Dolph Zimmer Unassigned	Tony Gaudio Arthur Todd Unassigned Sid Hickox Barney McGill	"Ex-Lady" "She Had to Say Yes" "Elmer, the Great" "Grand Central Airport" "The Keyhole"	Erickson-Boehm John F. Larkin Geraghty-Bolton James-Seymour Robt. Presnell	R. Lee	Shooting Shooting Preparing Shooting Shooting

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Holiday Greetings



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For Your Holiday Enjoyment

Producer deVally Tells Human Reaction to Good Musical Films

Hollywood, Dec. 31—It has been said that the greatest art is created in the spirit of play. It is in just this joyful attitude that the Kendall-deVally Operalogues have been created and will be listened to by the multitude.

A most important phase of our life is entertainment. Provide good entertainment for the older and younger generations alike and you have done your share towards a better civilization.

To listen to the music of the old masters is like a tonic, a preservation of the good—a stimulus of an ideal.

You, exhibitors, may wonder whether your audiences will understand. At first they may not be able to explain; nevertheless, their ears will drink in the harmonious sounds of the Operalogues while their eyes follow the action in the beautiful scenes and the picturesque costuming.

We believe that the success of the motion picture industry is not controlled solely by the executives of the studios nor the exhibitors, but does rest in the ability to produce entertainment in conformance with the freely and honestly expressed opinions at the numerous social gatherings held daily throughout the country.

The Operalogues such as "A Brahmin's Daughter" and "The Canteen Girl," are superior entertainment and are well enough to run alongside of the finest feature productions.

Music in Pictures Enhanced by New R.C.A. Sound Unit

Hollywood, Dec. 31—An event has occurred of the utmost significance to the motion picture industry! With the availability of the new "High Fidelity" system of sound recording, as demonstrated by RCA Victor Co., music will proceed to assume its rightful place in screen entertainment. Full volume range and full tonal range will put pictures on at least an equal footing with radio in the presentation of musical subject matter, whereas the older sound systems were capable of a musical approximation at best.

Thinking observers in the picture industry can envision the possibilities of real music from the screen, and are laying plans now to take advantage of the expanded field. Kendall-deVally is among the first of the forward looking producers, as evidenced in the utilization of the new sound system in the recently produced Operalogue "A Brahmin's Daughter."

"A Brahmin's Daughter" must be seen and heard to be appreciated. The music we have been hearing has "sounded" fairly good, but the true power of the music has been strangely lacking. In this subject, one feels the musical power exactly as though the singers and orchestra were there in the flesh. We are told that this effect is due to the presence of the very low and very high frequencies, both of which induce a physical sensation entirely apart and supplementing the sense of hearing.

Alvin Wyckoff Gives Photographers' Views of Musical Pictures

Hollywood, Dec. 31—Whoever has foretold the decline of musical screen productions has spoken ignorantly, for he or she has evidently not seen the latest in musical Operalogues as produced by the Kendall-deVally Operalogue Co.

What is more, these condensed screen versions of Grand Opera, are not merely musical productions, but are pictures that contain rare cinematography art. The man who has given his efforts and years of experience to the task of giving "A Brahmin's Daughter" and "The Canteen Girl" pictorially beautiful settings, is none other than Alvin Wyckoff, cinematographer par excellence, and the president of International Photographers.

To show you how wrong those people, who have condemned musical screen productions, can be, it might be interesting to hear what Alvin Wyckoff, the man behind the camera, has to say about these Operalogues.

"As a novelty, the Kendall-deVally Operalogues should reign supreme, and as entertainment, they should please any and all types of audiences.

"Probably most important of all is the fact that to begin with the Operalogues are musical stories. Music and story do not have to be rewritten and rearranged so as to harmonize. Each camera set up was so as to show to the best advantage the singers."

Alvin Wyckoff is one of the ace cinematographers in the picture industry today.



"A Brahmin's Daughter" and **"THE CANTEEN GIRL"** OPERALOGUES FROM Kendall-DeVally Studios

Howard Higgin Tells Secrets in Making Good Musical Screen Plays

Hollywood, Dec. 31—Musical screen presentations are, it has been said, without a superior in the field of entertainment—that is, if they are produced with the right amount of thought toward entertainment values.

In order to assume perfection in a musical Operalogue such as are being produced at the Kendall-deVally Studios, a great deal of attention is necessary as to the direction of the pictures.

Howard Higgin has been awarded the directorial post on the entire group of Operalogues of which the latest are "A Brahmin's Daughter" and "The Canteen Girl." His long standing as one of the industry's leading directors, was what brought him to the attention of Kendall-deVally.

"In directing musical productions such as these condensed versions of Grand Opera," Howard Higgin states, "one must keep in mind that the music is featured above all else. Even after the picture is finished and is in the cutting room, musical notes, on the sound track, must be cut with the film so as to always be in harmony. In this one respect, perhaps, lies the most important part of directing musical productions."

These views coming from Howard Higgin should carry weight, for he has given the industry some of its finest screen productions.

HOLLYWOOD filmograph



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HOLLYWOOD, CALIFORNIA, SATURDAY, DEC. 31, 1932

PUBLISHED WEEKLY

United the Industry Will Stand---Divided It Will Fall

Many Changes Are Soon Due on Movie Map

**PRODUCERS AND WORKERS
SHOULD GET TOGETHER
AND WORK FOR ONE
COMMON CAUSE**

If it was good enough for Uncle Sam, it should be good enough for us. It was the united forces of the American Army that swooped down on Germany that won the war. The one thing that licked Germany most was the fact that handbills were hurled into their trenches and onto their streets telling them of the fruitless attempt that they were making and that they were fighting for a lost cause, the wrong principle. Uncle Sam, we are told, used these methods, tricked the enemy into giving up and what the good old shells didn't do, this did to their morale and eventually the Germans broke under the strain and spell, and the Armistice was signed. Let us sign an armistice with the people of this industry Mister Producer and get them all into one big family and work together for one common cause. United, this industry will stand—divided, it will fall—it will fall so low that we will find ourselves back to the old nickleodean days, when ALL THINGS WERE EQUAL. Exhibitors struggled and fought for success—it was not thrust upon them. Producers worked hard to earn their wages, and didn't sit with locked doors in high swivel chairs. They were among the men and the men worked with them. They stood less on ceremony and more on their own two feet. They knew their responsibility and took it, and every man and woman felt the same responsibility in helping to put the picture over the top.

RICHARD THORPE TO DO "DEAD MAN'S HOUSE"

John Darrow, popular young film leading man, today was signed for the lead in the mystery drama, "Dead Man's House," which Richard Thorpe will direct for Chesterfield pictures. Filming takes place at Universal.

The picture will be made in record time, as Darrow must leave by plane Saturday for San Francisco, where on Sunday matinee he will begin his engagement in the juvenile lead of "Abie's Irish Rose," to be presented at the Duffy theatre there. Darrow played this role in the recent run of the comedy at El Capitan.

Harry Burns' Selection of the Ten Best Pictures for 1932

"A Farewell to Arms"
(Paramount)

"American Madness"
(Columbia)

"Once in a Lifetime"
(Universal)

"Back Street"
(Universal)

"What Price Hollywood"
(RKO-Radio)

"Smilin' Through"
(M-G-M)

"Tarzan"
(M-G-M)

"Bad Girl"
(Fox Films)

"Emma"
(M-G-M)

"I'm a Fugitive from a
Chain Gang"
(Warner Bros.-First National)

**ANYTHING IS LIABLE TO
HAPPEN OVER NIGHT IN
OUR CINEMALAND**

Some morning you will wake up and read where So and So is no longer the head of this or that studio. That such and such company are in the hands of the receivers; that certain changes in the present form of picture making and exhibiting are in order; and that So and So will no longer rule this or that financial body, and that certain men have come here from New York and taken complete control of our picture producing institutions. This all sounds like a dream, but it will come to pass and we won't need a fortune teller to tell you how close such happenings are. For all you have to do is to take a look back to 1931 and see how many producers are in the same seat they were in a year ago. How the companies stand financially what their pictures have earned. Who are getting the biggest salaries—the stars that bring the money into the box offices or the producers who are looking after the production end. The producers get theirs, no matter what the box office does for the pictures. The stockholders pay the freight, and what a price. It will take all the mints in Wall street to carry on, and even this is impossible. Wake up, folks. Prepare for the worst shock of your lives, unless something drastic is done about it.

WELL LIKED

Bobby Mayo, who is working on the Fox Films lot in Westwood, is well known and liked by the players large and small. The other day Ye Editor received quite a boost for Bobby in a letter from one of the extras who said we should say a kind word about Bobby, and knowing him as we do, how could we refuse the request.

CONGRATULATIONS

A romance in the busy offices of a great film studio became known recently with the announcement of the engagement of Stanley Partridge, for the past few years secretary to E. J. Mannix, Metro-Goldwyn-Mayer executive, and George Kann, Hollywood producer.

The couple became acquainted through being associated in a business way when Kann produced a number of foreign pictures at the studios.

No date is set for the wedding.

The bride-to-be is the daughter of Mr. and Mrs. Nelson H. Partridge, of Hollywood.

M. H. HOFFMAN JR. ANNOUNCES ALLIED HAS NOT TAKEN UP HOOT GIBSON OPTION

M. H. Hoffman Jr. announces that Allied Pictures have not taken up Hoot Gibson's option for another year. He has made three of a series of eight westerns and has up to July to complete the balance. Starting January 15 on his next for Allied.

Universal has entered into negotiations with Hoot Gibson, famous western star, for a series of western pictures to be made at Universal City during the next year, it was reliably reported.

Gibson was at Universal City for nearly nine years. For seven years he was under contract as a player and for two years he was his own producer.

A DOUBLE SET OF BOOKS is now being used by autograph seekers as discovered by Evelyn Knapp and Marjorie White the other night when leaving the Brown Derby.

A young girl approached the two actresses and asked Miss Knapp for her signature. The actress responded graciously and when Miss White offered her signature, the girl produced another book. "But why can't I sign the same book that Miss Knapp did?" asked Miss White, and the girl replied, "Oh that book is just for baby stars and this one is for the regular motion picture stars."

BARRY BARRINGER, scenarist, has been signed by Universal to work with Kahn on "Kid Gloves," the William Anthony McGuire stage play which may have Pat O'Brien in the leading role.

ROGER MARCHETTI

Extends Season's Greetings to
All His Clientele in the Industry

**JOSEPH I. SCHNITZER
AND SAMUEL ZIERLER
(JEFFERSON PICTURES CORPORATION)**

Guarantee

**A MERRY
CHRISTMAS**

AND A

**PROSPEROUS
NEW YEAR**

with



SAILOR BE GOOD

with

**JACK OAKIE
VIVIENNE OSBORNE**

DIRECTED BY

JAMES CRUZE

Screen Play by Viola Brothers Shore and Ethel Doherty
Dialogue by Ralph Spence and Viola Brothers Shore

A RADIO PICTURE



Gary Cooper Is To Play Opposite Joan Crawford At M. G. M.

J. I. Schnitzer Predicts 1933 Banner Year

HOWARD HAWKS IS TO
DIRECT THE STARS
WITH A FINE
SUPPORTING
CAST

Returning from a hunting trip to Africa has not ended the travels of Gary Cooper, who yesterday moved into a dressing room at the Metro-Goldwyn-Mayer studios for the male lead with Joan Crawford in her new picture, as yet untitled with Howard Hawks directing.

Cooper was loaned by the Paramount studio for the part, which is similar in dramatic power to that of his recent triumph with Helen Hayes in "A Farewell to Arms." He has progressed rapidly in popular favor until reaching stardom in such productions as "The Virginian," "The Texan," and "His Woman."

A distinguished supporting cast appears with Miss Crawford and Cooper, including Franchot Tone, Louise Closser Hale, Robert Young, and Tad Alexander.

"SCHNOZZLE" TO BE A MOTION PICTURE FIXTURE

Theaterdom's most famous proboscis stays in pictures!

Jimmy Durante, "schnozzle" and all, has signed a new long-term contract with Metro-Goldwyn-Mayer.

He has just played a comical gob in "Pigboats," with Robert Montgomery, Walter Huston and Robert Young.

HAPPY NEW YEAR



We Never Close Free Parking

Bot's and Hank's Cafe

Charcoal Broiled Steaks, Chops
and Food of Quality

40c, 50c and 65c Dinners



1911 SUNSET BLVD.

Mme. Ernestine Schumann-Heink

*Sends New Year's Greetings to The
Hollywood Filmograph and particu-
larly Harry Burns, and to her
many friends and colleagues her
sincere wishes for a prosperous
and successful New Year*

Cheer up for better times will soon be with us

HOLLIDAY GREETINGS from

GAYLE KAYE

... formerly known as GAYLE KORNFELD

NEW YEAR'S CHEER FROM THE PEER OF MIMICS . . .

FRED MONROE

... Now at B. B. B.

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GREETINGS...

LOUIS ATLAS

"Check your hat, please"

INTENSE ACTIVITIES IN INDEPENDENT FIELD ARE CAUSE OF UP TREND

More good pictures will be made in 1933 than in any previous year in motion picture history.

This prediction was voiced yesterday by Joseph I. Schnitzer, president of Jefferson Pictures Corporation, releasing through Radio Pictures.

Increased activity in the independent field, with the resultant personal attention of producers to individual pictures, will bring about this result, he said, adding:

"It must be apparent that the day of the 'machine-made' motion pictures is over. Each picture must be the result of careful thought and individual effort. This never has been and never will be possible with mass production methods.

"No single individual should be asked to be responsible for more than one picture at a time. He must give it his best attention and effort.

"Independent production will bring this condition about, and it must result inevitably in a finer class of product. It will not be surprising if the finest picture of 1933 is made by an independent producer.

"Contributing to this result is the fact that the independent producer has his own money invested in his pictures, and will give them greater attention than if he were a cog in a production machine and working for a salary.

"Independent producers will be able to 'shop' for staff, cast and talent. With the elimination of destructive studio overhead they will be in a position to produce a better quality of product at a lower cost than any major studio.

"It must be apparent to every thoughtful man and woman in motion pictures that sensible independent production will bring about the salvation of the industry."

*The longer I live
And the more I see,
Of the struggle of souls
For the lights above,
The stronger the thought
Comes home to me
That the Universe rests
On the shoulders of Love.
A Love so Boundless,
Deep and Broad,
That men have renamed it
And called it—God*



*May the
Coming Christmas Time
Be Joyful and Happy
for
You and Yours.
Sincerely,
Burr McIntosh
Hollywood, California*

E. W. BISCAILUZ . . . Sheriff

Wishes His Many Friends and Filmograph a Very Prosperous New Year

HOLLYWOOD filmograph

INC.
Subscription Rate: \$4.00 Per Year
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Thirty Days and Nights

How many people realize what it takes to get out this issue. The only answer we can give you is, it takes THIRTY DAYS AND NIGHTS of hard labor. Possibly some people could do better than this, but, we who strive to please everybody, must have that much time to place everything that is at our command in the proper light and form. Those who read this story of thirty days and nights will know exactly how hard we have worked to serve the motion picture industry a dish of good cinema food to eat at the closing of the year of 1932.

How many people will work thirty days to get over an idea? Yes, a thought of GOOD-WILL, LOVE, AND UNDERSTANDING OF BETTER THINGS. Still you can take this message for what it is worth and figure Ye Editor from any angle that you think he should be figured from, but, after you are all through you will have to admit that we have tried to give you something worth while to think about, and that our THIRTY DAYS OF HARD LABOR are not to be compared with what other people have done to sell an idea.

The Yuletide Spirit is predominating throughout the civilized globe. It takes just such messages as we are sending across to call everyone's attention to the true status of the present day affairs. If more straight from the shoulder messages could be printed that would reach the deep thinking and right minded folks of the amusement world, we would have greater success with all classes of amusement, and the public at large would be ready for what is being offered them in the world's theaters. And it would not take us thirty days to get out this publication, it would come in the due course.

Moving Movie Throng by John Hall

Making it a happy year is within the reach of all. Man needs little here below. Make that little sufficient.



JOHN HALL

the saying of the day.

The unrest of man is the black sheep of his REASONING brain. When the Creator gave to man the gift of Reason. He planned well.

The human is born wondering. His first seeing sight of the starry heavens multiplies his wonder a million fold. His first articulate bawl tells the world he is here. ready to go places and do things, as goes

He is born to propagate; to fill the waste places of the earth; to conquer all other forms of life and place them in bondage to him. This he does—and sighs for more worlds to conquer. His urge is truly cosmic; yet he remains chained to his own particular tiny atom of cosmos. There is a reason.

Man is limited to the earth. Could he, he would invade Heaven. This insatiable urge is beyond man's comprehension. Sometimes he THINKS he can direct it. When he tries, he and his "civilizations" are destroyed. Sometimes he boldly claims partnership with the Creator. He is destroyed, and his followers start all over again to work their way back to eminence.

The far goal of the Mighty, COMPLETE DOMINATION OF THE EARTH, seems to meet with irresistible resistance. Every world conquerer claimed that the Creator was on his side. Each and everyone, at the critical moment, failed to make contact—and fell to failure and death, never understanding; never receiving an answer to his "WHY?" Through century after century man's life goes on. It seems the ONE thing that is ETERNAL, as we un-

derstand eternity. The Power behind all remains hidden.

Dissatisfaction with things as they are is healthful, normal. With millions of unused brain cells in his brain, each and every one reaching out for an impression to seize upon and hold, man uses but a few with which to direct his life. As constituted, no man can hope to utilize more than a tiny fraction of his brain power. But the tiny fraction used by the average man makes him an eternal walking interrogation point. The eternal "WHY?" goes with him to the tomb.

In the United States, a recent experiment in legislation clashed with humanity's eternal "WHY?" It dies, and takes with it a horde of professional fanatics. Their superficial (we feel generous) thinking is unworthy of explanation. They are abysmally ignorant. Monomania best describes them. The blunt talkers call them "parasites." They want to exploit their fellowmen, but they don't know how to do it.

Just as an illustration of what happens to SOME brains. What we call the "plodder," the citizen who sticks to his job and just whittles, understands all his fellowmen who are out of line. He is the backbone of ALL nations. He is the man who DOES NOT TRY to question the power responsible for his being. He may try to understand it, but he knows how deeply he can wade without floundering. He practices moderation in all things.

And this is the best way to find a Happy New Year. Don't WANT more than you need for health, home and comfort. Be satisfied that there IS a God, and that He is in His Heaven, and all is well with the world. Keep abreast of the times by reading good books and the daily newspapers. When you read THINK; form your OWN opinions, always striving to be reasonably logical in your conclusions. Be charitable in thought and deed. Don't give any consideration to gossip. Give every man and woman the benefit of your PERSONAL experience with the individual. Remember that marvelous brain you cannot even HOPE to tax to a hundredth of its capacity. Use it

DAD SAYS-

Renee Adoree spends Christmas at home, that's glad tidings . . . Gary Cooper and Joan Crawford have the spots in "Turnabout," MGM . . . George Chandler in cast of "She Had to Say Yes," WFN . . . Claudette Colbert renews contract with Paramount . . . Betty Compson has the lead in "West of Singapore," H. M. Hoffman production . . . Noel Madison and Weldon Heyburn are in cast of the above picture . . . Richard Bennett has a featured role in "Song of Songs," Paramount . . . Bodil Rosing added to cast in "Crime of the Century" . . . MGM, not RKO, buys film rights to "The Fountain" . . . perhaps for Norma Shearer . . . Raquel Torres plays opposite Jack Holt in "Tampico."

Kay Francis and Warren William to be teamed in "100 Per Cent" . . . WFN . . . Kent Taylor replaces Richard Arlen in "Good Company" . . . Richard Arlen in cast of "College Humor" . . . "The Evolution of the Saloon" former title "Big Shot" will be Edward G. Robinson's next picture-WFN . . . Tala Birell has the lead in "The Black Pearl"-Universal . . . WFN buys screen rights to "The Silk Express" . . . KBS buys film rights to Cy Bartlett's story "The Big Brain" . . . Joan Marsh and James Murray have the leads in "High Gear"-Goldsmith production . . . Alice White added to cast of "Picture Snatcher" . . . George Brent has the male lead in "Baby Face"-Barbara Stanwyck's picture, Al Green directing . . . Leila Hyams and Paul Lukas have spots in "Sing, You Sinner"-Phil Goldstone production . . . Christy Cabanne directs . . . RKO postpones "Killer at Large" . . . Sandra Shaw in cast of "Our Betters" . . . Roscoe Karns replaces Jack Oakie in "Good Company" . . . Julie Haydon has the feminine lead in "Son of the Border"-Tom Keene's picture-RKO . . . Paramount will star Carole Lombard in "Dead Reckoning" . . . Erle Kenton directs . . . Tod Browning may direct Jack Gilbert in "Rivets" . . . John Farrows slated to direct Bill Boyd in "The Brave Coward!"

Jesse Lasky to star Ricardo Cortez in "The Warrior's Husband" . . . Guy Standing has a big spot in "The Eagle and the Hawk" . . . Benita Hume and Lee Tracy have the big spots in "Clear All Wires" . . . Gregory Ratoff to be starred by Samuel Bischoff in "Job" . . .

for something other than a place to cover with a hat. THINK constructively and benevolently—kindly—of ALL men. If we do this we shall receive what we GIVE. Happy New Year.

IN HOLLYWOOD NOW

By Bud Murray

A Happy New Year! Back in Hollywood, means just that. This fine holiday spirit is in the air everywhere—but not in the theatre. What with theatre grosses from \$4000 to not much more—But optimism is still in the air. Stage shows will and must come back—and within the next month or so—Also Musicals are being arranged for by the picture studios—the Musical cycle is back. The tin pan alley boys are on their way from Noo Yawk.



BUD MURRAY

Cafe life booming; B. B. B. Cellar opened to an immense crowd to witness the new-comer to Hollywood, Fred Monroe. Buddy Fisher opens his new Barn this week. Lee Moore's Frolics still going strong, and to top that the new Felix Young show "Tattle Tales" opened this week at Belasco theatre, and on our arrival back in Hollywood, we bump into stage and screen folk we only saw a few weeks ago in Noo Yawk—Chuck Reisner, Maurice Chevalier, Mervyn LeRoy, George Frank, Jimmy Cagney, Mrs. Al Christie, Chick Chandler who drove in, Harry Weber who flew in and H. B. Franklin who just came home for the holidays, but must rush right back to Noo Yawk.

At the Coconut Grove—Ruth Chatterton, Eddie Sutherland, Lewis Milestone, Myrna Loy and another exotic creature Claudia Colbert,—and that irrepressible Frenchman, Maurice Chevalier, whom we again bumped into at the Olympic Fites where Speedo Dado met Eugene Huatt, brought west by our boy friend Gus Wilson. A few words with our ex-boss, Sid Grauman, who is now in the throes of preparing his stage prologue for "Cavalcade," which opens very soon at the Grauman's Chinese theatre. Jack Oakie still as playful as ever.

At the fights—Benny Rubin back from his N. Y. picture house tour, and his brother Eddie at his beck and call. Tom Gallery who was pretty sick around the Big Town. Alexander Leftwich, our old playmate down in front Johnny Weismuller chasing "Hot tamale" Loopee Valez up the aisles (very playful, these two). Morrie Cohen, Pasadena fite manager and promoter, Frank Kerwin whose brother Al in Noo Yawk envies—in Hollywood.

A visit from Herman and Harry Weber, with plenty to think about, giving a look-see at the new Mary Kornman-Nick Daniels-LeeTraver act (our latest). Dropt into the good old Brown Derby where our boy friend Nick Junios (head man) greets you with a "welcome home smile". In a booth Louis Greenspan and Cy Bartlett. Al Klein just breaking into pictures, after 20 years of stage work. Patsy Werner tells us so many "gags" we almost wrote a revue. Sam Finn spies us at the door and asks all about his playmate George Raft, who was in Noo Yawk, our time. Doc Kearns lunching with his protegee Micky Walker, the Charleston dancers, (Yes, he fites too). Mr. and Mrs. Jimmy Gleason entertaining some friends. Wilson Mizner looks younger than ever, and let us repeat that its great to be back from Noo Yawk, after eight weeks, with the family, Yuletide friends calling, Christmas trees, the neighbors children dropping in to see our 9 year old Martha and the Missus close by. After all there is something in life, all over the world—especially in Hollywood, NOW.

CHARLES MIDDLETON played a prominent part in Metro-Goldwyn-Mayer's first talking picture? It was "The Bellamy Trial" with Leatrice Joy.

... Suggestion Page ...



JUDITH VOSSELLI

WE SUGGEST less cutting of salaries of the workers and more cutting of the producers and higher-ups. Man power is the best investment in any business. So-called brains is an expensive luxury.

WE SUGGEST the same rules that apply to all workers in the studios today, apply to extras. No extra should be given over three days work a week. Split up the work, so all families will get an equal break, where it doesn't matter who works in the picture.

WE SUGGEST that producers stop talking about the business going to h---l. The public are fully aware of this, and why keep reminding them of it? A sore will never get well if you keep picking at it. Forget it, and go about your business and all will be well.

WE SUGGEST a good turn day be set aside once a week. **MAKE IT A RULE IN YOUR LIFE**, and every one else will follow suit. What blesses one will bless all, and today we need more blessings and less condemnation. **TRY IT AND SEE HOW WELL IT WILL WORK**—It will come back to you.

WE SUGGEST the changing of casting directors in every studio until each has had a chance to work at all of the studios, in order to help change the faces in the pictures being made. Do this instead of sending East and importing a lot of so-called big shot actors.

WE SUGGEST that every man who has been fleeced by stock investments in the various picture companies, get together and in a body, tell the So-and-So who led them into the trap what they really think of them, so that the public will become wise and give them a wide berth.



CHARLIE CHASE



George Raft



Eric Wilton



Compliments

of

Charles J. Brabin

M-G-M STUDIO

My Sincere
Good Wishes
To All

SID
GRAUMAN

"Cavalcade"
Coming Soon
Chinese Theatre

HOPE YOUR HAPPINESS
OF TODAY CONTINUES
ON FOR MANY YEARS
TO COME

Bobby Vernon

As Seen and Heard

by
Arthur Forde

FUNNIER THAN EVER—are those Taxi Boys, Ben Blue and Billy Gilbert, whom we watched cavort on the set at Hal

Roach Studios a few days ago on their latest comedy that centers around mistaken identity.

WE OFTEN WONDER—how comedians can keep up year after year, giving the public something to relieve their troubles but after watching Del Lord direct for a short time, we realized that he had a great deal to do with their success.



SPEAKING OF COMICS—have you seen Chic Sales with-

out his famous mustache, which is just what he is doing in the comedy "Pals" by Ronnie Asher that he is making at Universal Studios.

WROTE A FAMOUS BOOK—which you will remember, but this story has nothing to do with that, but has a dog for its pivot and Zion Myers is directing this interesting story.

CHESTERFIELD A GREAT NAME—and the latest to be produced under that banner is "House of Fear" that will surely live up to the famous name with Richard Thorpe directing.

NEVER HEARD LONGER LINES—than Hale Hamilton was rehearsing a few days ago at Universal, and they have Gloria Shea, John Darrow, Michael Visaroff and Jane Keckley in the cast.

EXACT CHANGE IS NECESSARY—from one reel to another in perfect projection and the latest is Prichard Automatic Projection that was explained to us a few days ago by the inventor.

PROJECTIONIST'S TROUBLES—will soon be over if all the things promised by this latest invention come true, and will be a boon to the picture makers and studios.

SID GRAUMAN WINS—the honor of showing the huge spectacle "Cavalcade" that Frank Lloyd directed so beautifully for Fox, and was such a delight to the extras a short while back.

THIS FAMOUS PLAY—by Noel Coward will be seen at the Chinese Theatre on January 12, and we feel sure that Winnie Sheehan's pet will have a grand reception at the opening.

WILL HE GET HIS WISH—is the question that Junior Laemmle would like to be answered at once after buying "The Triton" a picture of the sea by Gordon Morris that promises to be a great thing for the screen.

JOHNNY WEISMULLER WANTED—for the title role, but he has a Tarzan picture to make first for M-G-M but we could see no one else with his aquatic ability and attraction for the fans.

SORRY TO HEAR—that our favorite actress, Constance Cummings, is to leave the Columbia banner, and perhaps our shores at the same time, but you can never tell what the girls will do.

NOT MUCH DIFFERENCE—as far as Columbia and Connie are concerned, as she has been loaned out so often to other companies, and made good, that she hardly knew where her home studio was.

LITTLE STORIES

"Consilia callida et audacia prima specia laeta tractutu dura, eventu tristia sunt." (Hasty and adventurous schemes are at first view flattering, in execution difficult and in the issue disastrous.) Livy-Annales. xxxv-32.

Milton Cashy

We have heard so much about the men who manage the affairs of the motion picture stars of today that we became curious enough to interview one who has many famous names under his watchful eye.

What really came to our notice first, was something we observed on a motion picture set a short while back, in which the jury of twelve good men in a court scene was composed of eight ex-directors and four former leading men, who were all working on a day cheque, as they had not saved their money for a certain rainy day that surely happens in the short life of anyone working in pictures, and especially the stars.

Milton Cashy told us that the life of the motion picture star is about four years. Of course there are a few exceptions, the same as any other rule.

His business was to advise them of safe investments, so that when the short "big money" days are no longer, they will be provided for in the future.

Nothing to do with their engagements, as agents do this work, but in many cases he is asked his opinion, and sometimes, as an outsider, his advice is valuable.

Another important thing that the business manager attends to is that old bugaboo "income tax," which has caused many former stars trouble, is filed correctly.

In fact, "Uncle Sam almost rattled the bars" is the way one of the prominent ones so naively stated when he got caught in the income tax whirl.

Mr. Cashy advises that his clients set aside one third of their incomes as a reserve in either Liberty bonds or funds in the bank, to take care of this necessary item.

He advises that they put aside a life trust fund and in this way assure their independence against the day when a fickle public decide that their former favorite be succeeded by another.

These personal business representatives of the stars, directors and writers, must have the necessary banking and legal knowledge to keep them out of difficulties.

They must also teach them common sense in their business dealings, such as not buying a fleet of expensive cars, or acquiring an enormous estate, that would need a permanent income to maintain.

They must also keep them clear of sharpers, who offer to double their money in a month, or, in other words, he must understand the problems that assail the man whose enormous financial returns are only for a short time.

We asked Milton Cashy why he was particularly suited for this particular work and he told us that he was educated at the Chicago University in business and law, had been ten years with the Continental Bank of Chicago, as well as the Security and Bank of Italy in California, for eleven years.

This looks good enough for his clients to have confidence in, and as he has a limited number of clients, it enables him to handle each case carefully and properly.

After this little talk, we realized that the personal business manager is an excellent idea and the "big money men and women" of the motion picture profession, who have men of business experience to guide them, will not have to resort to the "extra list" when their pay days are at an end, but can complete their lives in a contented and honorable manner.

A TRAIN OF SILK—is the theme of the latest for the screen that Daryl Zanuck bought for Warner-First National and concerns the shipment of silk from Japan to the East coast.

A BRAND NEW IDEA—that is always welcome, and from what we hear they are going to get up a story to match the cast, and from what we know of Houston Branch's story will have to be first class.

FROM DEAR OLD LONDON—comes Benita Hume, who will play the lead in the much talked of production "Clear All Wires" at M-G-M Studios, where this much talked of play was bought.

A GOOD MAN WINS—the title of leading man as Lee Tracy has been cast in the screen version, and whenever Lee settles down, you may be sure that no one could do a better job.

"THE DEAD RECKONING"—sounds interesting and especially when you know that it is a murder yarn that takes place on one of those palatial yachts and was written by Robert Presnell.

RIGHT AFTER CHEVALIER—is finished, lovely Carole Lombard will go into this interesting story at Paramount, with Sari Maritza as the other girl and clever Erle Kenton directing.

WALTER WANGER FLITS—will soon be the watchword of our moving execu-

tive as no sooner did they get his desk all oiled and ready for work, than he resigned from Columbia and Harry Cohn.

A STORY MIND is the specialty of this clever man and is so rare in any individual that he will always be in demand but we hear that slight differences of opinion caused his last move.

TWO GOOD ONES—in the cast of Phil Goldstone's "Sing You Sinner" when Leila Hyams and Paul Lukas were selected but the independents seem to be getting the best these days.

A TORCH SINGER—is the theme of the story and it should be a great bet as Libby Holman and her troubles have been getting "front page" for a long time and Christy Cabanne is directing.

AT LAST A GOOD ONE—has reached the New York stage in "Biography" a Theatre Guild find and with the addition of clever Ina Claire, looks as if the stage has a real attraction.

THE RACE IS ON—to see who will get this clever and interesting play for the screen, as that is the ultimate goal for anything good in the way of entertainment and the scouts are all excited.

MUSICAL COMEDIES AGAIN—are surely to be revised in the near future, as M. G. M. will soon have Rogers and Hart, those clever New York boys, who know all there is in that line.

TWO GOOD PROSPECTS—are Thornton Smith's "Turnabout" and "I Married an Angel," and we hear that tuneful music and clever lyrics will soon grace the screens of the country.

"TECHNOCRACY"—seems to be the subject of the hour in everybody's mouth these days and we have no doubt that a succession of pictures will soon be seen and heard in the theatres.

FIRST ON THE SCREEN—will be Bryan Foy's picture on this subject and from what we hear of this production, it should be a great favorite with the disciples of th's new politics.

ORCHESTRA IN THE PIT—is always welcome and Arthur Kay's efforts at the Playhouse were well received on the opening night, with lovely music to put you in the spirit of the play.

"A PLAIN MAN AND HIS WIFE"—went over big for Louise Dresser and her splendid company and especially with her many friends and admirers, but the music helped greatly.

LOS ANGELES THEATRE GUILD—is a welcome addition to those interested in the best for the stage and the former Egan theatre should be an attractive spot to the theatre lovers.

"LIFE'S PASSPORT"—their first play got off to a good start and Lucille LaVerne and her notable cast should be one of the places to go when wishing something different to screen plays.

TWO JOBS IN ONE—has B. B. Kahane the President of Radio Pictures, as well as the new production chief who arrived in the Film Capital recently to take over the additional duties.

MANY NEW IDEAS—seems to be under way at the huge plant on Gower street, that has seen many changes of executives in a short time but have produced some pictures that have made good.

WILL GARBO RETURN—seems to be a much mooted question with the executives as well as the fans debating the question since the Swedish star left our shores but she's still elusive.

QUIETLY GROOMING OTHERS—may be the solution of this difficult problem and there are two mentioned in the persons of Norma Gregor and Charlotte Susa, who have showed to advantage in tests and only await public approval.

ONE MORE FOR JACK—and "Rivets" the John McDermott story that Metro-Goldwyn-Mayer bought for Jack Gilbert, will conclude the long term contract as player but Jack has other plans.

HIGHEST PAID MAN—in pictures but from what we heard, he has great ambitions to be a director and there seems to be no reason why he should not make good, with all his experiences on the stage and screen.

FILMARTE

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Powerful Epic of the Mines

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Director

"Five Star Final"

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"Hard to Handle"



Warner Bros. - First National

GREETINGS!



BLANCHE MAHAFFEY

RALPH M. LIKE

"Hope Santa was Good to You, Too"



JAMES MARCUS

Chit-Chat and Chatter

by Hal Wiener

COLD TURKEY

By JOHN WRAY

If there is ever a time when to be home seems better than to be any place in the world, it is the 25th of December. Nothing could be better than to be home on Christmas Day with a cackling log fire, a huge Christmas tree richly decorated with ornaments and tinsel, reaching to the ceiling and around it on the floor bundles upon bundles of gifts for each one in the family. That is the ideal Christmas.



JOHN WRAY

But what of the homeless? What sort of Christmas do they spend? We do not refer, in this story, to the jobless and those in the breadline, but rather to those unfortunate souls who are alone in a city of seven million people. Those people away from home who must spend their Christmas dinner in solitude, or perhaps with a friend in a hotel dining room or a Broadway restaurant. Those poor unfortunates who know not how to while away the time and who walk the streets looking for amusement.

Needless to say they are not in a happy frame of mind. So they most assuredly drop into some theatre where they try to forget their loneliness in the unfolding of some stage comedy. They put it up to the actors on the stage to amuse them and relieve them of the emptiness of a lonely Christmas.

Now we come to the actors who, in the interest of their profession, are duty bound to give their all and try and cheer up this depressed audience. But it is a futile struggle. The laughs fall flat. It is the case of one lonely soul struggling to cheer another.

For you see, the actor, who, we'll say, lived thirty miles away from the theater, in order to make the matinee performance, had to leave home before Christmas dinner was served. He bids his wife and children good-bye and boards the interurban train for the city. It is cold and there are very few people on the train.

When he enters the stage door of the theatre, Joe, the door man, who had previously taken up a collection, proudly displays the tiny Christmas tree with its scanty trimmings. A lump comes into the actor's throat. Oh, well, it's all in the game. He'd rather be working than out of a job, and after all, the play IS the thing, even though it is a Christmas performance.

Backstage, Christmas greetings are being extended, in a rather unenthusiastic manner. The actor goes down to his dressing room and begins dabbing on his makeup.

Then the performance. The actor feels the reaction of his depressed audience. He speeds up his performance to try and get some sort of a half hearted response. But it is all a futile attempt. Finally the curtain. And he breathes a bit easier. It was a tough matinee. He goes down to his dressing room, changes clothes but doesn't remove his makeup. The "heavy" and the "comedian" join him and the three of them go over to the Lamb's Club for their six o'clock Christmas dinner.

The club dining room is deserted except for a couple who are appearing in the performance at the Little Theatre off Times Square. They join the group and the Christmas dinner begins. And what a din-

ner it is.

The entire conversation deals with what the folks back home are doing. Someone orders a milkshake and offers a toast. (The correct beverage for such an occasion is not permissible, especially when there is an evening performance ahead). After dinner, the actor excuses himself and goes into the empty card room to telephone his home. "Yes," comes his wife's voice over the wire, "we had a lovely dinner. Turkey was just delicious. The children are so happy with their toys. I've just put them to bed. Come home early, dear. Have a good performance. 'By' and then click.

Then back to the theatre. It is early and several in the cast are down front listening to one of the boys bang on the piano. The "comedian" brings out a bottle of the real stuff from his locker and it lasts just one round. But even this fails to stimulate the bunch. They are all thinking of the "pie-eyed audience" they will have to face in the evening.

For, as you no doubt know, the matinee audience has by this time drowned their loneliness at some of the 42nd street speak-easies. While the forthcoming evening audience has had plenty of time to indulge in their holiday liquor.

The call boy calls out half hour. The impromptu party breaks up and back to the dressing room. The performance goes on as uneventful as usual, except that some of the less sober ones in the rowdy audience either laugh at the wrong time, have fallen asleep or insist upon calling out if there is a doctor in the house. The play drags on and curtain sees the actor just about exhausted. Someone suggests going up to the Ritz Roof and celebrate. Not for him, he's got to run to catch the last train home.

On the empty train, it's cold and he's the only one in the car. The actor is grateful to indulge in conversation with the conductor.

When he gets off at the country station, the only one there to greet him is the telegraph operator. It's late and no taxis are in sight, so the actor walks the mile and a half through a blinding snow storm to his home. As he tiptoes into the hall his wife calls softly down not to make so much noise, he'll wake the children.

She comes down stairs to greet him and the actor and his wife go into the kitchen where he prepares to raid the ice box. Cold turkey, cold dumplings, cold dressing, and some coffee is his reward for a most miserable Christmas. And at that, his wife won't give him any pie; she's saving it for tomorrow's lunch. It's the actor's Merry, Merry Christmas.

I have had that particular experience happen to me many, many times. But this year things are reversed. Having finished my latest picture "The Death Kiss," I am at leisure to spend Christmas where it should be spent—at home. But, as an afterthought my heart goes out to those road show actors who are but a few hundred miles from home and must be satisfied with telegram greetings. Christmas . . . memories . . . it is probably the loneliest day in show business.

So this year I wish all of my friends here in Hollywood and those troupers on the eastern stages who must spend their holiday "carrying on" a—

MERRY, MERRY CHRISTMAS
and a Most Prosperous
NEW YEAR.

A Famous Meglin Kiddie Talks Things Over Before Rehearsal

One of the Meglin Kiddies talks things over with his Pal before one of the daily rehearsals. We have been invited to listen in. Sh-h-h, here it is . . .

"I always did like tap dancing, but gee! I sure hated the idea of 'Dancing school' . . . well you know, I kinda thot the other guys in the neighborhood would give me the razzbury, so anyhow, the first day I went to the Meglin Dance Studios, I pulled my cap down over my left eye, and screwed my mouth over on the side like a fella I saw in the movies once and then stuck out my tongue. No, nobody would recognize me, and we went in.

"There was a man sitting in a nice office that had pictures of dancers all over the wall and somebody said they were Famous Meglin Kiddies who had practiced hard and who were now on the stage and in the movies.

Well, that man in the office . . . He wasn't no sissy, no sir! He shook hands like a real pal, and asked me if I was glad to come to danring school. WELL, I didn't want to hurt his feelings and tell him that I thot it was a silly idea, an that I hated being there, so I said 'Well, it's my mother's idea, and my Dad's . . . I guess it's all right.' Then we went into a big room where there were a lot of other kids sitting . . . and some girls too . . . pretty ones with curls and blue eyes. Pretty soon the girls went out and then a man came in and taught us how to do a step test.

"I looked around me sort of careful like, so nobody would guess that I was sizing up the bunch to find out if they were regular kids like me or a bunch of dumbunnies . . . they all looked pretty good to me.

"BOY! You don't know how much fun we have. I'm sure glad I stayed. Say, I can do tumbling and all sorts of acrobatic tricks. But, you know, since then, I've been sent to play several parts in pictures, and on the stage, and am I proud. All the Meglin Kids get breaks like that.

"It's a funny thing, but my grades in school have come up since I've started dancing at the Meglin's . . . I don't know why unless it's because entertaining the public, like I do, makes me feel like I'm doing something worth while in this world.

"That piano player doesn't look very busy . . . Let's get her to give us a chorus to get loosened up before the bell rings."

"THE FLAMING SIGNAL" ONE OF THE BEST FILMS OF ITS TYPE TO REACH THE SCREEN IN SOME TIME

For a kid's matinee showing, there hasn't been a better picture released of late that can begin to compare with "The Flaming Signal." This William Burke production, which stars "Flash" the famous movie dog, is replete with fast moving action which keeps up a dizzy pace from the opening shot of the picture until the film fadeout.

A sophisticated motion picture audience might turn up its nose at "The Flaming Signal" but this need not bother the producers. The picture was made for a certain type of audience and with a purpose of furnishing entertainment for these people. This the picture accomplishes, therefore it is a success.

William Steuer, owner of "Flash," penned the story which depicts the adventures of an aviator on a solo flight to the Hawaiian Islands. "Flash" is a stowaway on the aeroplane. Something goes wrong with the plane and they are forced down on a cannibal island. The dog rescues his master and brings aid to the boy in the way of the daughter of the island missionary. Of course they fall in love. But their blissful path is made rough by the dastardly doings of the owner of a trading post.

After many hectic adventures on the island, including a fight between the villian and "Flash," the couple are rescued by a navy scout plane sent out to hunt for the missing pilot. John David Horsley, though a bit inexperienced, makes a very pleasing leading man.

He has the charm and winning mannerisms of a coming screen favorite. He should be headed for big things in the theatrical line. All he lacks is experience. A few months in a good stock company would fix this.

Noah Beery, makes a convincing "heavy" as the owner of a native trading post. He is a grand actor and makes the most of his all too few sequences. Marceline Day is all one could wish in the romantic role as the missionary's daughter, while Henry B. Walthall lends his thespic talents to good advantage as her father.

Mischa Auer does an outstanding character bit as a native chieftin. Others who help out the cast include Carmelita Geraghty, Francisco Alonso, Janee Olmes and Anya Gramina. "Flash," of course, gives an outstanding performance. His appearance in the picture should be a drawing card for the kids from miles around.

George Jeske and C. Edward Roberts, who also prepared the script, co-directed "The Flaming Signal." Cameraman I. Akers caught all of the splendid action besides displaying some pictorially beautiful scenes in the film.

ETHEL HILL TO GET NEW ASSIGNMENT FROM COLUMBIA, NEWEST BRYON FOY STORY NEARING COMPLETION

Patrons of motion picture houses throughout the country are going to get a dash of originality in their screen fare when "Free Women" reaches the silver screen. The cause of the original story material is Ethel Hill who is at present busy at her typewriter preparing the story for shooting.

The film will be a Bryon Foy production with a Columbia release. Miss Hill has rewarded all of us with many fine screen stories and her latest should be well worth the waiting.

We also ran across a bit of interesting news with the announcement that Ethel Hill is negotiating to go under the management of Mr. Edington, and this follows closely on the heels of the announcement that she is to be given another writing assignment by Columbia. This studio, which has stepped right up in the front ranks of picture makers, realizes that after all is said and done, the story IS the thing. And in order to get the best in story material, good writers are necessary.

Ethel Hill is among the best free lance screen authors in Hollywood and judging from her past efforts, her future brain children should click in a big way.



Lita Rae Vance

All the Way from Chicago with
a Bundle of Good Cheer
TO MOVIELAND

THE COMING YEAR

Greetings to All
With Lots of
Prosperity

HELEN MANN

1933 GREETINGS!



MARY BRACKEN

JUST FINISHED
"The Brahmin's Daughter"
EDUCATIONAL CONTRACT
HI-2022

KIDDIES

By JIMMY VALENTINE

BOY ACTORS IN "THE GREAT JASPER"

David Durand and Bruce Line, well known boy actors, today joined the cast supporting Richard Dix in his current starring film for Radio Pictures, "The Great Jasper," which J. Walter Rubin is directing. They will appear as his sons in the earlier sequences of the film.

DOROTHY GRAY finishes at M-G-M's and goes to RKO for nice role.

BETTY JANE GRAHAM, with Eddie Macks Kiddie Revue entertained Tuesday night for an audience of 500 kiddies at the Elks Temple.

BRADLEY METCALF soon to start at RKO.

MEGLIN KIDDIES click at the Hollywood Pantages theatre.

BOBBY BROOKS, DAVID LEO TILLOTSIN and JANE WITHERS offer their talents to aid Clarence Muse at the Lincoln theatre.

MARJEAN DENNIS entertained tubercular children at the Hollywood Citizen-News Christmas party.

900 KIDDIES were feted by G. Allison Phelps, the radio philosopher at his home at a very sumptuous Holiday party.

MARILYN KNOWLDEN enlists her talent at a Yule party sponsored by Otto K. Olesen and the Walter Baker Chocolate Co. And what a large gathering of motion picture kiddies were feted by Santa Claus.

CLARINE ROBBINS at M-G-M studios with Helen Hayes and Jimmie 'Schnozle' Durante.

JERRY TUCKER posing for pictures with Maurice Chevalier and his new 'Peke' at Paramount studios.



"I've been thinkin' and thinkin' of a new way to say
Merry Xmas and Happy New Year
but I guess that's about the only way to say it"

JERRY TUCKER
PARAMOUNT STUDIOS

A HAPPY SUNRISE
TO ALL
DAWN O'DAY

---GREETINGS---
**Bruce & Elaine
Line**

Season's Greetings
Hedda Hopper



BUSTER PHELPS

I Hope Santa Claus Hasn't Missed a Single One of You

MANAGEMENT
JOSEPH MARKS HE-7367

A BIG CHRISTMAS GREETING FROM A LITTLE GIRL

ROSITA BUTLER

A BRIGHT AND CHEERY NEW YEAR

JANET STUART



SEASON'S GREETINGS from
MARION OLIVE
(Little Miss Personality)
ACORDIAN SONG DANCE
Available HI-6725

Let's See Who is Who

by Harry Burns



Where Do We Go From Here?

Now that 1932 is just a memory of yesterday and 1933 is King, on all sides you can hear people ask "WHERE DO WE GO FROM HERE?" Many are leaning on the fact that President Herbert Hoover will make his exit and President Elect Franklin Delano Roosevelt will make his bow and with it will come greater Prosperity.

We, sitting back and watching the merry-go-round of the past year stand ready to forget the heart and headaches of the business struggles that we have passed through, start with a clean slate and try to see what we can give to our fellowman rather than what we can get from him. This, we believe, is the key to the whole situation and if we can preach this and live up to it, we will not only help ourselves to be happier, but everyone that we come in contact with will have to, sooner or later, think and act as we are striving to do.

It is the Mother love of the world that is bringing about this change in people today. It is they who have to bear the cross and it is to them that we owe not only our existence but our Godgiven duty to prove that we are the men that they set out to make us. Like our beloved Mother, Mrs. Rachel Elman, who is way back in Brooklyn, New York, other mothers are sitting today, betting on us. They are banking their all on their sons coming through. Now, WHERE DO WE GO FROM HERE? It is our sacred duty to our Creator who has carried us along these many years and placed at our command the wealth of the world. Some of us have realized this and gained complete happiness. Others are still groping in the dark.

WELCOME, 1933! MAY THE LIGHT THAT YOU SHINE UPON OUR HEADS BRIGHTEN OUR THOUGHTS, SOFTEN OUR HEARTS for the fellowman so that we can help him and his over these seemingly rocky roads.

KATHLEEN KERRIGAN SHOULD FIND A PLACE FOR HERSELF IN FILMLAND LIKE SHE DID ON THE STAGE

Hollywood harbors many personalities that never seem to step forward. First, because they never had to in the good old stage days when such sterling men like David Belasco were the shining lights of the theatrical world. Second, because they are not understood by the Southland producers who are used to having actors and actresses come up and declare themselves, and try and sell their wares. New York producers send for their talent and engage them without a whole lot of hurrah, so we came across a great personality from the stage the other day, who has been in our midst for almost a year's time, and has never cast her lot with the rest of the artists in a bid for an engagement in pictures. We are referring to KATHLEEN KERRIGAN, sister of Wallace Kerrigan, a woman of divine appearances, she would fit into our pictures as perfectly as any character actress that is now in the limelight. If you happen to see her in a public place, you will look at her twice and then wonder who that wonderful looking woman is, and if David Belasco was alive today he would tell you how much she has meant to him and the New York stage. However, she is willing and contented enough to sit back and await her time when some wide awake producer will see a part that suits her talents, and then she will take a hand in making cinema history.

METRO-GOLDWYN-MAYER announces the purchase of the screen rights to "Rendezvous," a play by Ernest Barton MacLane which was presented on the Broadway stage this season. The play was brought out by Arthur Hopkins, one of New York's foremost producers.

N. T. G.'S "NIGHT LIFE OF BROADWAY" BOASTS GREAT CAST

Ira H. Simmons, President of STANLEY DISTRIBUTING CORPORATION announces the following cast for his two reel production "NIGHT LIFE OF BROADWAY" starring N. T. G.: Abe Lyman and his Californians; a group of show girls from the Sam Goldwyn Eddie Cantor picture "The Kid From Spain"; Barbara Jason; Roy & Maye; Sally Sweet; Barbara Lee; Barbara O'Byrne; Eric Titus; Olive McClure; Carita; Casonova and Dan McCarthy.

Leo Lance Puts Over a Fine Show at the Breakfast Club Yuletide Celebration

One of the gala pre-Christmas celebrations was held Thursday morning, December 22, under the auspices of the Woman's Breakfast Club.

Under the direction of Leo Lance, one of the better known artists representatives and noted writer and actor, the affair proved to be a gala one with many notables in attendance.

Mayor John C. Porter and Mrs. Porter, "Bill" Traeger with Mrs. Traeger, Mrs. Clarence M. Hunt, Mrs. Earl V. Gara, Dr. Edna Jern, Alvin Wyckoff, Myrna Kennedy, Dr. Fred Lendenburg, Miss Dorothy Pelunis, Cathleen Korrigan, William B. Leete, Dr. Cecil Reynolds, Mable Smith, Dr. Gore-Brown, Mr. Mirovitch, Grace La Rue, Alexander Markey, Gisela Bennet, Josef Borissof, and Alexis Corshansky were among the honored guests.

A group of talented entertainers were gathered together for the occasion by Leo Lance and rendered a program that was thoroughly enjoyed by everyone present.

Among the entertainers were Myra Sokolskaya, an interpreter of character songs in costume; William Hoffman who gave several delightful pianologues; Asunta Gordon, a coloratura soprano; Madame de Zaruba who sang several beautiful Christmas carols. Ernest Holmes, author of "Science of Mind" gave an excellent talk and the singing Troubadors closed with a variety of song selections. All in all it was a delightful program and much credit should be given to Leo Lance for his splendid help and cooperation. Beulah Storrs Lewis was chairman of the program committee and worked hand in hand with Mr. Lance in all of the preparations. Leo Lance is associated with the Irving Starr-Al Pelton agency, and would be a fine production man for any studio, and by the way, he just became an American citizen, which makes him doubly valuable in this country.



LEO LANCE

Louise Dresser Scores Hit in "A Plain Man and His Wife"

When Sophie Kerr wrote this three-act play, which is now holding forth at the Hollywood Playhouse, she must have had her eagle eye on the screen, for the play as it was produced at the Pasadena Community Playhouse, and is now being done here with Louise Dresser as the star, lends itself in every way to making a first class talkie. If you ask us it will be even better on the screen than the stage, because the development of the characters of "A Plain Man and His Wife" will be so pointed and the tempo so arranged, that each will have an equal opportunity to rule and domineer their home thereby affording much fun and amusement to those who view and listen to the spats and troubles of these everyday folk, who more than likely are nextdoor neighbors, if not our own sweet selves within the portals of our homes.

Louise Dresser comes through her performance in a most inspiring way. She is lovable and sweet to look at, has a charming voice, and a real homebody that we would call "the real American Mother."

Charles Dow Clark as the hard-hearted, aggravating, tantalizing head of the house, gives a most superb performance and runs Miss Dresser a close race for first honors.

Florella Fairbanks and Lex Lindsay are delightful as the young romancers. Jimmy Butler's performance was quite refreshing and well done in every way. He has youth, personality and a "soul" that gets over the footlights. Kenneth Howell has that youthful charm of a boy that commands attention every second that he is on the stage.

There are any number of well cast parts which fit into the play perfectly. For instance, Elaine Bakers' work throughout the play. She is stunning to look at, has a fine delivery, and should be seen more often on both stage and screen.

Joseph De Stefani's performance was adequate, while Howard Hickman and Grace Goodall carried out their part of the story which was the pinwheel of the play, and if you ask us, was very well done. Others who helped materially were Earl Dwire and Beth Madeaux. They suffered by coming into the story so late.

However, taking the staging and the performance as a whole, if you like real, clean, wholesome family entertainment, the kind ministers will advise their flock to go and see, take our advice, spend an evening of relaxation and enjoyment with Louise Dresser and her very capable cast of players in the well-staged play handled by Bertrand Robinson and produced under the personal supervision of Harry L. Cort with Earl Dwire Associate Director.

THE HOUSE OF FLOOD became flooded with congratulations the other night when countless intimate friends gathered to pay their respects to Jimmy Flood's 20th anniversary in the motion picture business.

It was just twenty years ago that this veteran director made his entry into the motion picture production field as a camera boy for D. W. Griffith. Since then he became assistant director to several outstanding megaphone wielders of their time, including Griffith, Maurice Tourneur, Ernst Lubitsch, and Marshall Neilan.

In 1922 Flood, at the time considered to be the youngest director ever to be trusted with the responsibility of directing a feature production, was given his first chance to wield a megaphone by Fox. Since that time he has directed more than 45 outstanding features, his latest being "The Mouthpiece," "When Life Begins" and Paramount's current release of "Under Cover Man" starring George Raft.

Greetings... **DAVID · H · THOMPSON**

Night Hawk Makes A Tour of The Playspots



Lee Moore's New Frolics Cafe offered some very interesting and entertaining numbers. Earl Dancer (shown on the left) with His Fourteen Gentlemen from Harlem shared honors with Gladys Ahearn and the Dancing Beauties.

Lee Moore's Frolics are Offering the Greatest Variety Show Offered in the Southland Cafes—Earl Dancer and His 14 Gentlemen from Harlem Topliners

Topping any colored orchestra of it's kind that is now in public limelight, even said to be better than Cab Calloway and his band, Earl Dancer and his orchestra of 14 Gentlemen from Harlem, are real toplineers and put on a show well worth every dollar that the patrons are spending, and when you stop and figure that they are only part of the great show offered by Lee Moore and produced by Carl McBride in association with Le Roy Prinz, you have a slight idea of what is being offered at this Culver City Joy-Place and amusement spot. The cutest and cleverest chorus you ever set your optics on, dance and sing, and even put on a burlesque boxing show that is a riot of fun. Will, Gladys and Ben Ahearn do a number of acts that are chuck full of class. Gladys Ahearn is some pumpkin to look upon. If you don't believe us, take a peek at the above picture where she is twirling the rope and the girls look on in delight. Nitza Vernille offers some very interesting and fascinating dances. Her Spanish numbers has us making every move with her and absolutely losing ourselves in the moment of her work. She is a pip of a solo artist and looks like a million with the prettiest of 'em for she knows how to wear her clothes. David and Hilda Murray, those international dancing stars, make the visitors sit up and take notice every time they step out and dance, and why not—they have danced for Kings and Queens throughout Europe. We noticed Mr. and Mrs. Tom Mix having the time of their young lives, the Sidney Landfields, Viola Dana and her husband, Warren Hymer dancing with a pip of a gal, Mr. and Mrs. Robert Gail dining, Jack White and Miss Gail, Ralph Graves and party. We got a load of Dorothy Kent and were we tickled? She is as cute and sweet as the sweetest, loveable and full of charm, and if some one doesn't sign her for the talkies they will lose a good bet. Henry Soto met us at the door with his great smile. O.K. that Mister Lee Moore.

Beverly Hills Supper Room Offers New Life and Interest to Town's Best People

That Beverly Hills is becoming more of a cosmopolitan city than even the town's best people had hoped for so soon, is very much in evidence in the way they are turning out nightly to the Beverly Hills Hotel Supper Room to dine and dance with the elite of the Southland, who are making the Beverly Hills amusement center a nightly habit every night except Monday. However, during the holidays they dropped in Monday nights. Ted Dahl and his orchestra are still the star attraction. Their music appeals to the visitors, for the program is of a great enough variety to please the most fastidious persons. The dancing team of Sorrel and Melva seem to have caught on for a life time engagement. First, because they have a great program of dances that one never tires seeing. Second, because they are a very pleasing couple. Their personality and refinement reaches the very hearts of their onlookers. Those clever youngsters, Jimmy Newell and Barbara Lee still command great rounds of applause when they sing, either alone or together. Alex, the chief greeter of the Beverly Hills Supper Room, is more pleasing than ever and has Frank as a running partner for attention and Good Will honors among the guests. Drop into the Beverly Hills Supper Room any night and meet who is who in society circles. The other evening we rubbed shoulders with Joe E. Brown and Missus and Thelma Todd and Hubby while dancing like nobody's business during the evening, and were we thrilled. We ask you?

Buddy Fisher's Hollywood Barn Throws Open It's Doors Amid Much Gaiety and Frolicking

Buddy Fisher in all his glory as America's Joy Boy, is at home from now on. He threw open the doors to his Hollywood Barn, which is the most unique place in the length and breadth of the land that we call the good old U. S. A. It has so many novelties and features that it is hard for one to concentrate on the wonderful music played by Buddy Fisher and his Greater Orchestra, or the very fine show that Lester Montgomery has staged as the added attraction. You will have to see the Hollywood Barn to appreciate what it will mean to the film capital, as a show place to visitors to the Southland, and with Buddy Fisher injecting his ideas that made him the talk of Chicago, Milwaukee, New Orleans and other key cities where he held forth for a year at a time. We are sure in for some very interesting nights with the merry makers who will gather in this latest of Hollywood Play-spots.

Neither time nor space at this time permits our going into detail anent the show. All we can say is that The Crocket Mountaineers are the headliners. They are the great radio family, McCune Sisters, Jack Frost, Foster's Animal Circus, Doc Rube Brown, Harry Silvers and many other features. You will admit that there is not another show in this man's town that compares with the Buddy Fisher Hollywood Barnyard Frolics, and as we said before staged by Lester Montgomery noted Fanchon and Marco unit producer.

B. B. B. Believes in Giving the Cash Customers More Than Their Money's Worth as Far as Show and Food Goes

No place in the world can you get so much show and food for what B. B. B. offers you in his Cellar Cafe. He is without doubt a man with a heart bigger than himself, trying to serve his cash customers the way he does nightly. He has been doing this sort of stuff year in and year out and never seems to tire, trying to better what he has to offer night spot lovers. His bringing Fred Monroe to the B. B. B. Cellar is a victory for cafeland. The New York sensation of the big spots is such a pleasing and willing worker that you never really tire of seeing the very same numbers over again, which is a tribute to his ability to make his work so outstanding. The other evening he offered a number of new imitations. The one of Chic Sale was immense. His Fanny Brice number was a riot. Lydia Roberto and many others top anything that any performer of this kind has offered Southland. The quartet of "Boys will be Girls" put over an old fashioned act that bowled the audience over with laughter. Paul Milton and his Trio of Aides are well worth retaining in the show for some time to come. Cynthia the Kate Smith of Night Clubs, chirped and sang her way into the hearts of all of us; even Mrs. Night Hawk raved over her and when she raves over anyone they are worth a rave. Cynthia dropped over to our table, gave us a hearty glad hand, and were we glad, for she has a way that wins attention and this will take her far on stage, screen or in a cafe. Jack Schmaltz, the singing waiter, crooned into our ear, our best one, until we wanted to go home and sing Mammy songs to our neighbor. And cute Lillian Rosine is still one of the bright spots on a very bright program. Some night she is going to cast an eye in our direction and she will admit that she has discovered a real admirer, who has been sneaking a peek at her with admiration. Marv Land and orchestra and Leonard Stevens at the piano helped matters along in a great measure. We looked around us and saw Jack Oakie, the Ben Stolloffs, the Maury Roths, Marie Cooper, Sammy Cohens, Harry Wallack, Polly Moran and a party of ten, Jean Malin, Eddie Richmond, Rex Lease, Claire Windsor, Patsy Werner, Francis X. Donegan, Forlenza the great singing artist.

NIGHT HAWK

Carlos Molina Continues to Improve Business at The Roosevelt Hotel Blossom Room

Gus Arnheim dropped into the Blossom Room Monday evening and enjoyed himself to his heart's content. He chatted with Carlos Molina and told him that he enjoyed his music very much. If you ask us, we will tell you that the folks who are dropping in nightly are lauding the Carlos Molina orchestra to the skies, for their music is sweet and low, and above all, makes one feel at ease rather than bored by the raspy, blasting noises that some leaders call music. "The Three Scamps" are the latest addition to the roster. They sing well and have nice personalities. The impromptu features, especially college nights, are a show in themselves and well worth sitting through by the most critical of people. Joe Mann is very much on the job, looking after everyone's welfare.

BILTMORE HOTEL

Jess Kirkpatrick, long featured with Earl Burtnett's Orchestra, brings a new band into the Biltmore Hotel on New Year's Eve, succeeding Stanley Smith's orchestra. Kirkpatrick's band, numbering eleven, comprise a majority of the musicians in Burtnett's dance lovers. Kirkpatrick boasts of a large local following, particularly among the younger original Biltmore Hotel Orchestra which was for years a top favorite with Los Angeles set. The band was booked into the Biltmore by the Music Corporation of America.

Phil Harris Thrills 'Em on Air and On The Stage at The Cocoanut Grove Nightly

We listened in the other night over the air and heard Phil Harris knocking 'em dead. We also heard that Maurice Chevalier and Bert Wheeler were there having a great time, so we hurried over and dropped in just in time to hear The Three Ambassadors put over some great numbers. Phil Harris himself took the center of the stage and what a WOW of a show he put over. There isn't another showman like him in this part of the country.

GRAND GUIGNOL

Starting its second week of thrills and chills with a New Year's Eve midnight matinee, the Grand Guignol horror plays at the Music Box, seemingly are shocking the attendants at the box office with much activity, judging from the lines at the box office. George K. Arthur believes that the public wants dark meat for their theatre bill of fare in times of stress and Grand Guignol dramas are dark and full of strife and tragedy. The comedian engaged only the finest directors obtainable and the finest casts for the difficult horror plays. On top of this he engaged H. R. Groebel of the Max Reinhardt production department of theaters in Berlin and Vienna to handle the weird and eerie production angles. With such men as Groebel and Donald Crisp, Robert Vignola and Reginald Berkeley directing, the box office can well afford to understand and withstand the shocks of continued demands for seats. The casts of the four horror plays include Grace Stafford, Ethel Griffies, Doris Lloyd, Mitchell Lewis, Henry Mowbray, May Beatty, Eric Snowden, Edwin Cooper, Raymond Lawrence and many other distinguished players.

EXTENDING NEW YEAR'S GREETINGS

■

CARLOS MOLINA
and His Orchestra

■

Blossom Room . . . Hollywood Roosevelt Hotel

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A BAS DEPRESSION!



Hollywood's Santa Claus Lane Is Work of Art



The Hollywood Boulevard Merchants Association which was this year responsible for the beautiful decorations and the great festivities along Santa Claus Lane certainly are entitled to a word of credit, for it was not only a good gesture to help sell Hollywood to the visitors of Southern California, but to awaken greater interest in Hollywood's business enterprises, besides implanting in the minds of the children of Hollywood a greater Yuletide spirit which the motion picture interests played a great part in more ways than can be described in words.

The beautiful floats were designed by Leon Bayard de Volo and executed by Otto K. Olesen and thrilled everyone who saw them. The pictures of the stars displayed on every lamp post along the Boulevard were also executed by this fine pair of men.

Let us not fail to also give a hand to Mr. Sam Kress as Chairman of the Committee who worked hand in hand with Otto K. Olesen.



FRITZI RIDGEWAY AND WILLIAM WELLMAN

The return to the screen of Fritzi Ridgeway has gladdened the hearts of her many admirers who always followed her interesting career very closely. Her fan mail was piling up in great fashion when she left the screen to run a hotel at Palm Springs.

Here we picture Fritzi taking instructions from Director William Wellman at Warner Bros. First National Studios on the set of Ruth Chatterton's picture "Common Ground" which is now scoring heavily in the leading theatres.

Do You Remember When?



MR. AND MRS. TOM MIX

"Are we happy," chirped Mrs. Tom Mix, the other day, when Tom Mix announced he was going to take a rest and maybe a trip to Europe, right after Christmas. Who knows but Tom and the Mrs. may tour the U. S. A. for about ten weeks, go to Europe, and then the famous western star may join one of the biggest circuses in America. He still has a hankering for that South America trip. Whatever he does and wherever he goes, Mrs. Mix is going to travel again. It is in the blood. She was, before her marriage to Tom, the "Queen of the Air" with the greatest sawdust shows of the good old U. S. A.



GLORIA SWANSON, BOBBY VERNON AND TEDDY, THE WONDER DOG, APPEARED IN "TEDDY AT THE THROTTLE" FOR MACK SENNETT IN A TWO REELER ?

NEW CONTRALTO

June King, young contralto and recent arrival from Denver, Colorado, has been so fascinated by the various musical activities in this section of the country that she decided to make her home here in Hollywood.

Miss King is one of the few artists who won special honorable mention in the Atwater-Kent contest. Her first local appearance was at a recent musicale at the Beverly Hills Hotel.

Winifred Dunn has been signed at Universal City to adapt "My Old Lady," an original story by Jack Cunningham, Universal contract writer.

Season's Greetings

to all our friends

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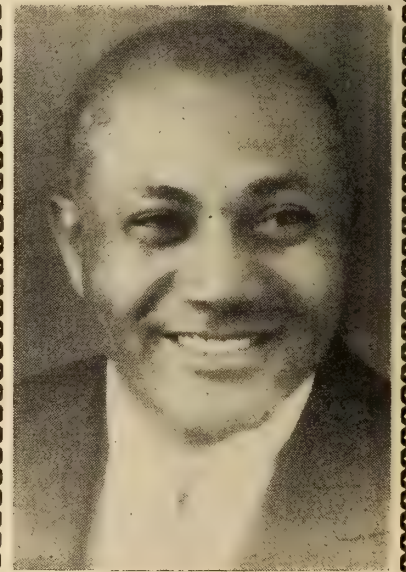
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JIMMY FLOOD started his picture career as a camera boy for D. W. Griffith. He has directed 45 features since, the latest being "When Life Begins" and "Under Cover Man."

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CINEMALAND and FRIENDS
EVERYWHERE



W. W. Holmes
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Timely News From Good Old San Francisco

OUR REPRESENTATIVE CULLS THE FIELD FOR INTERESTING NEWS

BY ROBERT A. HAZEL

The Nasser Brothers reopened their New Mission Theater Friday night showing "The Conquerors" with Ann Harding and Richard Dix. The entire theater has been remodeled and redecorated and a new RCA sound system has been installed.... The Fox Grand Lake-Oakland, gave a performance for the needy last week. Patrons paid their admission in food. The picture was donated by the Fox Film Corporation and the employees of the theatre donated their services. The affair was sponsored by the Westlake Jr. High P. T. A.... Robert C. Frost, Eastbay district manager for Fox policy at the Fox-Oakland and the Fox-West Coast Theatres, inaugurated a new Orpheum.

The Franchon-Marco units and Walt Roesner and his orchestra were moved from the Fox to the Fox-Orpheum. The Fox-Oakland will present only outstanding pictures by major studios. Herman Kersken and A. M. Miller have exchanged places as manager. Kersken went with his unit to the Fox-Orpheum and Miller went to the Fox.... Most of the legitimate theatres have been dark the past week.

The Geary reopened with "Maedchen In Uniform".... Another opening took place at the Alcazar bringing George Sidney and Charles Murray in "Abie's Irish Rose." The supporting cast includes John Darrow, Grace Stafford, Lowden Adams, Harry G. Keenan, and Milton Wallace.... The return of "The Cat and the Fiddle" at the Curran for a two weeks run began Monday. The cast is headed by Helen Gehagan, Olga Baclanova, Paul Gregory, Sam Ash and Merwyn Jensen.... The Colbourne-Jones Players opened at the Columbia Monday in "The Queen's Husband".... The Wilbur Players, now entering their fourth week at the Tivoli, opened recently in "The Little Accident." Some changes have been made in the cast. Mary Moe succeeded Dorothy Shannan in the leading role. The remaining cast includes Richard Allen, Ruth Saville, Rolon Parker, Ed Smith, Herbert Hays, Rupert Drum, Florence Bell and Edna Ellsmere.... The Fulton-Oakland reopened with a group of stock players in "The Unexpected Father," under the management of George Ebey. The cast includes Dorothy Shannon, Howard, McNear, Raymond Northcutt, Norman Field, Robert Lawler, Charles Yule, Jack Thomas, John Ivan, and John Fee.... The Wilbur Cushman Musical Comedy Company playing the Century-Oakland, is reported doing a capacity business.... The St. Francis, recently renovated and slated to play only road show pictures, has reverted temporarily to a grind house.... Alfred Hertz made his latest appearance as guest conductor this season with the San Francisco Symphony Orchestra at the War Memorial Opera House Saturday night.... Leon F. Douglas, Millionaire Inventor, of Menlo Park, will leave shortly on a scientific expedition to take moving pictures of ocean life. Douglas will embark from Miami, Florida, aboard the private yacht of E. R. Johnson, former President of the Victor Talking Machine Company. Several well known scientists from the Smithsonian Institute, Washington, will accompany the party.... The All Star Features Dist., Inc., gave Santa Claus an order to deliver a 2 lb. box of candy to each girl employed with the

SEASON'S GREETINGS TO ALL

and to

Fanchon & Marco

AND THEIR ARTISTS



MY HEARTIEST THANKS FOR THEIR PATRONAGE
DURING THE YEAR

E. J. (Eddie) CLARK

MANAGER EL CORTEZ HOTEL, HOLLYWOOD

Fuzzy Knight

SAYS

SINCERE XMAS GREETINGS

and a

HAPPY NEW YEAR

various theatre circuits, also the wife of every theatre manager.... Leonid Kinskey, who played the part of the Russian Movie director in "Brief Moment" has received a contract for a role in the film version of "Clear All Wires,"... Seen and heard on Film Row:—Charlie Michaels and S. L. Schary talking it over.... Jimmie Nasser, all enthused about the reopening of the newly remodeled New Mission.... Ward Morris, manager of the Rialto, working hard on new exploitation stunts.... Dean Cross, manager of the Century-Oakland, announces the complete renovation of that house.... The Rivers Brothers report that their Riverside Hotel Apartment house is proving quite popular as a home for the stage and screen players.... H. L. Appleby is in advance of the Colbourne-Jones Players.... Jess Stafford, formerly a band leader at the Warfield, is now conducting a dance orchestra in Oakland.... Walter Rivers, who has been directing pictures in Hollywood, has returned to the city.... J. J. Franklin has returned from Portland.... Jackie Sonders conducts the new band at the RKO theatre in Portland.... Armond Cohn, Wilda Howell, Miss Raymond, Olive Mackensie and Clara Clancy, of All Star Features, were ill with the "flu"... Cliff Work and Frank Whitbeck will be partners in a legitimate production to open in Vancouver, B. C.... Mrs. Janet Miller Fiorita was granted a divorce from Ted Fiorita, popular orchestra

leader at the St. Francis Hotel...

Some people who have "hobbies." Floyd St. John, duck hunting... J. J. Franklin, non-stop exploitation... Harry Carney, golf... Frank Siggillia, fishing... George Mosher, collecting Chinese snuff bottles... Newt Levy, guns and antiques... Charlie Rosenthal, collecting footballs of the big games... Sam Harris, miniature elephants... Phil Freases, bridge... Charles Michaels, Japanese birds... Bill Edmunds, miniature elephants... Ernst Rosenthal, horse races... and John Saul, yachting.

With all the legitimate theatres open and new bills at all the picture houses, and a flood of Yuletide entertainment at the smart hotels and night clubs, San Franciscans had a wide choice of amusements for the holiday season. All of the legitimate theatres offered new stage attractions. "Abie's Irish Rose" co-starring George Sidney and Charles Murray, opened Christmas day at the Alcazar... "The Cat and The Fiddle" returned to the Curran Monday night for a two weeks' run... Maurice Colburne, Barry Jones and their London cast opened Monday night in "The Queen's Husband" at the Columbia... The Wilbur Players, now in their fourth week at the Tivoli, opened Christmas day in "The Little Accident"... The Fulton-Oakland reopened Christmas day with a group of players in "The Unexpected Father"... The Reginald Travers

Players opened Tuesday night in "The Geisha" at the Travers... The Children's Opera Company under the direction of Eva Leoni, appeared in their second offering Monday night at the Community Playhouse... "Maedchen In Uniform" opened an indefinite engagement Christmas day at the Geary...

In many of the movie houses the Yuletide spirit invaded the shows with Santa Claus himself aiding in the festivities. The Warfield offered as a screen fare, "Handle With Care" and as a stage attraction besides Fanchon-Marco's "Hot House Idea" the O'Neill Sisters Kiddies appeared in a special Christmas program, and Jay Brower and his band presented Yuletide entertainment. Last Saturday morning, a special Christmas show was given jointly by Fox West Coast theatres and the Shell Happytimers from KFRC for orphans and shut-ins, with Gov. James Rolph, Jr. officiating... The RKO Golden Gate showed as a screen feature "The Naked Truth." The stage show consisted of five vaudeville acts including the Tiny Tumbling Marvels, a group of clever children in dancing and acrobatic stunts, and Horace Heidt and his Californians who offered a very good program of Christmas novelties... The Paramount presented Edward Robinson in "Silver Dollar"... Eddie Cantor in "The Kid from Spain" opened an exclusive San Francisco showing at the United Artists' last Sunday... The Warner offered "He Learned About Women."

Johnny Hamp and his orchestra of fifteen musicians opened Monday night at the Mark Hopkins Hotel. June MacCloy former Ziegfeld Follies beauty and more recently of the screen and radio, made her debut with the band.

The 18th annual Christmas Cabaret sponsored by the San Francisco Examiner for the benefit of the needy was given at the Palace Hotel last week and proved an outstanding success. Polly Moran, famous film comedienne, acted as mistress of ceremony. Classical, operatic and sacred numbers were furnished by Earl Sapiro and his orchestra, the Municipal chorus, a quartette directed by Gaetano Merola, Liva Marracci and Nathan Stewart, operatic singers, Max Dolin and his Columbia Octette and the St. Dominic Choir, Dorothy Burgess, stage and screen star, Maurice Colburne, Barry Jones and their London players furnished a bit of Yuletide. Laverne and LaFayette, exotic dancers gave an Apache Dance, and May Garcia's Toe Ballet gave a series of dances. Morey Amsterdam provided the laughs and his brother Ted played the piano. Violet Maye, vaudeville artist, entertained, Jane Scott gave imitations of stage and screen stars and Consuela, the Spanish Comedienne, sang songs. Dance music and entertainment was furnished by the orchestras of Horace Heidt, Earl Burtnett, Tom Gerun, Ted Fiorita, Joe Wright and Jay Brower. The girl chorus from the Lido and Bal Tabarin sang and danced. The Fanchon-Marco circus from the Warfield theatre entertained. Tom and Dud and numerous radio artists brought Christmas cheer and Ralph Pincus supervised the acts.

About 3000 children were given the treat of their lives at the Christmas party given at the Uptown theatre Saturday morning. The affair was planned by manager Joe Richards, and was by far the most successful event of its kind ever staged for children of that community.

Afterbury and Gillum

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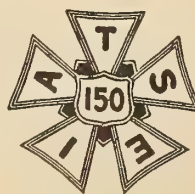
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"Blondie Johnson"
Warner's First National Picture

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"The Mask of Fu Manchu"
"Tiger Shark"

"The
Gang
of the
M.-G.-M
'Eskimo'
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Sends
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Greetings"



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SALLY EILERS

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FRANK CRAVEN

VICTOR JORY

LOUISE DRESSER



GREETINGS OF THE SEASON



Bess Meredyth
Michael Curtiz

Merry Christmas
and a
Happy New Year



Daniel B. Clark

The
Season's Greeting



BARBARA • MAE • PEIRY

Wishing

You the Best for the New Year

JEAN HERSHOLT

M.-G.-M.

Christmas Greetings

Warren B. Duff

TIFFANY (K.B.S.) STUDIO

**BERT
GLENNON**

**DIRECTOR and
PHOTOGRAPHER**

Management

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Season's
Greetings

WILLIAM WELLMAN

DIRECTOR

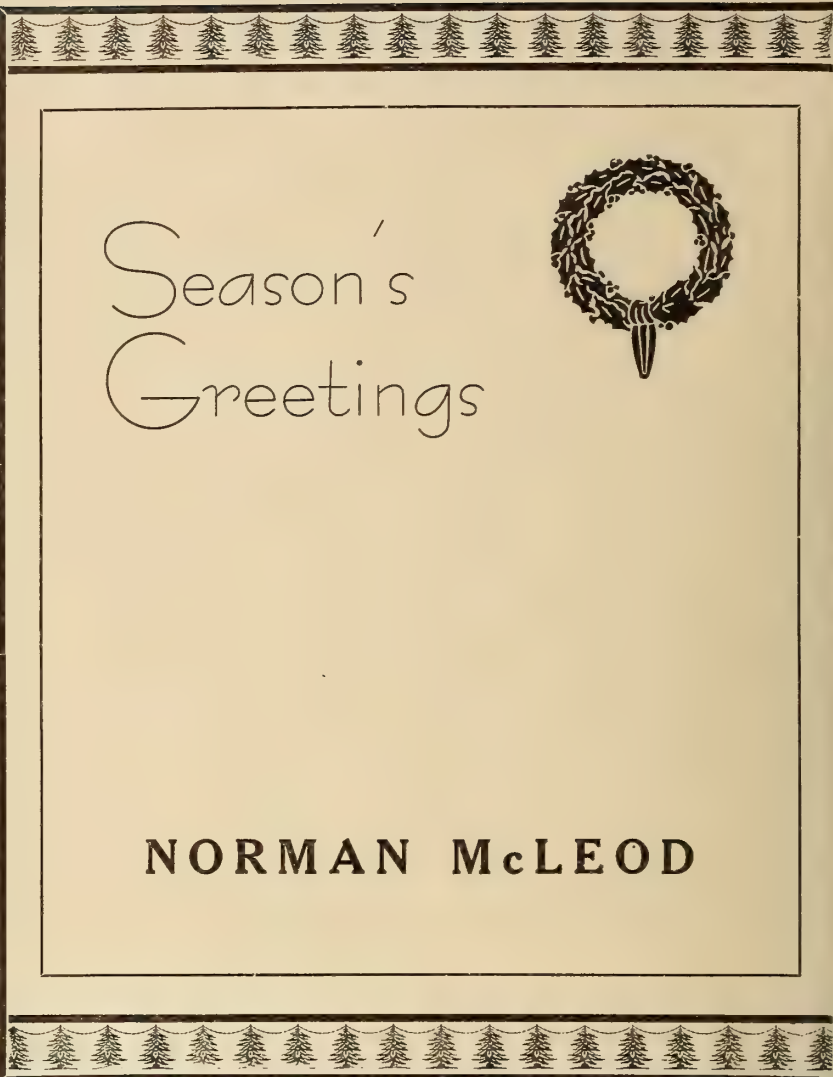
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*Sincere Greetings
and
Good Wishes
to
Everybody*



FRANK
LLOYD



Best of
Christmas Wishes



PAT O'BRIEN

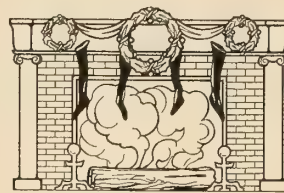
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GILBERT ROLAND

Best Regards


William A. Seiter
 Laura La Plante



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 and
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 to
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»»«

... *A Believer*

Holiday Greetings



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Season's Greetings

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SEASON'S
GREETINGS
To ALL

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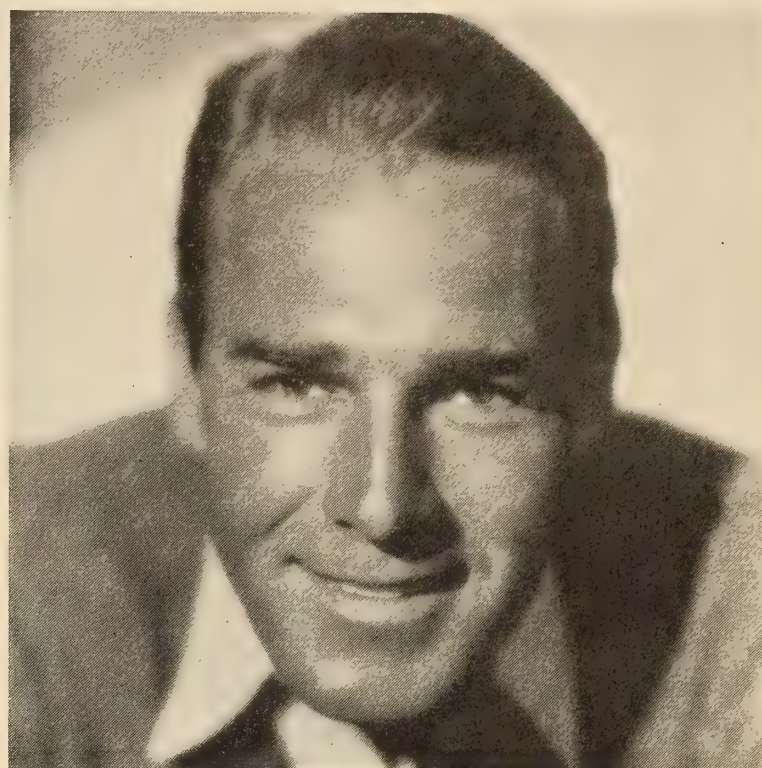
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Greetings . . .



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MURRAY

and

George
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Alice White

Season's Greetings



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FOR
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May
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Through the
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David Abel

Cinematographer

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Greetings



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Frank Borzage

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GREETINGS



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Fritzi Ridgeway
C. Bakaleinikoff

Greetings



Edith von Frohmann

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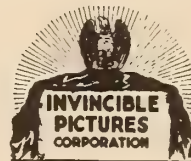


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"Greetings"

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SEASON'S
GREETINGS

EDWARD LUDWIG



HELLO, EVERYBODY!

A Merry Christmas
and
A Happy New Year

FRANK DARIEN



*My Good Wishes for the
Coming Year*



Max Steiner

Musical Director
RADIO PICTURES

Joyous
Christmas
Greetings
to the
Whole
World

**BRADLEY
METCALF**



Compliments

Larry Darmour



**SEASON'S
GREETINGS**



Riccardi and Aguilar

INTERNATIONAL LAWYERS

Practicing in
Mexico Exclusively



SEASON'S GREETINGS!

"Tom Brown of Culver"
... Universal

"The Mummy"
... Universal

"The Billion Dollar Scandal"
... Rogers-Paramount

"Private Jones"
... Universal

CHARLES STUMAR

... Cinematographer
A. S. C.

kindest Regards
 to
 Everybody



Gary Cooper

CHRISTMAS
 AND
 NEW YEARS
 GREETINGS



Darryl Zanuck



Greetings . . .

To My Old Pals of THE BIG TOP

Happy Yuletide . . .

To My Friends in CINEMALAND

Starring in . . .

"THE BIG CAGE"

for UNIVERSAL PICTURES

Clyde Beatty

Season's
Greetings

Harry Beaumont

M.-G.-M. Studios

My Sincere Wishes for
a
Very Happy New Year

J. G. BLYSTONE

DIRECTOR

FOX FILMS

Compliments

Al Rosen

NEW YEAR'S GREETINGS

LOUIS KING

DIRECTOR

FOX FILMS

SEASON'S GREETINGS

KARL FREUND

DIRECTOR

UNIVERSAL

*Sincere Greetings
and
Good Wishes*



Earl M. Pingree

Greetings to all . . .



CHARITA ALDEN

Michio Ito, technical director of "Madame Butterfly," is pictured teaching Charita Alden to walk Japanese style. Cary Grant who plays the leading role is the interested observer.

GREETINGS



Edward Small Co.
AGENCY

GRanite 1166

SEASON'S
GREETINGS



... *David Butler*

SEASON'S
GREETINGS

AL
ROCKETT

Associate Producer

FOX FILMS CORP.

**Best Wishes for the
New Year**

DAVID HOWARD

DIRECTOR

Fox Films

Sincere New Year's Greetings



Sidney Algier

... *PRODUCTION MANAGER*
Allied Pictures Corp., Ltd.

SEASON'S GREETINGS



TOM TYLER
Management of J. G. Mayer

Gene Towne
and
Graham Baker



CHARLES R. ROGERS-PARAMOUNT
(Productions)
HARRY JOE BROWN

Happy Greetings from Me and My Shadow



MARGUERITE CAMPBELL

Tom Geraghty

Six Joyful Months in the South Seas and
Hollywood with

Douglas Fairbanks

Making

"Mr. Robinson Crusoe"

On the Fire . . .

Joe E. Brown

in

"Elmer the Great"

Mervyn LeRoy, Directing

. . . Warner Bros.

CHRISTY CABANNE



DIRECTOR

*Wishing You All the Joys
of the Season*



Col. Reginald Barlow

GREETINGS AND
GOOD WILL

To All
My Friends



George Barbier

HOLIDAY GREETINGS



HAL MOHR A. S. C.

CINEMATOGRAPHER

FOX FILMS

Happy Yuletide Wishes

PERC and ERN
Westmore



May Your Fondest Hopes
for 1933 be More
than Realized



Joan Crawford

THE Best of Good Wishes to
the Best of Good Fellows



Walter Huston



Wish You Plenty of Laughs for the New Year

Ben Blue

Billy Gilbert

DEL LORD

Director

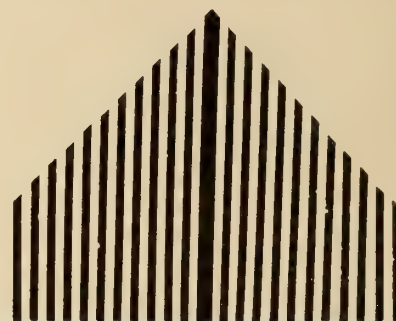
“Taxi Boys Comedies”

HAL ROACH STUDIOS

Sincerest Greetings
and
Good Wishes



Charles Middleton



A Most Prosperous
New Year to
Everyone



CHARLEY CHASE
HAL ROACH STUDIO

IN A CLASS BY ITSELF!

"TRAILING THE KILLER"

AN EPIC OF THE UNTAMED WILDS
OF SAVAGE AMERICA

RARE REVIEWS GREET NEW YORK PREMIERE
NOW AT THE GAIETY THEATRE

A
BENNIE F. ZEIDMAN
PRODUCTION

Directed by Herman C. Raymaker

Released by
WORLD WIDE PICTURES, INC.

ANOTHER BIGGER AND BETTER ONE COMING!



This miracle painting of the Man, Jesus, executed by Harrison Heinrich in one day, is perhaps the most famous of the modern paintings of the Savior. It is on private exhibition at the home of the artist, 990 S. Magnolia, along with many of his other paintings and pastels. Admission is by invitation only. By courtesy of the artist, FILMOGRAPH is permitted to extend to its readers invitations to view these paintings free. Thursday evenings have been set aside as FILMOGRAPH night and any desiring cards may receive them at our office for the asking. If request is made by mail, inclose self-addressed stamped envelope.

ECCE HOMO!

By Louis B. Jacobs

Dedicated to Harrison Heinrich

Redeemer! Savior! Master! Lord!

Thou simple Soul who died for all Mankind;

What names were wrought Thy glory to extol

Thou carpenter, whose hands were gnarled with toil,
Thy e'en called Thee "King."

Thy word, emerged from cryptic source

In ages dark, to light the gloom with Hope—

Has conquered by the power of Love and Truth,

To find salvation, Thy eternal youth,
For benighted souls.

Christ Jesus, Lab'rer, Teacher, Man

Who on a cross, died so forgivingly,

Upon Veronica's comforting veil did trace

The only record of His suffering face,
His lone heritage.

Nigh twenty centuries have passed,

His promise to return not yet redeemed—

But lo! Is this a herald of the dawn?

Cometh the Messiah? and that He be known
Sends He this image?

What sign is this? A miracle

Has led the limning brush with cons'mate skill

To paint in color and in form divine

The human attributes of Man sublime,
In earthly posture.

Understanding, smiling, thus He

Counts a denarius to Caesar's cause;

The portent cross reflected o'er His mien,

Omen of Peace on earth, good will to men;
A benediction.

As His disciples knew Him, just

Before the Passion sanctified His name—

An artist in the span of one brief day

Has limned that all the world in reverence may,
Thus, behold the Man!

BOOKS



EDWIN T. GRANDY

"VIRGINS IN CELLOPHANE" by Bett Hooper, because of the spicy sketches of Washington characters as seen by a clever stenographer, might make a nice but naughty cinemasterpiece. (LONG & SMITH, N. Y.)

"THE RESURRECTION MURDER CASE" by Stanley Hart Page deals with the disappearance of a servant from a country home. Christopher Hand's fine detective hand solves the mystery. (A. KNOPF, N. Y.)

"BRETHREN OF THE BEACH" by H. D. Couzens is the rousing adventure story of a gang of outcasts who discover valuable pearl oyster beds. Tremendous picture possibilities. (L. C. PAGE, BOSTON)

"SKERRETT" by Liam O'Flaherty, contains the exciting adventures of an ancient teacher on Nara, the Island of Saints and Scholars. A rousing story of elemental passions. (LONG & SMITH, N. Y.)

"MURDER ON THE GLASS FLOOR" by Viola Brothers Shore is just that aboard the S. S. Albania. Made to order for the murmuring movies. (LONG & SMITH, N. Y.)

"CIRCULATION" by Mary Lee Dutcher is a vivid newspaper story from the sob-sister's point of view. (WM. FARO, N. Y.)

"SOME GIRLS DON'T" by Pricilla Wayne, tells about Ruth Wilson, a school teacher who didn't believe in petting. (A. L. BURT, N. Y.)

"MURDER BY LATITUDE" by Rufus King is a corking Lieut. Valcour mystery story aboard a Bermuda ship which should have gone Hollywood a long time ago. (A. L. BURT, N. Y.)

"A WIFE BY THE HOUR" by Charles Palmer, tells of Barbara's adventures with a playwright, an artist, an attorney and an aviator. Enough for any movie drama. (A. L. BURT, N. Y.)

"LOVE ISN'T IMPORTANT" but Gay, pretty hat-check girl, eventually learned that it is. (L. C. PAGE, BOSTON.)

"A YOUNG MAN OF FIFTY" by Rose Feld tells of a platonic philanderer who worshipped women from afar. Charming characterization for Ronald Colman. (DUTTON N. Y.)

"UNDER NORTHERN SKIES" by William McLeod Ra'ne is a rousing swash-buckling story of the west with plenty of gun totin' for Tom Mix. (HOUGHTON MIFFLIN, BOSTON.)

"EXPERIMENTAL TELEVISION" by A. Frederick Collins has three hundred pages of fascinating data that should interest all sound technicians, amateurs, etc. (LOTHROP, LEE & SHEPARD, BOSTON.)

"NEVER ENOUGH" by Leane Zugsmith is the cinema story of the hour. It deals with the threads of destiny of eight different people—an actress, a doctor, a mistress, a neurotic boy, a political boss, a school-girl, a newspaper reporter and a woman buyer. Plenty of life in the raw, well-written, spicy and every element that a producer could desire in a best box-office bet. (LIVERIGHT, N. Y.)

"FROM VILNA TO HOLLYWOOD" by Leon Zolotkoff is the story of the rise of a young Jewish boy from a Russian ghetto to prominence as a Hollywood producer. A good movie story. Perhaps too much so. (BLOCH PUB. CO., N. Y.)

"RIDER OF THE NIGHT" Hanns Heinz Ewers is a powerfully dramatic story of a German patriot whose love of country was above everything else in life. Dynamic role for Fredric March. (JOHN DAY, N. Y.)

"MONEY MUSK" by Ben Ames Williams. A man disappears with \$400,000 not his own. Inspector Tope solves the mystery and a murder in the bargain. Good William Powell role. ((DUTTON, N. Y.)

"HARMONIOUS DEVELOPMENT OF WOMEN'S BODIES" has no picture in it but instead plenty of pictures of well-developed nudes and health suggestions. (LONG & SMITH, N. Y.)

"POOR PASSIONATE FOOL" by John A. Moroso. Seductive Laura was a murderess, and her criminal lawyer who defended her almost fell for her but not quite. Punchy picture. (MACAULAY, N. Y.)

WHAT! NO FAIRIES?

There are not going to be any fairies among the marshals and aides of the Pasadena Rose Carnival if Captain J. W. McCall, chief of staff, can prevent it and prevent it he did although the situation became quite critical before the captain got his point across.

Whoever it was that sold them the idea of making "Fairy Tales" as the theme of the January 1st Parade and insisted that the marshals and aides should dress accordingly with pink tights and wings of buckrum tied with green cheeee cloth sashes, surely pulled a fox pass, as the saying goes, for immediately the army which was to supply the m's. and a's. went on a rampage, and set faggots on fire with a hot brand of dough-boy expletives.

The matter was settled among the army by deciding that they will wear regulation uniforms, and if the fairies don't like it, they can go to whatever place it is that fairies come from.

YULETIDE GREETINGS

SAM COSLOW

"THE VOICE OF ROMANCE"

WRITING SONG HITS

AT

PARAMOUNT

P. S.—Watch for KATE

SMITH in

"HELLO

EVERYBODY"

SINGING

FOR

VICTOR

RECORDS

BROADCASTING

THRICE WEEKLY

OVER

COLUMBIA

DON LEE NETWORK

Greetings and
Prosperity to Good
Old Hollywood



Bettye Lou Blount

●

President
Southwestern Producers, Inc.
Dallas • Texas



Season's
Greetings

ARCHIE MAYO

Warner Brothers-First National Studios

FOY PRODUCTIONS Ltd.

Directed by LEW SEILER

"No Greater Love"

"Deception"



Directed by BEN STOLOFF

"East of Fifth Avenue"

"By Whose Hand"

"Night Mayor"

"Devil Is Driving"



READY FOR RELEASE

"Technocracy"

LEW GOLDER, Gen. Mgr.

CRestview 0191

AUTHORS

Here Is Your Chance
To Serve the Major

STUDIOS

What Have You To
Offer in Stories for
Filmland's Best

STARS

"WHAT PRICE SEX IN HOLLYWOOD"

By LOU JACOBS

James Young has written a book. It is called "What Price Sex in Hollywood." It is just off the Pegasus Publishing Company's (New York) Press. It should never have been put on.

As an author, James Young is a very fine director of silent films. His style is as old-fashioned as The Biograph Girl and his memory of Hollywood has become sadly clouded since his sojourn in the east. The best thing about the book is its title and that is good only as sucker bait.

Young evidently has a grudge against the picture hub and vents his spleen by means of a—to him—unfamiliar medium. It seems his animosity is against the Jewish race and their preeminence in pictures and so the only hero in his book is a director named Donovan and a millionaire sap called Van Rensselaer whose wife, a Jewish director dubbed Calhoun, (why the "g?") lures to stardom—and—!

According to Young's book, everybody connected with pictures is a Jewish rotter—except "Uncle Carl" Laemmle to whom he gives a coat of adulation towards the end of the book. But in his descriptions, Young disqualifies his authority by not even knowing the difference between a preview and a premier.

The book is neither clever nor naughty—just trashy. It has neither the virility of "Jarnegan" the humor of "Queer People" nor the interest of "Extra Girl." It has not a single redeeming or worth reading feature. Nor is it authentic. It is apparent from the Young manner of telling a scenario sequence that he is not aware that sound has changed the technique of pictures but why find fault with an effort so unworthy as to be amusingly rather than aggravatingly bad.

Won't Bob Wagner or Adela St. John or some other writer of picture fiction give us a stirring novel of the honest efforts of wholesome people and the strenuous struggle for betterment being waged in this industry which is as morally decent as any other given endeavor where the sexes mix freely? Or must every has-been be allowed to satisfy his microscopic soul by fictionistic muckraking?

AUTHORS FINISH U. ASSIGNMENT

Their current work having been completed, seven scenarists have been retired from the Universal studio writing staff. They are H. M. Walker, Earl Snell, Ayn Rand O'Connor, Al Cohn, Lieut. Comm. Frank Wead, Tom Kilpatrick and Al Austin.

Walker collaborated with Gladys Lehman on "They Just Had to Get Married," a Summerville-Pitts comedy feature, soon to be released, and with Earle Snell on the forthcoming Summerville-Pitts, "Alaska Bound."

Ayn Rand O'Connor sold Carl Laemmle Jr., her original "Red Pawn," and was engaged to adapt it. She also adapted "Black Pearl." Al Cohn prepared a new treatment for "Exile Express." Wead is credited with work on "Airmail," "S. O. S. Iceberg," "The All-American" and an untitled sequel to "Airmail."

Tom Kilpatrick wrote and adapted "Men Without Fear" and made atmospheric scenes for the production in Spain.

GUY SAR, author of several novels and plays, and winner of honorable mention in the 1930 O. Henry awards, has been signed by Universal to prepare a treatment on his original story, "Share My Bed." The story will be used as a Slim Summerville-ZaSu Pitts comedy.

M. H. HOFFMAN, President of Allied Pictures Corporation, signed Albert DeMond to write the screen adaptation and dialogue of his original story "The Sphinx," which will be produced for Monogram Pictures as the fourth of the series of six that Mr. Hoffman is making for that organization.

DALE VAN EVERY is revising the original story "Black Pearl," which will be used as a starring vehicle for Tala Birell, who recently finished her first American picture, "Nagana," with Melvyn Douglas. Ray Doyle and Gouverneur Morris have provided the original story for the new South Seas picture.

Max Miller, the young San Diego newspaper reporter who scored such a sensation in the literary field with his first novel, "I Cover the Water Front" is now at his La Jolla home putting the finishing touches to a second novel, "He Went Away For Awhile," which will be published next spring by Dutton and Company. Upon completion of this novel Miller will return to Hollywood to resume his screen writing career.

Miller's novel "I Cover the Water Front" will go into production under the Reliance banner at United Artists' studio right after the holidays.

FRED L. COLLINS, author of "Glamorous Sinners" based on the Harry K. Thaw-Stanford White case and one of the best selling novels of the day, is now in Hollywood writing a series of articles for Tower Publications and plans to remain here to negotiate several studio deals now pending.

Upon completion of her new serial for early publication, VINA DELMAR will remain here to close one of the many picture writing assignments now pending.

The authoress' latest book "The Marriage Racket" scheduled to be published shortly, is now being considered in galley form for screen translation by several of the major studios.

After acting as assistant director and script clerk on sixteen consecutive Monogram westerns, Harry O. Jones decided he knew enough about them to write a story—which he forthwith proceeded to do. His first western scenario "The Rangers Ride Again," for Bob Steele, was purchased today for immediate production by Paul Malvern, Monogram associate producer for westerns.

Reginald C. Barker

Criticism, Revision, Collaboration
All Types MSS.

Suite 306 - 307 . . . 1558 North Vine Street . . . Hollywood, California

FREULER HERE ON TRIP FOR STORY CONFERENCE

New York—John R. Freuler, President of Freuler Film Associates, Inc., has arrived in town for a three of four day visit to confer with Charles L. Glett, Vice President, the heads of Monarch's eastern distributors and several exhibitors in line with a policy of keeping abreast of current trends in story material.

Freuler told a representative of Hollywood Filmograph that last minute changes are becoming more and more important in developing stories for the screen, because of the rapid, right-about-face attitude of the public. It is, he believes, imperative for the head of production to be in constant personal touch with the points of contact and that the program be so elastic and the Coast personnel so adaptable that switches and eleventh hour changes may be undertaken with no undue delay.

"More and more," says Freuler, "the picture industry is adopting certain functions for the press. The elements of 'newsmess' and 'timeliness' are keeping fast pace with our pictures. We are finding that the schedules must be readjusted expeditiously and smoothly. Simplicity and sincerity are today's story formula. What I call 'the tabloid influence' is being injected into our films with great success—it is the 'tell-the-scene-with-a-picture' idea—and with dialogue curtailed."

Eddie Welch, author, has been placed under contract by Charles R. Rogers and will work on the screen plays for several of the forthcoming features which Rogers will produce for Paramount.

He is now working with Willard Mack on the script of "Strictly Personal," which is to go into production next week under the direction of Ralph Murphy. Wilson Mizner and Robert T. Shannon are credited with the original story.

STUDIO STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, Story Editor.

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

HOWARD SMITH, Story Editor.

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT. No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER. No westerns. Adventure material with unique background.

CARY GRANT. He-man stuff with comedy charm.

FREDRIC MARCH. Anything suitable to important star. No light comedies.

MAE WEST. Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only. In the market for inexpensive melo-dramas and westerns.

JACK HOLT. Anything suitable. Preference: combination out-of-door background with society angles.

RICHARD CROMWELL. No mountaineer stories. Sympathetic juvenile type.

CONSTANCE CUMMINGS. Story affording opportunity for emotional leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MACOWAN, Story Editor.

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

Well! Well! Well!



Everybody
Get up and Get
Out of Bed
Breakfast---
It Is Ready!
and Breakfast
Is the Meal



The Oldest Radio
Broadcast in the
World in Point of
Continuous Hours
on the Air . . .

Wishes You the
**Season's
Greetings**



THE GANG...

BILL SHARPLES, Clarence Muse,
Pauline Hoiden, Bunola Kay,
Claudine Cartier, John Mitchelmoore,
Tommy Collins, Dad and Ma Sears,
Sterling Tracy, Ralph Little,
Archie Wallace, Blackie Baufman,
Roy Holden, Louie Eglash, Jean
Wells, Artur Roxanna, Pal Bingo,
Evangeline and Bill's Pal, Master
Jackie Searl

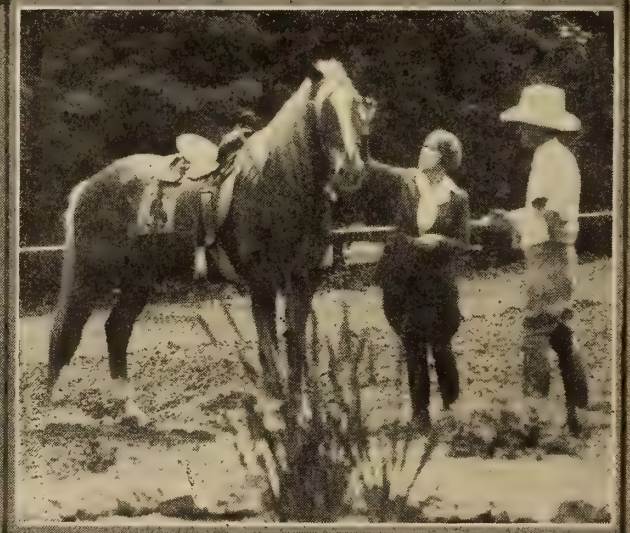


Bill Sharples
Hollywood's
Alarm Clock

KNX

DAILY 7 to 9 A. M.

Breakfast
With Him Daily
on His
**Western
Farm**



Henry Duffy Denies He Will Invade Talkies

Mae West Tells Movie-struck Clan to Stay Away from Hollywood

SAYS HE WILL BE TRUE
TO THE THEATRE HAS
FINE PLANS FOR
EL CAPITAN

Henry Duffy will not invade the motion picture field. That is the surest bet you can lay in 1933. Notwithstanding offers from more than one major studio, one of which went so far as to extend to the fighting red-headed, talented actor-manager a signed contract, leaving the salary spot blank which Duffy was invited to fill in without reservation if he would be willing to accept a position as associate Producer. Terry, badly as he would like to return to the big money deliberately and unhesitatingly refused.

"I would be untrue to myself," said Duffy, "I love the theatre. It is my life and I would rather struggle for a living with flesh actors than live in opulence and have to work in pictures." That's real tramping and we dare say there are but few in the profession with such undying love for the legitimate that they would refuse important money and picture glory for the satisfaction of keeping the stage alive in this age of decadence.

Duffy has an ambitious schedule for his El Capitan theatre for 1933. Early in the year he plans to present "There's Always Juliet," a comedy by John Von Brunton with a cast of four which Duffy is trying to fill with noted names. David Burton will direct.

Then later will come "Bridal Wise" a play about horses now a success in the East which was written by Albert Hackett and Frances Goodrich. Arnold Daly's daughter, Blythe and Joseph Kleck, both of the N. Y. cast will be brought here to play in the local offering. Russell Fillmore will direct Guy Bolton's "Grounds for Divorce" and "Dinner for Cynthia." Mary Asquith and Edgar Franklin's sparkling comedy are being considered also for Spring offerings.

BARONET TO BE RKO TECHNICAL DIRECTOR

Sir Gerald Grove, Baronet, today was signed as technical director for Radio Pictures' forthcoming screen version of Gilbert Frankau's "Christopher Strong."

Grove, considered one of the foremost authorities on British and European institutions, has been associated with the film industry since 1925. He will supervise the authenticity of the elaborate settings for the film, the action of which occurs in the upper social strata of London, France and New York.

BEN BLUE

—Under Contract—
HAL ROACH STUDIOS
Management LEO MORRISON

AUTO RACES

Sunday, Jan. 1st, at 2:00 P. M.

LEGION ASCOT SPEEDWAY

DOOWTOWN BOX OFFICE - 54 ADCADE BLDG. MLL-5000

Chats With Connie

Flowers are always an acceptable remembrance, and those of rare quality we found at "Ben's," the Parisian Florist. The flowers are most reasonably priced, and there is a fine assortment. This is a popular shop, and you will most likely see some of your favorite screen stars while shopping at "Ben's." The flowers are particularly lovely here.

Science has given us a marvelous discovery "Electrolysis," the painless, and most successful way of removing hair. Miss Jean Stevenson at the Gainsborough Shop is an expert, and very thorough. She will be pleased to give you a free consultation.

One of our nicest and most appreciated Christmas gifts was a brassiere, "Her Secret" by name. We have tried many, but never before were we so charmed about an undergarment. This no-bak brassiere is a marvel, and you too will be thrilled when you see "Her Secret."

If you desire to lose your superfluous weight, it would be to your advantage to see "Budkie," at the Studio Baths. She will reduce you in a short time, and the treatments are beneficial, as well as refreshing. This is Hollywood's most popular Beauty Salon. You should try a wave here. Mr. Phillip gives a grand one.

During the last rain we ruined our shoes, so found it necessary to invest in another pair. At Meyers we observed some very good looking ones, and they fitted perfectly. These were real bargains, and there are still more, some you should not miss.

The Janette Beauty Shop is under new management, and is now welcoming it's former patrons. They are featuring permanents, at unusual prices, and one we saw was a beauty. Splendid work is done here, and the shop is located in the Owl Drug Store, Vine at Hollywood Boulevard.

Of all the different cosmetics we have used, it is our pleasure to recommend the "Fountain of Youth" toiletries, sponsored by the charming Minta Durfee Arbuckle. This fine line is complete, and used by many notables, including motion picture stars.

Having a friend from the East visit us, we thought Sam Kress's the ideal place for a luncheon. Many appetizing dishes are served at this ever popular cafe, and the menu is indeed an interesting one. This cafe is also noted for its delicious coffee.

Are you seeking a business career? If so, the Hollywood Commercial is the finest school we know for a thorough training, the very best teachers having been engaged. It is situated on the fourth floor of the Centre Building, on the Boulevard at Cherokee.

To satisfy that sweet tooth visit the Samson Sisters, Caterers, and you will find there the most delicious candies you ever ate, "California Fruits." The unusual containers for these candies are also mighty attractive, being pottery, copper, pewter and redwood chests.

May the New Year Bring You Gladness



LYLE TALBOT

Warner Brothers-First National Studios



Shirley Maxwell's

"Her Secret"

The
Brassiere that
Moulds
Perfect Contour

At All Specialty Shops



GIVES SOME VERY INTERESTING INSIDE FACTS ABOUT THE MOVIES

By MAE WEST

(Star of Paramount's "She Done Him Wrong" and playwright, novelist, producer and stage star.)

If you are a mind-reader, don't come to Hollywood; you'll only be in the way, one of a crowd, totally undistinguished.

Hollywood, undoubtedly, has more mind-readers to the square mile than any place on the globe. You don't have to tell people here anything; they already know what you are thinking about.

Just to give you a rough idea of how numerous mind-readers are in Hollywood, there are some twenty thousand of them registered at the Central Casting Office. No fooling, one of the first things you must be able to do to launch yourself as a movie "extra" is to have psychic powers and be able to read assistant directors' minds. Much of this mind-reading must be done at long distance; you can't get near them very often at first.

Proof of the way this mental telepathy works can be seen at the gates of a motion picture studio nearly any morning. The night before, an assistant director thinks to himself, doesn't say anything, just thinks, "Tomorrow I better see about lining up that crowd of fifty men with beards at least a foot long for that Russian sequence we are going to shoot in a couple of days."

That is all that is necessary. Nobody has to do a thing. The assistant doesn't have to speak to a soul. The next morning, without fail, there will be, conservatively, two-hundred and fifty men with beards at least a foot long waiting in front of the studio gates when he arrives. There may be a few chaps with hirsute adornments of either longer or smaller dimensions but they'll know that they are not exactly the type wanted. They'll be there to give the assistant an argument.

Nobody that I've talked to, and I have mentioned it often because it amazes me, has been able to explain about this strange phenomena. The best explanation I've ever had is that this is the Hollywood "grape-vine system." How the measure first gets started over the system, no one seems to know.

The best, or most outstanding, mind readers in the movie city immediately become columnists. These movie columns often beat you to what you are going to do—tell you what is going to happen before you know it yourself. The funny thing is, they are usually correct.

I know an actor who was all set to begin a picture, was single and didn't even have a girl friend, was a Presbyterian, a strict vegetarian and preferred anything but blondes.

One morning he read he was going to postpone his picture assignment in order to make a personal appearance tour. He was to be married first to a charming blond ingenue at the Episcopal Church, and would celebrate afterwards with a barbecue.

He knew at once it was fate. Sure enough that is exactly what happened. He is back now from the stage engagements, is resuming his screen career, is living happily with his blonde wife and you can see him every evening enjoying a big stake for dinner.

When anybody asks me what I intend to do in the future, whether I am going back on the stage, or stay in pictures, I always tell them to read the papers. That is what I am doing!

MARJORIE WHITE started her stage career at the age of two when she became a member of the Winnie Kiddie Revue in Winnipeg, Canada.

M. H. Hoffman Announces 4 Pictures for January Production

Who Will Be Awarded Casting Honors of 1932?

ALLIED PICTURES HAVE BEEN VERY BUSY PRODUCING THE PAST YEAR

M. H. Hoffman, president of Allied Pictures Corporation, announced four pictures to go into production during the month of January, in the following statement issued today:

"With eleven pictures completed to date," said Mr. Hoffman, "we spent the greater part of December in preparing scripts for the balance of our Allied Twenty-Six features for the season 1932-33. Our production activities for the month of January will include 'The Eleventh Commandment,' which is being adapted by Kurt Kempler from Brandon Fleming's play 'The Pillory' and which will be the last of the series of six Stage Classics; 'A Shriek in the Night,' original also by Kurt Kempler, and first of the series of four Classy Melodramas on our program; 'The Dude Bandit,' original by Jack Natteford, fourth of the series of eight Hoot Gibson specials; and 'The Sphinx,' original story and adaptation by Albert DeMond, the fourth of the series of six features which I am producing for Monogram release."

Allied's completed pictures are "File 113," "Vanity Fair," "A Man's Land," "The Stoker," "Unholy Love," "The Boiling Point," "A Parisian Romance," "The Cowboy Counsellor," "The Iron Master," "Officer 13," and "The Intruder."

BOLTON GAINING RECOGNITION WITH HIS KID-DIE REVUE

Something unusual has hit Hollywood, in the form of Lou Bolton's Kiddie Revue, which offers marvelous entertainment with clever children. In fact, it's much better acted, directed and produced than many of the revues you have seen for some time. Brendel Simons, clever eleven year old, is just marvelous. Tap dancing may be old to some, but Dickie Quine and his act is different. The boy is a rhythmic genius; he flips, somersaults and acrobats all over the stage along with his tap. Mary Jo Ellis and Carolyn Spahn is the sweetest lil' team; such girls, and what a dance they put on—they must be seen to be appreciated. Sidney Miller, one of the cleverest juvenile singer and comedian on stage or screen, sings "How Can You Say No, When the Whole World is Saying Yes" and "Buddy, Can You Spare a Dime."

Mr. Bolton is going on the road after the first of January with this wonderful entertainment along with "Our Gang" including "Chubby," "Wheeler," "Stymie," Mary Ann Jackson and Shirley Jane. Lil' Davy Jack Holt is featured. He is a sensation and those who saw him at the Fox Ritz Dec. 23, certainly gave him a hand.

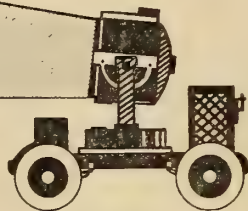
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"Twice Two" is Laurel and Hardy's Funniest

Beyond a doubt Hal Roach's comedy titled "Twice Two" with Laurel and Hardy is one of the best that these comedians have done.

Can you imagine these two funsters as brain specialists? Also, Hardy as Laurel's wife and vice versa. I know it's a tax on the imagination, but if you like your comedies to overflow with good clean fun then don't pass this one up. It's great.

James Parrott's direction shows that he understands these comedians to perfection, and he is deserving of a hand along with the stars.

ZaSu Pitts and Thelma Todd Click Again; Gus Meins Does Fine Directing Job

This time a general impulse starts the fun ball rolling in ZaSu Pitts and Thelma Todd's latest comedy for Hal Roach titled "Asleep in the Feet."

The story has to do with two working girls who try to help one of their neighbors to pay her rent. Comic situations are brought about by Thelma's and ZaSu's efforts to get the currency.

Billy Gilbert and Eddie Dunn aid in drawing the laughs and Gus Meins directed. We would like to see this combination followed out by Hal Roach as to the stars and the director, for the film looks like everyone was happy when it was made. The audience enjoyed many a hearty laugh, and when it is finally released, it will be one of their funniest funfests.

Ralph Ince Makes a Real Thriller Out of "Lucky Devils" for Radio Pictures

If your nerves aren't as strong as they should be or if they're in good condition and you want to keep them that way then don't see RKO-Radio's "Lucky Devils." BUT, if you like your pictures chuck full of thrills then don't pass this up.

David Selznick has produced a picture glorifying the stunt men, and director Ralph Ince has managed to give the audience plenty of thrills. It is a ten-strike for Director Ince and Radio Pictures.

William (Bill) Boyd and Bill Gargan are cast as stunt men who risk their lives in order to provide the needed excitement for the camera; both turn in sincere performance worthy of stardom. Dorothy Wilson, as Boyd's wife, was sweet and appealing. The fine supporting cast includes Robert Rose, Roscoe Ates, Bruce Cabot, William Blakewell, Betty Furness, Creighton Chaney, and Julie Haydon. J. Roy Hunt did a good job on the photography

—EVELYN GLATT.

HOLLYWOOD FILMOGRAPH TO ANNOUNCE TROPHY WINNER NEXT ISSUE

The contest to determine the best cast picture of the year has come to an end along with 1932. The next issue of Filmograph will announce the winner of the Harry Burns Filmograph trophy.

The judges have been wrangling for the past two weeks over the many pictures that have been considered until the finals have reduced the number to five. The problems of casting these pictures have been tremendous. Unique and unusual demands have been made of the casting directors of all of them and each has filled the bill admirably.

The casting has not always been a matter of human equations. Frequently has the job of the casting director and that of the property man closely overlapped. For instance, the matter of securing a wild horse is the problem of the property man, but if the story provides that the wild horse be tamed and ridden and show unusual intelligence, it is a matter for the casting director to find not only the outlaw, but to secure his double for the tame sequences.

Many of the tricks of casting that are concealed from the audience are being considered to the credit of the casting director and the more difficult his job and the more cleverly he accomplished it are the points upon which the judges are debating.

However, it will all be over but the congratulating and next week's issue of Filmograph will tell you who to offer your felicitations to.

AMUSE 'EM

A great show was given Christmas Eve at the County Jail in honor of Bill Baillie, Jack Roth and others and was arranged by Mrs. Bill Baillie and Virginia Carvin, assisted by Mrs. Cherie and Jack Malone.

Those appearing included Billy Dreyer and his Kiddies, Dickie Salty-Jones, Jr., Wirthman Twins, Missie Evelyn Burall, Missie Mary Ann Darling, Mickey Conte and Missie Carroll King; also Pat West and the entire company from the Pantages theatre, Madge Irwin, Musical Fletcher, Dick La Reno and Missie Ardis May, William Gene Wright, composer of the "St. Louis Blues" and the "12th Street Rag" and Doc. Bill McClain.

A word of thanks is given to Clem Peoples, Chief Jailer of Los Angeles and his entire staff of officers who gave their support and permission to stage the show.

"CLEAR ALL WIRES"

John Melvin Bleifer was brought out here to play the same part that he did in the stage play "CLEAR ALL WIRES." He has not been in Hollywood in over three years. Irving G. Thalberg saw his performance in the metropolis production and signed him.

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Pictures Need a Strong Stimulant

SUPER FEATURES—LIFE SAVERS

BY JOHN HALL

The motion picture industry faces the year 1933 with abundant reason to believe that the worst has been passed and business faces the upgrade.

The road back to normal business is a steep road, but the fact that it leads in the right direction will stimulate producers to the necessary effort.

There is every indication that the battle between the big production companies, with their chains of theatres, and the private theatre owners, is going to be amicably settled via releasing arrangements satisfactory to all concerned. This particular difficulty, the refusal of private theatre owners to accept terms offered by the big chain-owning producers, has been the cause of heavy losses to both sides. Its unwelcome (to producers) child, the double bill, may be on the way out. It must go. Hollywood can't produce pictures fast enough to serve double bills in all American theatres. Hollywood is hard put to it to find enough good stories to meet normal demand. The stories do not exist. Salaried writers cannot be given the time for creative work of any worth. They must grind out stories—and trust to the gods that they will win public approval. Hence the hodge-podge of badly constructed plots dealing with time-worn themes. The story situation is in a mess, awaiting a skilful directing literary mind, or minds, with sufficient time to do some thoughtful planning ahead.

As the year 1932 closes, the super-feature looms as a Moses to lead producers out of the wilderness of difficulties in which they are floundering. At least two great productions will be before the public, their producers, with fear in their hearts, wondering if the fans will return their huge investments. If the super-production idea meets with financial success, there will be heavy production on the same scale. One big super-feature, successful at the box office, is worth several "program" pictures. Money is nervous. However, if the big ones go over, the money for more will be ready. During the year 1932 even the best "program" pictures have had hard sledding. The drawing power of the picture houses must be strengthened.

When the silent picture was swept aside by sound pictures the business was given new life. Now that the sound picture has ceased to be a novelty, another life-renewing injection is badly needed. The braver among the producers believe the super-feature will do the trick, and they are backing their opinion with their none too plentiful money. As the gambler says, "They are laying it on the line" and fearfully awaiting public judgment. It is a heavy gamble, but the entire show business is a heavy gamble, and most of the men heading it are good gamblers. At this exact moment in their industrial lives, their gambling nerve must be of the best. They are gambling for their business lives, staked against the toughest combination of adverse circumstances that ever confronted the American people. They are going to become "Big-Top" showmen—or flounder along on crumbs, in many cases insufficient to keep them out of the red ink. Dribbling theatre patronage is not enough. The big theatres must be filled, and to fill them the attraction must be far above ordinary; far above "program" interest. Once started back by the big pictures, the public will have returned to habit, and, if the "programs" are good, will continue to "go to the movies."

History shows that, in times of depression and unemployment, the public flocks to cheap entertainment, especially baseball, the movies and football. The football season of 1932, third year of our depression, was one of the most profitable in football history. Millions of people filled the giant stadiums throughout the country. The wrestling business, with its new roughhouse tactics, has gone wild. In Los Angeles, the best boxing contest of the year was attended by a handful. The next night a wrestling show drew more than 9000 enthusiastic wrestling fans. Which proves the public is willing and ready to pay popular prices for what it wants to see. The man who says "The public is not spending money" is decidedly wrong. The public IS spending money—for what it wants to see. With all its well-known trickeries, the wrestling business drew because, as conducted, it is an EXCITING SHOW. It supplies THRILLS of the right kind. It SELLS. Regardless of all "deals", the wrestlers, while in the ring, go the limit in roughhousing each other. It is a SHOW.

Give the public a real SHOW—and you have their money at the box office. The over standardized "program" picture simply does not satisfy. The men of nerve in Hollywood who are risking their money on super-productions have every reason to believe they have the right idea. They are trying to make the picture theatre irresistible. And, if the prices are right, it WILL be irresistible. Their business lives depend upon MAKING the theatre irresistible. The wrestling managers, shown the way by Gus Sonnenberg, who introduced the flying tackle to the wrestling game, have made their game irresistible; spectacular, one of the biggest box office magnets in the world of sports.

Our vast population is amusement hungry. It is willing to pay popular prices for ANY form of super-entertainment. And right here a word of warning to the three-dollars-a-seat boys is in order. Don't be greedy. The public EXPECTS to pay extra for first runs

"Cricket on the Hearth"

Seldom has any theatre stage held a play radiating such charm, warmth and good cheer as the Pasadena Community Playhouse's Christmas production of "The Cricket on the Hearth." This adaption of Charles Dickens' famous tale, done by none other than Gilmor Brown himself, is the most delightful I have ever seen or read. For an all too brief a time, the audience lives again in a simpler, more believing, bygone day, and the experience is a most pleasant one.

A perfect setting, perfect costuming, and perfect casting add to the illusion of reality. And not the least important element of this reality is the late arrival of Gilmor Brown, who—costumed as an elderly gentleman of Dickens' period—stumbles apologetically down the aisle and seats himself on the little miniature stage set where the orchestra conventionally is. As he proceeds, because of the "unavoidable absence of Mr. Dickens" to read that author's "newest" Christmas story, the characters appear on the uncurtained main stage behind him, and swing into the play. When the time comes for him to read a bit of description or comment, the actors "freeze" into their positions ala "Strange Interlude", until he is through. Another innovation is the changing of the set before the audience's eyes while the curtain remains up, by a band of carol singers led by a violinist.

Murray Yeats and Mary Mason as John Peerybingle and his wife Dot, vie for the honor of best performance in this delightful production. Yeats, the clumsy, bungling, good hearted carrier, is excellent. Mary Mason, the youthful, fluttery wife, radiates personality. Thomas Browne Henry as the gruff Tackleton is almost equally good, offering a sharply limned character. Dorothy Marie Davis as Tilly Slowboy offered one of the most delightful comedy bits imaginable. Herbert Rooksby could not have been improved upon as Caleb Plummer. Others doing outstanding work were Esther Gay, Yvonne Castle, Ray Murray, and Frederick Wallace.

The perfectly paced direction was done by Thomas Browne Henry. Malcolm Thurnburn designed the exquisite setting.

"Cricket on the Hearth", as produced at Pasadena is something different, charming, fragile. It is an outstanding achievement in the Playhouse's career.

—HAROLD WEIGHT

of really big and worth-while pictures. But the public is the BEST judge of HOW MUCH extra. If it is too much—they stay away. The "run" price must be POPULAR. To a real movie fan, there is a species of psychological satisfaction in being able to say to his or her friends, "Yes; I saw that picture during its first run." And for the privilege of "topping" the conversation, they are willing to spend a few extra hard-earned nickels or dimes. For this tiny flash of social distinction, they will go without lunch. This type fills ALL theatres; they wot not of those sufficiently affluent to pay big prices for first nights. Producers will do well if they pause and give some serious thought to the fact that hundreds of thousands of hard-working, poorly paid office workers and others, sacrifice their lunches to be able to say they saw a first-run super-feature picture. It is upon these tiny grains of distinction the swarming millions of laboring humanity feed their human vanity, and are thusly satisfied and restrained from too closely looking into the prosperous affairs of the mighty ones of the earth. The human turmoil of the day is a result of but an occasional sidelong glance at the holders of the fleshpots. For every proletarian dollar stretched a point in purchasing power they have—and holders of the earth owe a prayer of thanks. And this is the thing at the bottom of all the ills of the motion picture business, and all other business.

Starting the year 1933 with these things in mind, and giving the public "Big-Top" entertainment for POPULAR PRICES, Hollywood producers enter the realm of probabilities. There is no probability of the public paying HIGH box-office prices. The few who can and will pay mean less than nothing to the business. And they mean less than nothing because their ability and willingness to pay blinds the producers to the GENERAL inability and unwillingness to pay high prices. The old slogan "All the traffic will bear," in these parlous times, is destructive of all hopes of paying business. The public will spend its dimes, nickels and quarters for entertainment—but its dollars MUST go to the landlord, the butcher and the baker. There is no surplus of spending money. Tia Juana complains that Hollywood is not spending as of old. The public hasn't got the money to spend—foolishly.

We believe the super-feature is going to stimulate the picture business. We believe the "program" of "special production" quality will fill the gap between big pictures. We believe these specials can be written, if the writers are given plenty of time, because Hollywood harbors many of the best professional writers of the day and practically all the best scenario experts.

Producers who are NOT writers should STOP trying to tell writers how to write. Creative writers MUST have plenty of time to CREATE. Scenario writers are fast workers. Given a well written story, they can turn it into scenes faster than any other class of writers. Let creative writers CREATE. Let scenarists write SCENARIOS. Don't try to place both jobs on one writer's shoulders. Specialize. With only ONE scenario writer receiving an Academy award, one is given pause. This is not enough recognition for the most important branch of the industry, the CREATIVE; for the scenarist creates the picture story, just as the original author creates the original. Encourage writers. The industry because it fails to do this, makes many bad pictures. And they make them because producers who try to tell writers how to write don't know a dramatically faulty plot when they read it. Dramatic construction MUST follow rules. How many picture producers know those rules? Some of them never heard of Aristotle. They have heard the voice of the fans—and they'd better heed that voice.



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From those who are trying to interest some studio, I would like to speak for my group . . . We all wish Harry Burns, the man who is always willing to help and advise us, so far unimportant people, a most wonderfully Happy New Year . . .



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"ME TOO"

A LECTURE ON CHRISTIAN SCIENCE
ENTITLED
CHRISTIAN SCIENCE: ITS ADVANTAGES FREE TO ALL

By Rev. Irving C. Tomlinson, C. S. B. of Boston, Massachusetts
Member of the Board of Lectureship of The Mother Church, The First Church of
Christ, Scientist, in Boston, Massachusetts

From the moment of its discovery in 1866 by Mary Baker Eddy, Christian Science has offered advantages that have been widely recognized. The number is growing that accepts these benefits.

What is it that hinders some from accepting God's benefits? What is it but a wrong sense of things? False education has taught mortals to look to the five corporeal senses for reliable testimony about all things.

The world has made a verity of the corporeal senses. What the material eye sees has been thought of as real and God-given. Many thinkers are breaking away from this false idolatry. Through Christian Science they are turning from their childish ignorance of reality to the true understanding of the genuine facts of being.

Has God a single one of the corporeal senses? The entire realm of material sense is outside the realm of divine intelligence. All our troubles occur in the material sense realm. Accumulation of matter is an accumulation of material sense testimony and therefore an accumulation of matter is futile to guarantee security against losses and crashes in business. Right today, what has become of confidence in the material regime of business?

Before hearing of Christian Science, although I was an ordained clergyman and seeking God, I seemed unable to feel His nearness sufficiently to see God's promise fulfilled, that He "healeth all thy diseases." The Bible accounts of God's helpful dealings with patriarch and prophet seemed impossible in our times. But after getting an understanding of Christian Science, after infinite Mind, our God, had healed me of stubborn ailments through my silent communion with Him, God then seemed near, "a very present help" in times of trouble. Then I had a God that was close by and available for my needs.

Christian Science includes in its unparalleled definition of God seven synonyms, "Mind, Spirit, Soul, Principle, Life, Truth, Love" (Science and Health, p. 465), and these terms are of equal rank and are interchangeable. But like the facets of a flawless diamond they flash variegated lights for our understanding. They present to our perception various aspects of divinity, as for example the primitive, unchanging essence of good; the dependability and authoritativeness of Deity, that power which rules all nations with a rod of iron, that is, an immutable Principle.

In his thinking and living the Christian Scientist finds that the scientific understanding of Christ Jesus is fundamental in his healing work. What was it that made Jesus victor? He explained it, saying: "Ye shall know the truth, and the truth shall make you free." "I and my Father are one," were his words. Not that he taught that he was God, for he said, "My Father is greater than I," but that his nature was the very nature of his Father.

The qualities of the animal nature do not constitute man. The real man is not physical, not material, but he is of the same nature as his creator; the nature of good, the nature of Truth, the nature of unending Life. Good is eternal; Truth never dies. Man, the real man, who is like good, like Truth, is unending.

We are destined to outgrow mortal definitions of ourselves. We must transplant our concept of man from the human and mortal to the infinite and divine, for such intelligent thinking is health making and harmony producing and leads the way to our heavenly estate.

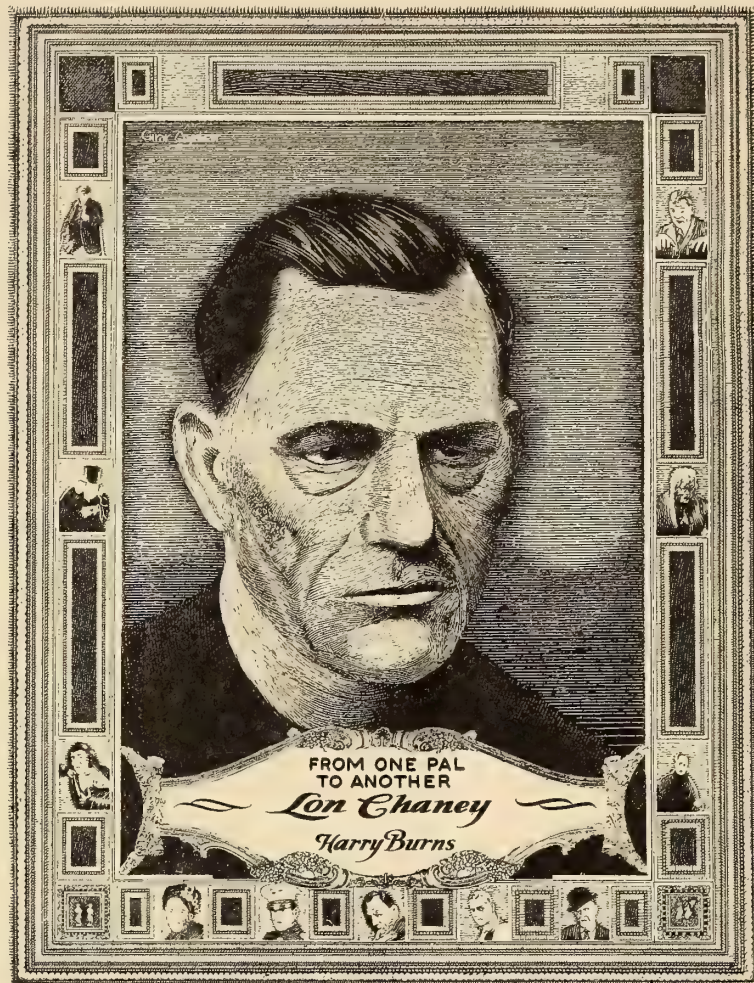
Earnest inquirers ask: "What does Christian Science say about hard times? What antidote has it for want, depression, discouragement?" It teaches that spiritual thinking and clean living will antidote hard times, it says that unselfish service will heal depression. Because Mrs. Eddy lived in obedience to the divine Principle, she therefore manifested its quality of abundance.

Poverty, unemployment, hardship assailed Mrs. Eddy. Abandoned by her family, with no human source of supply, no occupation or employment, she offered her wares,—Christian Science,—all she had. They were not comprehended, not wanted; they were disapproved, rejected. But as the years went on, the operation of divine Principle in her experience brought plenty and met every need.

Christian Science came through prayer and only prayer can carry it on. Prayer in Christian Science illumines thought; it "lights the torch of spiritual understanding" (Science and Health, p. 202). Under the brightness of this light, mortal mind is lifted above its own false conceptions. Then the divine Mind with its order possesses consciousness, and its ideas take form to human sense as answered need. And so right thinking externalizes itself in right condition.

So I conclude with a blessing written in a letter to me by Mrs. Eddy in 1905: "May our Father-Mother bless you, keep you awake to the foe and thoroughly garrisoned in His Spirit" (original letter in the archives of The Mother Church).

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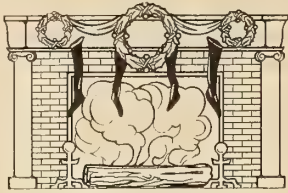
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Happy New Year

Lewis Milestone

A Dog's Eye View of the Movies

By FLASH, THE STAR CANINE ACTOR

Hello! Everybody. This is your own canine actor Flash barking to you. I've been asked to give you the inside facts on "A Dog's Eye View of the Movies." Well, here goes.

My master, William Steuer and I first came to Hollywood on request from officials of the Metro-Goldwyn-Mayer Studios. My master told me that I was to make a test or something. I'd heard a lot about Movies and Hollywood but beyond that I knew nothing about what I was expected to do.

We kept our appointment at the studio and were admitted into a big richly furnished office of, I think his name is Rapf. Yes, that's it, Harry Rapf. I was scared, frankly and stuck close to my master. This was a strange place to me. After my master talked with Mr. Rapf, a few minutes, we walked out on the lot and onto a set where there were some curious looking stands and mounts.

A man with knee breeches whom I was told was a director, came over and patted my head, and said what a fine looking dog I was. Well, that wasn't strange. I'd heard that a lot of times. But What'd they know about dogs, anyway. Pretty soon the director tried to sick me onto a man to fight with him. But I didn't want to fight with him, though he looked pretty much like a tramp and made several threats at me. What was it all about anyway? No siree, I wasn't going to be made the goat. I just stuck by my master's side and didn't move.

Finally my master bent down and whispered in my ear that this was a movie test. Oh, so this was it. Well, that's different. My master spoke low and said that when that thing over there, which he called a camera, started grinding, he wanted me to jump at the tramp-like fellow and fight fiercely with him. He didn't want me to touch his skin with my teeth, but to fight hard and tear his clothes. The tramp, he said, would strike back at me, but that at no time was I to get mad and bite back.

That was O. K. with me. Now if that director really wanted me to fight, I'd show him how we police dogs do scrap. The camera started and I made a lunge at the man. At first he didn't seem a bit afraid. I knocked him down and took several sharp bites at him, being very careful not to grab anything but his coat sleeve. We rolled over and over and I let out some of my fiercest snarls. He struck at me and tried to get away. No sir, I thought, you wanted a fight, now you are going to get one. I made another drive at the man, jumped on his shoulders, knocked him down and landed on top of him. By this time he was sure scared and looked as though I was going to tear him to pieces. My master called out and I jumped up and ran back to him. If this was what they called acting, it was great sport.

The man picked himself up, dusted off his pants and walked rapidly away to the far end of the stage, every now and then looking back to see if I was following him. My master told me to go over and make friends with him and show him that I wasn't really mad. I bounded over to the man, there was still a ghastly white in his face. He was looking for my teeth marks on his arm, but of course there weren't any. I sat up in front of him and laid my head in his lap. He looked down at me, patted my head and then began to snicker. "You sure had me fooled, old boy," he said. "I thought sure you was goin' to chew me up."

The next day my master took me back to the studio. We went into a small building where there was a group of other folks waiting for us. All at once the lights went out and a screen in front of us began to flicker. Before I knew what struck me, there was that tramp with a police dog jumping at him in a fierce fight. I let out a few loud barks, to warn him I was coming and bounded after the tramp. As I was about to get hold of him, I hit my head a stunning blow against something that felt like a wall. What could this be? I bounded back dazed and was about to make another lunge at the tramp when the lights went up and I found myself staring at a blank white wall. Everybody in the building was laughing at me. And did I feel foolish? I realized then that what I saw was my first moving picture and that the other dog biting the tramp was me.

Well, that was my first experience in the movies and since then many wonderful things have happened to me.

Just a few weeks ago I finished "The Flaming Signal" which my master wrote. It's a great picture with plenty of action. John Horsley is my master in the picture. But wait 'till you see the fight I have with Noah Beery. I saw the rushes and say, they were great. I like Noah. In case you haven't heard, in this picture I go up in an aeroplane and do a parachute jump. That's even more fun than fighting. It's the first record of a dog taking a trip in the clouds for a picture sequence, and am I proud?

That's all I'll have to tell you about now, but don't forget that puppies and all us dogs have a canine Christmas. So I'm barking to you SEASON'S GREETINGS.

"THE MARATHON DANCER"

Walter S. Lawrence, famed as a noted expert on the marathon dance promotion has woven together in his newest story, "The Marathon Dancer," all the thrills, heartaches, love and pathos that go to form part of life of these couples. Also you will read in the pages of "The Marathon Dancer" the true expose on the promotions of such contests. There is a new angle in the story and one that will leave you breathless. Read it by all means, if nothing else, you'll find it entertaining.

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HOLLYWOOD

MARION OLIVE, ONE OF THE CLEVEREST CHILD PERFORMERS, NOW IN HOLLYWOOD

One of the most versatile youngsters that has ever come to the attention of this column, is Miss Marion Olive, Little Miss Personality, as she is known by those for whom she has performed.



MARION OLIVE

Though not numbering a great many year in age, she has had quite a stage career for one so young. Her first public appearance came at the tender age of 27 months. Ever since then she has been inclined toward the professional stage. So, her mother and father have done all they could in catering to Little Miss Marion.

As a consequence, she is an adept pupil in terpsichore doing quite remarkable work in her acrobatic dancing. Tap, soft shoe, and ballet are also a few of her specialties.

But dancing is not the only medium of theatrical expression that this clever youngster is in possession of. She is known as the youngest child accordeonist, playing 120 base special Chuisaroli accordeon. Her instrument is of the finest quality of mother of pearl and was supplied by Victor Meneghetti.

If you haven't already seen Miss Marion Olive in some of her routines, you have missed one of the cleverest child performers. Hollywood, here is a good screen bet.

Film Academy Looks Back on Successful Year as Great Plans Laid for Progress in 1933

The practical benefits achieved by the Academy of Motion Picture Arts and Sciences have been borne out strikingly during the past year.

The launching of the institution was greeted with doubts in many quarters of the industry, but it has shown during its existence that it serves a definite and valuable purpose.

The roster of the Academy now numbers 876 members, of which 578 are in the Academy class, and 298 in the Associate class. In the final six months of 1932, an appreciable increase was made in the membership, 159 new names having been added to the rolls.

This increase was distributed as follows:

Actors; 42 Academy members, one Associate member.

Directors; 13 Academy members.

Assistant Directors; one Associate member.

Producers; 10 Academy members, 16 Associate members.

Technicians; 10 Academy members, 30 Associate members.

Writers; 31 Academy members.

Special Branch; 5 Associate members.

A spirited endeavor has been put forth by the Academy's Membership Committee to enroll eligible people in the industry, both studio and free-lance workers.

The 1932-1933 executive personnel will be presided over by Conrad Nagel, who announces that the Academy will operate on a budget of \$59,496, a decrease of \$7,000 from the budget of the year just past. So effective was the response to a call for increased dues that the 1932 program was concluded with a \$500 balance, rather than an expected deficit.

A committee composed of Benjamin Glazer, chairman, Sam Hardy, Fred Niblo, B. P. Schulberg and J. Theodore Reed has been appointed to study the Academy's constitution, with a view to revision and amendments to cover the developments of the bygone year.

The research council, headed by Darryl Zanuck, is investigating, through eight sub-committees, the following subjects: development of a silent camera, correction of distortion in theater projection, establishment of a uniform practice for the length of film reels, study of more efficient use of the 35mm. film area, improving the quality of release prints, study of waste prevention methods employed in sound recording by various studios, study of film preservatives now in use, and setting up of a uniform practice on non-halation color tints for settings and costumes.

M. C. Levee, who acted as president of the Academy during 1932, was presented with a life membership as a token of appreciation.

BEN JACKSON RETURNS TO THE THEATRICAL WORLD IN-BETWEEN PICTURE ACTIVITIES

Ben Jackson, best known for his past years with Fox Films in the production department, is sponsoring with Harry L. Cort the stage production of "A Plain Man and His Wife," starring the beloved Louise Dresser.

When we think back to the good old Fox days when Ye Editor was assisting such directors as Chester M. Franklin and Charles Parrott (Charlie Chase) we noticed then how Ben Jackson had endeared himself to the workers of that studio. And to think that many years later he finally resigned from his post, is indeed something to think about at this time.

We wish Mr. Jackson and his associates every good success that such a worthy enterprise is entitled to, and we promise to have more to say in another part of the paper about the show which is now playing at the Hollywood Playhouse.

Greetings of the Season .

... Harvey Thew

May Happiness Reign Supreme . . .

SUZANNE WOOD



*Accept My Yuletide Greetings
at this Time and I Wish
Everybody the Most
Successful New
Year*

CHARLES RAY

Doug and Mary to Be Themselves Again

THEIR SENSATIONAL METAMORPHOSIS FOR THE TALKIES WAS A COSTLY VENTURE

BY GEORGE TURNER

The greatest come-back in movie history is apparently about to be staged. Mary, after a fling at capricious roles, plans to return as of yore—the ragged heroine. Douglas, after a whack at conventional comedy in modern setting, plans to don again the mantle of romance—nothing less than a Roman toga.

Behind these simple facts lie a mountain of ruined calculations, five years of uncertainty and a million dollars, all lost in the greedy maw of experiment.

The come-back of Doug and Mary is as much a subject for conjecture in the studios of Hollywood as the renaissance of the drama is the reigning topic of the rialto. As sensational as was their attempt to refashion their public to suit sound pictures, equally sensational will be their forthcoming projects, if rumor be well-based. For both of these stars the new program amounts to an about face from the policies of the last five years. For at least one of them it is a desperate stake.

Their problems are not identical. Mary's arose before the first shadow crept toward the roistering gauntlet of Doug. How long could she play girlish roles? To be sure much older women had done so on the stage, but the camera was less indulgent than the footlights. "Sparrows," most lamented of Pickford pictures, rendered the question poignant. "My Best Girl" seemed to allay fears for a time, for the ten-cent store heroine was all that her vast audience desired.

This was in 1927, when Doug's "Gauche" offered a diverting mixture of brigandage and mind cure. Then came the talkies and most of the studios shut up. As toppled reputations and star dust floated by in the debacle, Doug thought he saw the handwriting on the walls of surviving sets. The apparent fate of Charlie Chaplin seemed to visit him also and Charlie was smouldering with his dimmed "City Lights," with the world wondering what would happen.

But it was much less evident to the public than to Douglas Fairbanks that it would be difficult to carry on in sound pictures. Little did most of the enthusiasts dream that the flamboyant mood of Doug's silent "epics" could not be loaded upon the new vehicle. Little were they aware, those who had not heard him on Broadway in the old days, that spoken roles would break the spell of romance, that the intimacies of dialogue would not prove friendly to the established Fairbanks style of picture.

So it happened that Doug, who had braved costume pictures and made them succeed when nearly every other studio dreaded them, for once halted before a towering obstacle. As long as possible he put off making a talkie. "The Man in the Iron Mask" bade adieu to the silent picture, Mary, with bobbed tresses and the born trouper's verve, flung herself into a role which took away the breath of her audience. But, strangely enough, "Coquette" went over. Mary proved she could do the job. It became evident, however, that the people resented the guise, and when "The Taming of the Shrew" further sought to establish "America's Sweetheart" as a termagent, protests began to echo far afield.

His astounding maneuver was designed to help Douglas ease into the talkies. The production was amusing, but one might as well try to serve tea to a confirmed coffee drinker at breakfast time as to try to get the public to enthuse over any versatility on the part of either Doug or Mary. It is an old stage tradition that the clamor of a minority is more significant and important, also, than the silent convictions of a sober majority. A goatee might look all right on George Washington, but it wouldn't seem like George.

Incidentally, Mary detested her role in "The Shrew." And had she followed "Coquette" with another striking departure from her accustomed roles, her place in repertoire might have been established. It is doubtful, however, if she could have held her old following, for it wishes to see Mary only as it knows Mary. To a very great degree this also applies to her husband. From a plastic role in Dumas to a conventional one in Shakespeare was an astonishing leap, yet it was safer than to jump back twenty years, which Doug did in "Reaching for the Moon," despite its ultramodern settings, for he elected to revive the brand of light comedy which won him stage repute.

The state of affairs preceeding this unstarlike offering was trying to the last degree. Mary began "Forever Yours" and abandoned it after an expenditure of \$200,000 and much time and effort. A cloudburst of rumors rolled through Hollywood. Mary was through. Doug and Mary were through. Everything was through. The final eddies reached the 105th degree east longitude. In England, Doug found that everyone surmised that everything was through, or finished. The atmosphere at the golf matches was less jolly. Mary wasn't there. Hardly the thing, you know, to leave the dear girl behind. The British Isles seemed stuffy, not unfriendly, but it seemed a good time to jump.

Doug's com'c travelogue idea, which accompanied his return to California, was surrounded by much mystery. Always a Fairbanks picture is heralded as containing something new and tricky, perhaps some marvel of photography hitherto unknown. This is good showmanship, but nobody pays much attention to it, in or out of the studios, unless it be that Doug is practising some new feat, as with whip or bolas.

When "Reaching For the Moon" appeared, it seemed designed to appeal to a sophisticated audience. It had an ultramodern Broadway style and some of the spoken lines were brash enough to be ballyhooed. Did the high school audience like the show? No one since has ever believed it. Certainly the gentleman in the stellar role did not seem like Douglas Fairbanks. The old fan following folded up. The intimacies of dialogue threatened to break the romantic spell forever, especially when the dialogue seemed so inconsequential. This was worse than a goatee on George Washington; it was like seeing Napoleon in a straw hat.

Not for five years has the theater public seen Doug or Mary in a play equal in interest and magnitude to the productions of a previous day. Their problem has not been so much to adapt themselves to changed conditions as to find big enough stories of the kind their audience was accustomed to. Hard as it was to fit Doug into the talkies, retaining his familiar type, this could not have been done. Hard as it was for Mary to equal past performances of the goldilocks kind, she could have persisted in those gentler roles consistent with her prestige. Now these famous stars are prepared to prove that the transition to sound was a bugaboo. Indeed, less carefully sculptured personages could have made the passage without a qualm.

These two faces, whose most fleeting expressions are as intimately known over the earth to millions of persons as are those of their own households, are evidently to be seen again in a familiar way. That splendor of sheer personality, outrivalling all other, is to be restored. And, incidentally, it will be a tonic to the whole theater business when Doug and Mary are themselves again.

CLYDE BEATTY

Ed Wynn, the famous comedian, has a pair of shoes that he has worn for 27 years, and they have been mended so many times that not a thread of the original pair remains. The perfect fool claims some kind of a record or other because of them.

Now consider the case of Clyde Beatty, whose penchant for mingling with a mixture of lady and gentleman lions and tigers has earned for him the title of World's Foremost Wild Animal Trainer. Clyde, even as a small boy, back in Ohio, had a yen to subdue the denizens of jungle and forest.

So he signed up with a circus, and in due time found himself collecting scars as souvenirs for clawed muscles and pulled tendons. This was back in 1921. By the time he was a seasoned attraction as a cat trainer, he started in building up his phenomenal record. In 1923 he was well on his way to this unusual fame, for in that year, while with the Gollmer show,



he went into winter quarters at Peru, Ind., where a playful lion so tore his shoulder with a gentle tap of the paw that Mr. Beatty took an enforced hospital vacation for several weeks.

1924 found him with the John Robinson circus, during which year a black leopard carved his initials on Clyde's anatomy.

The following year with the Hagenback-Wallace shows, Beatty got a brilliant idea to develop a new act with lions and tigers in the same cage. He surprised the animal world by actually working 26 of these combinations together. Then came the pay-off. Early in 1927, the act was thrilling the crowds in Texarkana, Ark., when suddenly Bredo, a 600 pound lion leaped upon him, knocked him unconscious, fastened his huge jaws in his right hip, shook him like a stuffed doll, and, after throwing him 15 feet, jumped back on his pedestal. The crowd cheered like mad, not knowing Beatty was almost dead. They dragged him to the safety cage with long iron rakes, and as the band struck its final chord, Beatty stood up, bowed and then collapsed. It took five weeks to repair this damage.

1929 and 1930, Beatty says were uneventful years as he only went to the hospital twice, but just as the season was closing at Kokomo, a new tigress knocked down her pedestal, and becoming alarmed, charged at Beatty, knocking him down and clawing him. Nero, a huge Sumatra lion then charged the tigress and saved him from being clawed to death.

Again in 1932, at Madison Square Gardens in New York, a mild scrap between a bunch of lions and tigers caught Beatty in the role of referee unpopular with both sides. For 12 weeks Beatty lay in a hospital with specialists despairing of ever patching him whole again without a series of amputations and other forms of polite butchery. Finally, an ambitious young surgeon got a bright idea to cut all the meat away from the bone of his leg, extract a poison tumor and splice the cord together again. This was done and Beatty became reassembled, only to catch a dose of tropical fever and go back to bed again.

On the first performance after this series of patching the chassis, he fired a blank cartridge by accident which struck him in the healing wound and started it bleeding, at the same time setting fire to his uniform and in a few seconds he was ablaze, while his animals were becoming frenzied at the smell of his blood.

And so—well, he is whole again, but the question is how much of the original Beatty is now present. He is now featured in Universal's production, "The Big Cage," based on his life's experiences. The story has been taken from his book, which is as thrilling as the very scene that will eventually reach the silver screen, with Clyde Beatty the hero of the day. This is only the beginning of a great picture career for Clyde, for Universal already has a second story in preparation for him, and who knows, he might even become a Native Son, or at least one of California's greatest boosters.

COMPLIMENTS OF THE SEASON TO ALL

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HAPPY NEW YEAR TO
EVERYBODY

WILL STANTON

"THE DRUNK"
"ME AND MY GAL," Fox
"TOM JOLLY"
"CAVALCADE," Fox

*Press and Public are Enthusiastic
Over My Performance*

Many Thanks to Raoul Walsh
Any Character, Any Dialect

RUTH DWYER AGENCY

John M. Stahl Prepares His Best Picture "Only Yesterday" for Universal Pictures

With "Back Street" sweeping the country, the success for both Universal Pictures and John M. Stahl, the Master Director, we find Mr. Stahl and William Hurlburt in the midst of preparing what promises to be his best picture since he has delved more deeply into the story of "ONLY YESTERDAY" than anything that he has produced or directed since his advent in the pictures.



JOHN M. STAHL

Director Stahl in talking to Ye Editor was very enthusiastic of how the story has developed and what he gained out of his trip East, where after months of preparation he returned to the West Coast, and is now very busily engaged with Carl Laemmle, Jr., Chief Executor of Universal Pictures, and Dave Werner, Casting Director, in making this one of the most perfectly cast productions that Universal has strived to put out on the market.

John M. Stahl is the greatest example of the Unit Director who is solely held responsible for the success or fall of his pictures. At no time in his career has anyone ever tried to penetrate his attitude towards giving the best that he has at all times, but determined to stand or fall on his own ideals and ideas. However, he will lend his best ear to the smallest paid individual of his organization or the Company that gives him his weekly pay check.

We doubt if there is a more serious minded man producing or directing pictures for the major companies than John M. Stahl. In fact, one would think that he was making his own pictures and investing his own money rather than doing a picture for a Corporation.

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HAPPY NEW YEAR TO
CINEMALAND



Wally Westmore

SEASON'S GREETINGS from

JACK BELL

EXCLUSIVE HABERDASHERY—PLAZA HOTEL

Carrie Daumery

Wishes All a Prosperous
NEW YEAR

Wishing you all the joys of the season

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Jack Rose Studio Representative

William De Lay Manager

Charles Rosher

Photographing

Constance Bennett

RKO STUDIOS

Let me express my love and best
wishes to everybody
everywhere



Dorothy Vernon
(Mrs. Harry Burns)

Although Outlying Precincts are as Yet Unheard from

*I take this occasion to extend my appreciation
and the Season's Greetings to . . .*

CARL LAEMMLE, Jr.

Betty Compson

Pat O'Brien

Alan Hale

Ralph Bellamy

Rollo Lloyd

Tom Brown

Stanley Fields

Willard Robertson

Noel Madison

Charles Middleton

Russell Hopton

George Regas

Richard Alexander

Forrester Harvey

and

My Assistant, Bob Fellows

As well as other members of my staff and
all those who made possible

"DESTINATION UNKNOWN"

For Universal Pictures Corporation

Jay Granath

A Joyous and Most Successful
New Year
To
Everybody



Alfred E. Green



All Are Guessing as to Winner of Make Up Artist Contest

1933 To Be Biggest Year in Industry --- Zierler

CINEMALAND WILL SOON
CROWN ANOTHER KING;
FILMOGRAPH TROPHY
FOR VICTOR

The Filmograph Makeup Men's contest is occupying the center of interest as the old year comes to its end. The question in the minds of the industry is: Who will win the trophy? Next week will tell the tale.

The pictures of the past year have afforded many makeup artists opportunities galore for the exercise of their art. Grotesque and morbid characters that have thrilled in the horror dramas which are having a vogue, have thrown an angle into the problems of the judges that is going to make it difficult to decide easily. There will be many points involved upon which the judges will have to pass.

It is not always the bizarre makeup which is the best. It is frequently possible to cover with grease paint and putty or with cleverly constructed mask in such a way as to utterly conceal the features of the player. This is not necessarily a best makeup. Perhaps the very cleverest makeup is to age a young face with paints only.

Many characters, not played by feature nor star performers have been made up so marvelously that some unknown may spring into fame through having been fortunate to have been made up the best by the winning makeup man.

At any rate, the winner of this contest will be announced in the next issue of Filmograph.

RUBY KEELER WILL CLICK ON SCREEN LIKE SHE DID ON STAGE

It fell to the lot of Warner Bros. to coax Ruby Keeler (Mrs. Al Jolson) from the stage to the screen.



RUBY KEELER

This firm above all to draw the lucky ticket was a surprise in cinema circles. Many thought that inasmuch as Al Jolson was no longer with the organization that he would stand in the way of such an arrangement. To the contrary, Al never was more fair-minded than he is today and he is glad to see his wife appear on the screen.

Many who have seen Ruby Keeler's work in "42d Street" are predicting a great future for this charming personality who has a great following on New York's

Broadway, all on her own ability, and her screen work will just cement this in a greater measure.

Mervyn LeRoy, who himself migrated from the stage to directing for the screen, handles the megaphone on this Warner Bros.-First National picture, and when one remembers the many successes that he has to his credit, they can readily see that Ruby Keeler is going to go across on the screen just like she did before the footlights.

SPORTS

10 Events Scheduled at Legion Ascot Speedway Sunday Afternoon

1932 TROPHIES TO BE AWARDED WINNERS

Sunday afternoon, January 1st, the Legion Ascot Speedway will open the 1933 Pacific Coast racing season, with 10 races scheduled for the afternoon. The featured race of the afternoon will be an East vs. West match race with Ernie Triplett and Wilbur Shaw representing the West and "Wild Bill" Cummings and Bob Carey, representing the East. Chester Gardner, the uncrowned Match Race King of the West, will challenge the winner of this event.

There will also be nine other events on the program, including the 2-lap Helmet Dash; three 10-lap qualifying heats for the 50-lap main event; three 5-lap qualifying heats for the 15-lap event for Class "B" cars and a 5-lap consolation race.

The 1932 awards will also be presented to the winners. Ernie Triplett will be crowned the 1932 champion, with Lester Spangler taking second honors; Wilbur Shaw third; Chester Gardner fourth; Bill Cummings fifth; Bob Carey sixth and Babe Stapp seventh.

Bob Carey, 1932 National Champion, will have his new Miller car ready for Sunday's race and rumor has it that it is the fastest race car ever to appear on a local track. Bob had it built for the Ascot track and promises to give the drivers a fight for honors this season.

Dr. Fred Loring, chairman of the Legion Race Board, has announced that all children between the ages of 8 and 15 will be admitted to the races Sunday afternoon free. The only thing they will have to do will be to bring two cans of foodstuffs, which the Legion will donate to some worthy charity.

Don't forget the date—New Year's Day, January 1st, at 2:00 p. m. at the Legion Ascot Speedway.

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GREATER DEMAND SEEN FOR INDEPENDENT FILMS IN COMING YEAR

The year 1933 will be the most successful year in history for producers of independent pictures.

This is the firm opinion of Samuel Zierler, co-producer of the Jefferson Pictures Corporation. His company's latest production is "Sailor Be Good," featuring Jack Oakie and Vivienne Osborne with James Cruze directing.

Decentralization of production in many of the major studios will create a demand for independent products, Mr. Zierler points out, almost without parallel in the history of the industry.

In this new deal that is coming to motion pictures, he believes, established studio trade-names will be lost in the shuffle. Asked whether he believed the public was interested in trade names, he says:

"At one time there might have been some reason to believe trade names meant something to the buying public. Today, most certainly, the public is interested in two things only—the type of the picture and who's in it. The public doesn't care, and nineteen times out of twenty it doesn't even know whether the picture was made by one company or another.

"Independent producers, not saddled with long-term contracts, with players and staff have a perfect and constant opportunity to give the public the type of picture it wants and the players it wants to see. The fact that these independents have their own money invested in their product makes them doubly sensitive to the public's demands, and better able to meet them.

"Added to this is the fact that independent producers may take plenty of time for preparation, may go into the market when they are ready and engage the artists and the director best able to transmit the story to the screen. In major studios, all too often, directors and players are assigned to a story because they are under contract and available, and not because they are especially suited to the demands of the story.

"There cannot be too many independent producers in the field. Competition will only mean increased individual effort, which will mean increased quality of product. This must result in greater profits for producer, distributor and exhibitor alike."

Uncle Carl Laemmle Sr. visited the big U studios Wednesday for the first time in days since his being indisposed, and he looked fine and shook hands with every one that crossed his path.

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Greetings... "The Man from the South"... Clarence Muse

"Exhibitors More Kindly Toward Independents" --- E. W. Hammons

"Comedy More Spontaneous in Talkies" -- L. Brock

HIGH BOX OFFICE RECEIPTS HE STATES HAVE CAUSED TURNABOUT FACE OF EXHIBITORS

"Exhibitors are more kindly disposed than ever toward independent producers," observes E. W. Hammons, President of Educational Pictures, and Chairman of the Executive Committee of World Wide Pictures, upon his return from a trip through the middlewest where he personally met and discussed present conditions with a large number of exhibitors.

"In the past year theatre owners have given full recognition to the ability of several independent producers to turn out pictures which have admirably stood the box-office test. Our own company has certainly been encouraged by the reception accorded our efforts, and because we are unhampered by the formidable studio overhead carried by major companies, we are continuing to strive for pictures which will offer the best value to both exhibitors and the public.

"In a number of cases, box-office figures have shown that a theater's record for high receipts have been broken by an independent company's offering. This, coupled with the fact that many independent producers have been consistently delivering pictures that are basically good entertainment, and offer the utmost in value, has made the exhibitor sit up and take notice of the independent producer."

Season's Greetings

From

L. Arthur Carson

Producer and Selector of
Unusual Features

"God of the Monguls"

"Terrors of the Amazon"

"Muri"

Converted for the screen by

ELMER CLIFTON

Special Features

"The Amazon Head Hunters"

Distributed by Principal Pictures

EDDIE KAYE

Wishes His Friends a

Happier New Year

This Year Than the

Last One

Holiday Greetings and Best Wishes
Louise De Friese

See **SAMUEL C. SHINE**

General Trucking

Live Stock Hauling

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RADIO'S ASSOCIATE PRODUCER TELLS US A FEW INTERESTING FACTS

Have talking pictures done away with spontaneous comedies? Yes, say those who try to make them as they did in the silent days, thus finding themselves hobbled by a maze of technical difficulties incident to the mechanics of sound recording.

They point out that, inasmuch as these mechanical matters make it impossible to catch inspirational bits of dialogue or action unless they are expected, spontaneity becomes routine, and is hence done away with.

Louis Brock, associate producer of comedies for Radio Pictures, throws an illuminating theory into the discussion, which has been hot and heavy ever since the talkies came into being.

He holds that these very technical difficulties have increased, rather than decreased spontaneity, and points to the tremendous increase in popularity of comedies to prove his contention.

These problems, he says, make it necessary to prepare complete scripts for each comedy. These involve several weeks preparation, in which the writers and comedians held daily conferences. This is followed by many rehearsals.

Thus the players have far more opportunity for inspiration and spontaneity than by the old method when the scene was shot in a few moments, and forgotten.

In addition auditors get the benefit of selection . . . several weeks of collected inspiration and spontaneity boiled down to one short production.

Brock produces for Radio the clever Headliner series, the Harry Sweet series, the Ed Kennedy shorts and is soon to produce a two-reeler starring "Skeets" Gallagher.

As a final clincher to his claim, Brock contends that spontaneity is absolutely impossible without rehearsal, and lots of it. With the mechanical problems worked out so that the players stand there, move there, sit there, automatically, their minds are then free for the very inspiration and spontaneity that the mechanics of recording are said to have spoiled.

Without much rehearsal these little bits of action or comedy will, in nine cases out of ten, be missed either by the camera or recordist. In that event they are generally lost to future audiences. Retakes are costly.

"HELLO! HELLO!!"

A reunion of two former circus troupers occurred this week at Universal when Clyde Beatty, world famous animal trainer, at Universal City with his 43 lions and tigers to make "The Big Cage," met Tom Mix, who is filming his latest Universal western, "Terror Trail." Mix and Beatty used to travel together on circus tours during the western star's vacation from the screen.

Beatty is the only man who has ever worked lions and tigers of opposite sexes together in the same ring, and is also credited with the subjugation of the ferocious black leopard, considered an impossible feat before. "The Big Cage" will be woven about his spectacular career. Kurt Newmann is directing.

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Buddy Fisher, America's Joy-Boy, is the happiest man in Hollywood because ever since he arrived here a year ago he has always wanted to open a place that he could call the Hollywood Barn, where lovers of night life could come and feel at ease, go slumming, and enjoy some real fun and amusement without a lot of airs and false surroundings. Here is a spot just like he dreamed about, and the kind the public will talk about and patronize, because of the sincerity of all who are connected with this latest of enterprises.

Cahuenga and Sunset Boulevard Wednesday night was ablaze with lights, the swellest of swells dropped in to pay their respects to the young maestro, who for almost a year was the stellar attraction at Stark's Bohemian Cafe, coming here direct from engagements in Chicago's "College Inn," "Green Mill," "Fisherman's Club" and "Blackhand Grill," where his orchestra was a sensation, and the floor show that he offered the most unique ever seen in the Windy City.

WILLIAM CONSELMAN BACK FROM EUROPE AND AT THE FOX STUDIOS

Recently returned from an extensive tour of Europe, William Conselman, motion picture supervisor and writer, and author of the widely read comic strip, "Ella Cinders," has rejoined the Fox Films writing staff where he began his film career.

Conselman was well known in Brooklyn, his birthplace, New York City, Jersey City, Chicago, and throughout the East and Middle West as a newspaper man before becoming identified with motion pictures in 1924.

Starting as a "gag" man with the Fox Films west coast studios, Conselman was soon recognized as one of the most prolific screen writers in Hollywood. One of his first continuities was "Paid to Love," featuring George O'Brien and Virginia Valli.

Successful original stories penned by the writer after joining the Fox organization were "The Gay Retreat," "Dressed to Kill," "Why Sailors go Wrong" and "Ella Cinders," adapted from his comic creation. The author-scenarist is also noted for his work on "Sunrise," the million dollar F. W. Murnau production.

He has very few interests outside of his work but among them, the collecting of modern first editions holds one of the top spots. When not seated at the typewriter, which is seldom, he may be found on local golf courses or tennis courts.

The Fox writer is still talking about his trip to Europe, but nevertheless, expresses his pleasure at being "officed" in the recently dedicated 'Writers' on the Fox lot.

Popular screen adaptations by Conselman include, "The Connecticut Yankee," "Not Exactly Gentlemen" and "Riding For a Fall."

SCHUMANN-HEINK IN "PRIVATE JONES"

Ferdinand Schumann-Heink, son of the great diva Ernestine Schumann-Heink, has joined the cast of "Private Jones," now before the camera at Universal City with Lee Tracy in the title role. Russell Mack is directing the doughboy drama in its fourth week of filming.

"ALICE IN WONDERLAND"

Its freshness undimmed by the passing years, that glorious classic of childhood, "Alice in Wonderland"—beloved by older "children" too—comes to life on the Pasadena Community Playhouse stage as the last, brilliant production of a year packed with outstanding productions. Gilmore Brown and the Pasadena organization have done exceedingly well by Alice Gerstenberg's adaption of the adventures of Lewis Carroll's immortal "Alice." Particularly are the numerous, fantastic settings of Jacques Fernand Levy and the more numerous and more fantastic masks of Scott McLean outstanding.

"Alice" is beautifully portrayed by Ruth Covell Levison, while the best of the "Looking Glass" creatures was Ralph Freud as the bloodthirsty "Queen of Hearts." Charles Levison is another in the cast of a hundred who adds to the fun and realism as both the "Mock Turtle" and the "Mad Hatter." Morris Ankrum as the "Gryphon", Howard Chamberlain as the "King of Hearts," Sharley Simpson as the "White Queen," Joe Duster as the "White Rabbit" and John Hallam as "Humpty Dumpty" are safely among the "best performances." And the outstanding minor role of the whole show is Florence Gill as "Mme. Buff Orpington." Nor can one forget Noel Bates, Kenneth Patterson, Virginia Steele, Harry Shumway, Ann Melvin, Paul Regan Maxey, Leslie Abbott and William Burns. Dozens of other bits shone brightly.

Lenore Shanewise directed this fantastic production, and achieved just the right spirit of fairyland necessary. Sally Linley composed the music. "Alice in Wonderland" is a play that should be seen at least once by everyone who has an ounce of the romantic in him. It is unbelievable to me that, with all the modern mechanical improvements, "Alice" has not been produced by the motion pictures for a dozen years. It is such ideal screen material.

—HAROLD WEIGHT.

"HECTOR THE PUP" SERIES (The Desert Sheriff)

Here is a new series of shorts that seems to have more promise to them, than any we have seen of late. It is another animated cartoon, with the characters more life-like than the rest of these puppet offerings, carrying a story that is brimful of humor; situations that the kiddies will go wild about, the grownups will wonder how the manikins are made to do the things that they do. All this goes for entertainment. The backgrounds are very unique and hold your interest. John W. Burton created this idea and directs the shorts. He has William Duncan in the deal with him as associate producer, and Joseph D'Amico is responsible for the story. The musical score is well worked in and was created by Arch B. Fritz. Theatregoers are in for a real treat when they view this short, and the John W. Burton Limited who are producing them will find an open market for them with the exhibitors should they start showing them to those who appreciate something that is unusual, clean, and above all entertaining in every respect, and should find a place in the best theatre programs.

GILBERT ROLAND IN RKO'S "OUR BETTERS"

Each day Radio Pictures add a great name to the cast of Constance Bennett's current production, "Our Betters."

Director George Cukor announced today that he had signed Gilbert Roland to play opposite Miss Bennett.

Roland portrays the young lover of an aging English Duchess, to be played by Violet Kemble-Cooper.

Others in the cast are Phoebe Foster, Minor Watson, Grant Mitchell, Anita Louise, Charles Starrett and many others of equal note.

DO YOU KNOW—

That Pat O'Brien has never smoked a cigarette in his life? He affects black cigars, however.

That Tom Mix has been starred in 370 feature films? He wrote nearly 100 of the screenplays, and directed more than 100 of them.

That Tom Mix has suffered 26 broken bones in line with his screen career?

That Lee Tracy was once kicked out of Soldan High School in St. Louis for socking the principal?

That Ralph Bellamy's father runs a prominent advertising agency in Chicago?

LUCIFER GUARNIER WAS RESPONSIBLE FOR OUR COVER THIS WEEK

It has been brought to our attention the excellent work that some of the local artists are turning out. One of the brightest of the coming artists is Lucifer Guarnier, who is now attending the University of California at Westwood.

Lucifer Guarnier started his art career several years ago when he attended the Otis Art Institute. There he began work in Pen and Ink, Oil and Pastels. After completing a course at Otis he went to New York where he furthered his artistic education.

It is tremendously interesting just how much knowledge a student of commercial art must acquire before he is fit to present his services. He must have originality, must know construction and balance. He must have a keen imagination and above all must have a knowledge of human nature. Lucifer, though not many years old, knows what it takes to sell a subject. He has also acquired all of the above mentioned requirements. His artistic nature and his adaptability with the brush and pen stand him in good stead.

He is now available for any commercial work and can be reached at HO-7693. His oil and pastel portraits are a delight to see. Don't let his youth fool you, for he has the ability to turn out truly beautiful paintings.



L. GUARNIER

WHERE I SPENT MY FIRST CHRISTMAS

Members of the Troupers' Club whose period of servitude before the footlights all exceed thirty years, state where they spent their first Christmas in the profession.

HERBERT MUNSON—"The first Christmas performance that I can remember was with Curtis' Comedy Company at Hansen's Palace theater in Drumright, Okla. playing "Just Plain Molly." This was in 1910, although I had many years troupin' previous."

DICK LA RENO—"I ate my first Xmas dinner when I was 12 years old with the John R. Robinson Circus. I was then known as the Boy Samson, doing a light and heavy weight juggling act. My first Christmas in the picture business was in 1913 with the Jesse Lasky Picture Co. at Selma and Vine St., Hollywood. We were playing "The Squaw Man" with Dustin Farnum."

HORACE B. CARPENTER—"My first dramatic Xmas was spent in the old Cole and Middleton Eden Dime Musee, in Minneapolis, Minn., in 1896. My first Hollywood Xmas was in 1911 making "The Adventures of Kathlyn" for Selig, in which I had the honor of playing "Ramabai" under direction of Frank Grandon.

PAT O'BRIEN—"During my theatrical career, I spent my first Christmas Day rehearsing a musical comedy 'Blue Eyes' in a Ninth Avenue theatre in New York. My first Christmas in pictures was spent at Universal where I was appearing in "Scandal For Sale." Though I've spent many Christmas days in the theatre, this year I got what I call a lucky break. I went home and spent the holidays with the folks."

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GOLDSMITH-LANG 1343 Gordon St., GR-2502	All Star	Leigh Jason	Heck Minter	Edw. Kull	"High Gear"	Taylor-Saxton	E. Westm'land	Shooting
METRO-GOLDWYN-MAYER RE. 0211 Ben Piazza, Casting Paul Wilkins. PA. 9133 10-11:30 A.M. Frank Ranaldi, Asst. Leonard Murphy, Asst.	Unassigned Robt. Montgomery Keaton-Durante Weismuller-O'Sullivan Helen Hayes Norma Shearer Irene Dunne Joan Crawford Ernest Truex Stone-Holmes Lee Tracy	W. S. Van Dyke Jack Conway Ed Sedgwick Unassigned Victor Fleming Robt. Z. Leonard Charles Brabin Howard Hawks Elliott Nugent Freddie Wilcox Geo. Hill	Unassigned Johnny Waters Hugh Boswell Unassigned H. Tate Unassigned Red Golden Al Schenberg Earl Taggart Freddie Wilcox Mr. Newman	Clyde DeVinna Harold Rosson W. Winstrom Unassigned Bill Daniels Unassigned Merritt Gerstad Oliver Marsh Norbert Brodine Geo. Folsey Percy Hilburn	"Eskimo" "Pig Boats" Unassigned "Tarzan and His Mate" "White Sister" "La Tendresse" "The Lady" "Turnabout" "Whistling In The Dark" "Men Must Fight" "Clear All Wires"	Peter Freuchen John Mahin J. Cluet Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	C. S. Pratt R. Shugart G. A. Burns R. Neal A. McDonald J. Brock F. Morgan	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing
METROPOLITAN 1040 Las Palmas Ave. GR 3111	Jetta Goudal Unassigned Unassigned	Edwin Carew Unassigned Unassigned	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"Tarnished Youth" "Alimony Racket" "West of the Pecos"	Stanley-Cowan Gouverneur Morris Zane Gray		Preparing Preparing Preparing
MONOGRAM-CARR STUDIOS 6048 Sunset. HO. 0301 Paul Malvern, Casting	Eagle Prods. All Star Uncredited	Al Herman R. Boleslavsky Herbert Brenon	Gordon Griffith Al Alt Unassigned	Geo. Meehan Unassigned Unassigned	"The Big Chance" "Black Beauty" "Oliver Twist"	Mauri Grashin Lee Chadwick Uncredited		Preparing Preparing Preparing
PARAMOUNT. HO. 2411 5451 Marathon 12 to 1 P.M. Fred Datig, Casting GL. 6121. Joe Egli, Asst. Melvin Ballerino 12 to 1 P.M.	Kate Smith Dee-Adair John Gibson March-Cooper-Oakie Karns-Scott Maurice Chevalier Mae West Charlie Ruggles Sylvia Sidney Carrol-Grant	Wm. A. Seiter H. B. Hummerstone Wm. Beaudine Stephen Roberts Erle C. Kenton Norman Turog Lowell Sherman Ed. Sutherland Marion Gering Paul Sloane	Charles Barton Jack Mintz Gene Anderson Unassigned George Hippard Unassigned James Dugan Unassigned Unassigned Wm. Scully	G. Warrington Ernest Haller Dave Abel Unassigned Norbert Brodine Unassigned Chas. Lang Unassigned Karl Struss	"Hello Everybody" "King of the Jungle" "Crime of the Century" "Eagle and the Hawk" "Eleven Lives" "A Bedtime Story" "She Done Him Wrong" "Murders" "Jennie Gerhardt" "The Woman Accused"	Yost-Hazard-Tryon Marcin-Wylie Ryerson-Bohem Roger-Hughes Thayer-DeLeon Johnson-Pratt Thew-Bright Miller-Wylie Lovett-March Uncredited	J. A. Goodrich H. Mills P. Wisdom H. Lindgren	Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Shooting
R.K.O.-PATHE Culver City RE. 0252 Allied Prod. PA-9188	Compson-Heyburn Junior Durkin	Albert Ray Irving Cumming	Unassigned Willard Reineck	Harry Neumann Jos. Valentine	"West of Singapore" "Diamond Cut Diamond"	Adele Buffington Staff		Shooting Shooting

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REPUBLIC. GR-4141 5360 Melrose	All Star All Star Rin-Tin-Tin, Jr. Bela Lugosi	Geo. M. Merrick Louis Lewyn Unassigned Clark-Herman	Harry Crift Mr. Grannenan Unassigned George Webster	James Diamond Otto Himm Ernest Miller Ernest Miller	"Memories of a Holly- wood Star" "Hollywood On Parade" "Wild Heart" "Whispering Shadow"	Staff B. Granaham Ford Beebe Gittens-Sarecky	L. Tope Bill Geraghty	Shooting Shooting Preparing Shooting
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MACK SENNETT STUDIOS 4204 Radford Ave. GL. 6151 Walter Klinger, Casting								
UNITED ARTISTS GR-5111 1041 N. Formosa Casting 10 A.M. to 12 P.M. Bobby Webb GL-4176 Billy Schenk, Asst.	Ronald Colman Mary Pickford	Richard Wallace Frank Borzage	Sherry Shourds Lew Borzage	Greg Toland Ray June	"Masquerader" "Secrets"	Howard Estabrook Francis Marion	O. Lagerstrom F. Maher	Shooting Shooting
UNIVERSAL CITY. HE. 3131 10 A. M. to 12 A. M. Dave Werner Casting B. Brown, Asst. HI. 5105	Unassigned Gibson Gowland Karloff-Lukas Lew Ayres Beatty-Devine Chas. Laughton	John M. Stahl Dr. Arnold Fanc James Whale Tom Buckingham Kurt Neumann James Whale	Unassigned Unassigned Unassigned Unassigned Joe McDonough Unassigned	Unassigned Hans Schneeberger Unassigned Unassigned George Robinson Unassigned	"Only Yesterday" "S. O. S. Iceberg" "The Invisible Man" "Out on Parole" "The Big Cage" "Kiss in the Mirror"	Hecht-Fowler Lt. Comm. Wead Preston Sturges Max Trel Ferdinand Reyher Richard Schayer		Preparing Shooting Preparing Preparing Shooting Preparing
WARNER BROS.-1ST NAT'L HO. 1251. Burbank, Calif. HE. 1151. 10-12 A. M. Maxwell Arnow, Casting Bill Mayberry, Asst. Bill Forsyth, Asst.	Davis-Raymond Young-Talbot Joe E. Brown Richard Barthelmess Francis-Brent James Cagney	Robt. Florey Berkeley-Amy Unassigned W. A. Wellman Michael Curtiz Lloyd Bacon	Bill Cannon Al Albarn Unassigned Dolph Zimmer Frank Shaw G. Hollingshead	Tony Gaudio Arthur Todd Unassigned Sid Hickox Barney McGill Sol Polito	"Ex-Lady" "She Had to Say Yes" "Elmer, the Great" "Grand Central Airport" "The Keyhole" "A Picture Snatcher"	Erickson-Boehm John F. Larkin Geraghty-Bolton James-Seymour Robt. Presnell Ringin-Wolfson	R. Lee	Shooting Shooting Preparing Preparing Shooting Shooting

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HAROLD WEIGHT Tells Us About the Largest and Best Pictures Here and Abroad During 1932

Here Are Our Critic's Hot Shots Straight from the Shoulder

MY CHOICE

As is usual about this time of year, I present my selection of the year's best pictures. In selecting these pictures, the box-office evaluation has had no consideration. They are picked for quality, for motion picture technique, for charm. In the case of the foreign films, I select them during the year they were shown locally, rather than the year they were produced. There were so many good American films this year that I was unable to limit my list to ten.

THE YEAR'S OUTSTANDING PICTURE

"Romance Sentimentale," directed by S. M. Eisenstein, produced in France.

BEST AMERICAN FILMS

1. "Dr. Jekyll and Mr. Hyde," Paramount, directed by Rouben Mamoulian.
2. "Love Me Tonight," Paramount, directed by Rouben Mamoulian.
3. "Broken Lullaby," Paramount, directed by Ernest Lubitsch.
4. "Lady and Gent," Paramount, directed by Steven Roberts.
5. "Shanghai Express," Paramount, directed by Josef von Sternberg.
6. "The Beast of the City," Metro-Goldwyn-Mayer, directed by Charles Brabin.
7. "American Madness," Columbia, directed by Frank Capra.
8. "Wet Parade," M-G-M, directed by Victor Fleming.
9. "Washington Merry-Go-Round," Columbia, directed by James Cruze.
10. "I Am a Fugitive From a Chain Gang," Warner Bros., directed by Mervyn LeRoy.
11. "Smilin' Through," M-G-M, directed by Sidney Franklin.
12. "Hell Divers," M-G-M, directed by George Hill.
13. "Tiger Shark," Warner-First National, directed by Howard Hawks.
14. "Strangers of the Evening," Tiffany, directed by Bruce Humberstone.
15. "The Champ," M-G-M, directed by King Vidor.
16. "Arrowsmith," United Artists, directed by John Ford.
17. "The Doomed Battalion," Universal, directed by Louis Trenker.
18. "Tarzan, the Ape Man," M-G-M, directed by W. S. Van Dyke.
19. "The Sin of Madelon Claudet," M-G-M, directed by Edgar Selwyn.
20. "Tom Brown of Culver," Universal, directed by William Wyler.

BEST FOREIGN FILMS

1. "Maedchen in Uniform," German, directed by Leontine Sagan.
2. "Congress Dances," Ufa, directed by Eric Chapell.
3. "A Nous La Liberty," French, directed by Rene Clair.
4. "Soil Is Thirsty," Russian, Soyuzkino.
5. "Road to Life," Russian, Soyuzkino, directed by Ekk.
6. "Golden Mountains," Russian, Soyuzkino.
7. "Emil and the Detectives," Ufa.
8. "Love Is Love," Ufa.
9. "Love Waltz," Ufa.
10. "Cain," French.

Mayer-Lancaster Split January 1

The firm of J. G. Mayer-John Lancaster Agency is to split January 1, with John Lancaster opening his own offices in the Security Building. This was verified by Mr. Lancaster last Thursday. When the affiliation was made it looked like a very good tie up, and their split has come as a surprise to their many friends in the industry.

"Farewell to Arms" a Distinct Triumph for Director, Cast and Producers

When Paramount Pictures bought this Ernest Hemingway story there was a great deal of difference of opinion regarding the transfer of this marvelous story to the screen.

However, after seeing it at a preview at which all the hardboiled critics were present, we realized the hush, that came over the assemblage as "finis" was flashed on the screen, was a sure sign that the producer had achieved a distinct success.

One of the most beautiful love stories of all time is told during the great war on the Italian front, in which a man and a woman had cast everything aside in their great love for each other. Ernest Hemingway wrote the original story, but Paramount entrusted the novel into the master hands of Oliver H. P. Garrett and Benjamin Glazer to adapt it to screen requirements and those who are lucky enough to see it—and there will surely be millions—will never be able to realize that the people enacting the characters were acting. Realism is brought to such heights that one is carried away and truly lives a part of this great drama.

As for Frank Borzage, who directed, we have always looked to him for the finest but the producers of this great story wanted the best and he has never done better work at any time.

We think that Charles Lang, the photographer, is the next one on the list for commendation. His work was not only flawless, but some of his shots were worthy of an artist's brush.

Helen Hayes' experience on the stage as well as her screen achievements are all added in her interpretation of "the girl," and she crowns herself with new glories.

While Gary Cooper has done some very fine things since his advent to the screens of the country, he surely proves a sensation at this time. Adolphe Menjou gave the necessary light touches to this story of pathos and drama, and showed his fine training in handling the difficult role of Major Rinaldi. Jack La Rue was perfectly cast as the Priest whose sympathy and understanding of the lovers actually lived the part assigned him. Nothing better has been seen for a long time.

Mary Phillips, Gilbert Emery, Blanche Frederici, Henry Armetta, George Humber, Fred Malatesta, Mary Forbes and Robert Cauterio were other lucky players to help make this splendid production the success it achieved. But why try and go on? This production clearly demonstrates that the silver screen has advanced from a business to an art. Not only is this picture a distinct triumph for the daring producers, but theater owners will surely reap great benefits just at a time when they need help most.

Again let us congratulate Frank Borzage and his great cast, as well as the experienced writers who made possible this masterpiece.

—ARTHUR FORDE.

FERIKE IS SIGNED

Fox Films are to have Ferike Boros in one of their features; the Shagrin-Solinger offices closed the deal. Miss Boros is one of the very versatile character actresses in film circles who is beloved on and off of the screen.

Hope the Happy State of Mind
You Are in Right Now
Stays on Forever

RALPH INCE

Director

"LUCKY DEVILS"

RKO-RADIO

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The Personality Girl

**DOROTHY
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Ingenué

Late of

"FROLICS REVUE"

and

"NINE O'CLOCK REVUE"

M-G-M HAL ROACH FOX

ATTENTION, EVERYBODY!

The Next Issue of Hollywood Filmograph Will Be on the Streets Saturday, January 14

Ye Editor and Staff thank you for your past co-operation and believe, through their efforts, they have earned a week's vacation.

REMEMBER . . . SATURDAY, JANUARY 14 IS THE DATE . . .

WATCH FOR OUR NEXT ISSUE

Here's wishing a most prosperous New Year to
Harry Burns, the Filmograph staff,
and all Friends

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James Cagney Comes Back in Greater Glory in "Hard to Handle"—a Warner Brothers-First National Picture— Perfectly Directed by Mervyn Le Roy

Hollywood has at last found its funny bone via "HARD TO HANDLE" which Warner Bros.-First National use as a comeback picture for James Cagney. It is without a doubt the best constructed farce comedy that has been developed in many a day. One feature about the story is the fact that one never knows just when and where it will end for it goes on and on. The CAGNEY personality and acting ability carries you along and as he falls into difficulties as the wide awake promoter and would-be press agent de luxe, you make the merry-go-round with him and suffer when he is in trouble.

Huston Branch wrote the original story, with the screen play created by Wilson Mizner and Robert Lord. It is needless to say that the situations and the dialogue are of the typical James Cagney stock in trade and that they too are deserving of a world of credit for the breezy and fresh chatter. The gag line about the gold spoon is nicely topped at the finish. In equal credit with James Cagney, Huston Branch, Wilson Mizner and Robert Lord we place the name of Mervyn LeRoy who directed the picture. His handling of some very difficult situations, directorially speaking, showed us plainly that he knows his comedy alongside of the more serious moments. Mervyn Le Roy is in a class by himself. Of the variety of pictures that he has handled for the screen this one proves our contentions without a chance of doubt.

Mary Brian, as a blonde, surprised us. She and James Cagney work well together. We sort of caught a whimsical little twitch in her mouth that made her cuter to us than ever, especially when she pouts. Ruth Donnelly panics the audience as the over ambitious mother. What a riot of fun she is. We are going to see and hear a lot about this character actress. Claire Dodd is liable to steal any picture if she is allowed to turn loose her artillery of beauty and talents. Her part in this one was short and sweet, but what a sweetheart she is. Oh, boy, can she act and we mean it! Gavin Gordon is splendid and Allen Jenkins pleased. Matt McHugh is immense. John Sheehan helps the show a whole lot to get its early start and a good finish. Robert McWade and Emma Dunn fit in perfectly.

Others who help are: Berton Churchill, Harry Holman, Tenen Holtz, Lew Kelly, William Morris, Eric Mayne, Fred Santley, Stanley Smith and orchestra. We missed the names of the youthful marathon dancer in the very beginning and the orchestra leader who became the great booster for grapefruit towards the end. All did their parts well and are deserving of special mention.

BARNEY MCGILL was responsible for the photography, and when we say that he caught the spirit of the situations and photographed them at the necessary speeds to carry the story along at the proper tempo, we say a whole lot, for the bane of all cameramen's lives is the comedy tempo. Drama is a cinch to photograph, but comedy—you have to know your onions or you will kill every situation or gag in the picture.

So our hats are off to Mister McGill for this one, and of course, WARNER BROS. for giving us such a clean and entertaining picture so perfectly directed by Mervyn LeRoy.

EXHIBITORS, HOP ON THIS ONE AND MAKE PLENTY OF SUGAR! The country—yes, the world is hungry for a peek at JAMES CAGNEY right now and you will do well to play him clean across the board.

—HARRY BURNS

"LOVE'S PASSPORT"

If there is a better character actress on the American stage than Lucille La Verne she has failed to come under the observation of this reviewer.

In this opus of Margaret Echard which received a sterling production by the MacQuarrie Brothers at the Egan Theater, Miss La Verne is afforded opportunity for the various moods ranging from light comedy and airy persiflage to the tenser moments of one of life's tragedies. She runs the gamut of emotion with rare artistry shifting from nuance to nuance with a degree of naturalness that makes one lose sight of the fact that one is witnessing a stage play.

The play itself has much promise. The plot is a very human one interspersed with compelling comedy and a few heart gripping moments. It requires however, much working over and knitting together, particularly in the melo-dramatic moments which should be more effective and perhaps will be when the lines are more familiar and the players lose their nervousness.

Besides Miss La Verne, a very fine performance was given by Lew Kelly in a part all too small for this fine trouper. Ray Ripley, in the role of the heavy, also knew what it was all about. The women were good to look at and well dressed; the staging was excellent as was the direction of Haven MacQuarrie.

In the cast were Master Robert LeVier, Marguerite Delora, Barbara Jean Williams, Glen Guymon, Virginia George, Marie Rich, Bert Black, Virginia Gurley, Whila Wilson, John Barrington, Elsie Makie, Sid Saaner, Evelyn Arden, Leonard Carey and Lloyd Irwin.

—LOU JACOBS.

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VINCE BARNETT

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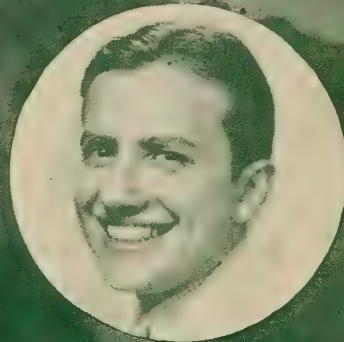
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THE MIRROR" --

"ONLY YESTERDAY" --




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